

Zahrah

Name: Zahrah

Classification: Display Serif

Designer: Yoann Minet

Designed in: 2015

Styles: 5 Romans +
5 Italics

www.indiantypefoundry.com

Zahrah is a Didone-style serif family in ten styles: five upright weights and *companion italics*. It includes some whimsical details, which liven up even the most serious of texts. Didone types are characterised by strong visual difference between the weight of the letters' thick and thin strokes. Zahrah may be selected for almost anything and there's no reason it shouldn't shape the text of your newest annual report websites or fashion apps.

— *a stylish high-contrast
Didone-style family*

Zahrah

This multi-purpose text face for the Latin script comes from Yoann Minet, a Paris-based designer. It includes some whimsical details, which liven up even the most serious of texts. Zahrah is a Didone-style serif in ten styles: five upright weights and companion italics. Didone types are characterised by strong visual difference between the weight of the letters' thick and thin strokes. Didones also feature clarity and geometric simplification not found in type based on older, Renaissance models. Didone faces are used for a wide variety of applications: from fashion or cosmetic labels to newspaper text, and from academic publications to the annual reports of Fortune 500 companies. They may be selected for almost anything – and there's no reason they shouldn't shape the text of your newest websites or apps.

ROMANS



- 1 Zahrah Light
- 2 Zahrah Regular
- 3 Zahrah Medium
- 4 Zahrah Semibold
- 5 **Zahrah Bold**

ITALICS



- 6 *Zahrah Light Italic*
- 7 *Zahrah Regular Italic*
- 8 *Zahrah Medium Italic*
- 9 ***Zahrah Semibold Italic***
- 10 ***Zahrah Bold Italic***

LIGHT

Nonadrenergic

Degas invited Mary Cassatt to display her work in that exhibition at 25

REGULAR

Differeñtiation

Critic & humorist Louis M. wrote a scathing review in the magazine

MEDIUM

Radiosensitise

After Emperor Napoleon III saw the rejected works of 1863, a lot fled

SEMIBOLD

Unremarkable

Radicals in their time, Impressionists were violating rules like form

BOLD

Fashion Sense

The name of the style derives from the title of a Claude Monet pain

LIGHT ITALIC

Rëpreésentation

By recreating the sensation in the eye that views the subject, rather than

REGULAR ITALIC

Temperãmëñts

The Académie had an annual, juried art show, the Salon de Paris said

MEDIUM ITALIC

Showž from '78

Derisively titling his article The Exhibition of the Impressionists & son

SEMIBOLD ITALIC

Overflourished

Monet, Sisley, Morisot, and Pissarro may be considered the only pure

BOLD ITALIC

Groundkeeper

Poetry is a form of literary art, which uses aesthetics and rhythmic

Een vlakke kristalstructuur

Bert & Roge

modifikasiyası qrafit

Discover the Valentino Garavani clothing & accessories

38. Valentino

— CALVIN KLEIN —

‘DKNY’

Er zeigt Fluoreszenz und Phosphoreszenz und ist triboelektrisch.

$3n/25 + 79^2 \neq 46$

5857 2ND AVE. DONNA KARAN

Legjelentősebb

Christian Louboutin was a master shoe designer

ORHIDEEA

Acest privilegiu este revendicat în același timp de Franța, Spania și Anglia,

Đĩđøñe*

Sign up today for our funny newsletter

Kay & Rika

Vulkaanilõõrid – teemantide transpordikoridorid

Fashion Runway

LIGHT
57 PT

Classicism & Elegance

LIGHT
32 PT

Devanagari script
has forty-seven
primary characters.

LIGHT
124 PT

Čerṃ

LIGHT
22 PT

Náhlý déšť již zvířil prach a čilá
laň teď běží s houfcem gazel k

LIGHT
11 PT

The four major current fashion capitals are known to
be Paris, Milan, New York City, and London, which are all
headquarters to the greatest fashion companies and are
renowned for their major influence on global fashion.
Fashion weeks are held in these cities, where designers

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VERTICAL PROPORTIONS OF ZAHRAH ROMAN

Typography&

DEFAULT FIGURES ARE PROPORTIONAL LINING

€0123456789

DEFAULT LINING FIGURES
ALIGN WITH CAPS

CAP HEIGHT SLIGHTLY LOWER
THAN ASCENDER HEIGHT

STRAIGHT
SERIFS,
ALIGN WITH
X-HEIGHT

DIACRITICAL MARKS
RETAIN THE HIGH
CONTRAST DESIGN

CALLIGRAPHIC
TEARDROP
TERMINALS

3Torgula

90°

VERY HIGH CONTRAST

ELEGANT DOUBLE-
STOREY LOWERCASE G

CONSTRUCTED SERIFS,
WITHOUT BRACKETING

SUPPORTS MOST EUROPEAN LANGUAGES WRITTEN IN THE LATIN SCRIPT / VARIOUS CURRENCY SYMBOLS

lânguâgeş ßupþórt ðæğ
\$53 ¢25 ¥675 €28.97 £43

BEAUTIFUL PUNCTUATION

LIGATURES ARE AVAILABLE FOR SELECTED COMBINATIONS



golfino › gol**fi**no
flairful › fl**ai**rful

VERTICAL PROPORTIONS OF ZAHRAH ITALIC WEIGHTS

Typography&

THE HORIZONTAL STROKE THICKNESS STAYS THE SAME IN ALL WEIGHTS, SO THAT RELATIVE CONTRAST INCREASES WITH WEIGHT

HHHHHHH

Quizfige!

FLAT SERIFS
ALIGNING TO
X-HEIGHT, EVEN
IN ITALICS

BEAUTIFUL OPEN ITALIC
Q SHAPE WITH SWASH TAIL

POINTED-PEN INFLUENCED
CALLIGRAPHIC DETAILS

A FEW LIGATURES HELP REDUCE
LETTERSHPES CLASHING

10° ANGLE

EXCLAMATION AND
QUESTION MARKS ALIGN
WITH CAP HEIGHT

LOWERCASE F HAS
SHORT DESCENDER,
WITHOUT TERMINAL

TRUE ITALIC SHAPES &
SINGLE-STOREY LOWERCASE G

THE POETIC FORMS OF THE ITALICS MAKE EVEN THE MOST SERIOUS TEXT A BIT WHIMSICAL

*Charles Darwin was jamming
on Åke's heavy metal xylophone
in the Qatar night pub Zelig.*

SOME SYMBOLS FEATURE A MONOLINEAR DESIGN, BASED ON THE THINNEST STROKES

±45°C ≥34 ≈185#DIY+G

OTHER SYMBOLS FEATURE HIGH CONTRAST AND BECOME DECORATIVE ELEMENTS IN HEADLINES

†1861»He“185@me)40%

LOWERCASE

a b c d e f g h i j k l m n o p q r s t
u v w x y z

UPPERCASE

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

LINING FIGURES

0123456789

LIGATURES

fi fl

CURRENCY AND MISCELLANEOUS SYMBOLS

℄ € \$ ¥ £ *f* ∝ a 0 0 1 2 3 4 1/4 1/2 3/4 # % ‰

' " † ‡ ⁄ § ¶ + - ± ÷ × = < > ≤ ≥ ≠ ≈

$$\nabla^\circ \Pi \partial f^\wedge \sim \sum \Pi \sqrt{\infty} \mathbf{e} \ell \diamond$$

STANDARD PUNCTUATION

_ - - — () [] { } ‘ ’ “ ” , „ < > << >> * . , : ;

...!¡?¿,/\||@&·•©®™

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ċ đ ḏ ē é ê ë ē ě ě ħ ĩ î ï ï ï
ı i j k l l l n ñ ñ ñ ñ ò ó ô õ ö ö ő
ó ø œ ř ř ř ś ŝ ŝ ş ş ß ț ț ț ù ú û ü ù
ū ŭ ŭ ŭ ŭ ŵ w w w y ŷ ŷ ý z ž ž þ

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ċ Ĉ
Č Ď Đ Ð È É Ê Ë Ē Ė Ę Ě Ğ Ģ
Ġ Ħ Î Í Î Ï Ī Ĭ Į ĩ İ Ĵ Ķ Ł Ł Ł
Ł Ł Ņ Ņ Ņ Ņ Ò Ó Ô Õ Ö Ō Ő Ő
Ø Œ Ř Ṛ Ṛ Ś Š š ş Ş Ţ ı Û Ü
Ů Ű Ú Ų ų Ŵ ŵ Ŷ ŷ Ÿ
Ź Ż ż Ž Đ

ZAHRAH REGULAR 8/13 PT

¶ The design of #typefaces has developed alongside the development of typesetting systems. *Although typography has evolved significantly from its origins, it is a largely \$37.50 conservative art that tends to cleave closely to tradition.*

This happens because **legibility is 97% paramount, and so the typefaces that are most** readable usually are retained. In addition, the long evolution of typography is inextricably intertwined with lettering by hand & 124.000 related artistic forms, especially formal_styles, which thrived for centuries preceding @typography — and so the evolution of typography **must be discussed with Σe25 reference to this relationship.** In the nascent stages of European printing, the typeface (blackletter, or Gothic) was designed in imitation of the popular hand-lettering styles of #25 scribes. Initially*, this new typeface was difficult to read, †1854 because each letter was set in place individually and made to fit tightly into the allocated space.[33] The art

REGULAR ITALIC

SEMIBOLD

MEDIUM

BOLD

LIGHT

ZAHRAH REGULAR 23/26 PT

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ZAHRAH REGULAR ITALIC 8/13 PT

*The #development of the Roman typeface is traced back to Greek lapidary letters. The Greek 20th lapidary letters were carved ~6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the monumental capitals, which laid the foundation for Western typographical design, especially serif typefaces. **There are two main styles of Roman typefaces:** the old style & the modern. The former is characterized by its similarly-weighted lines, while the Σ15.64e⁴ latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By the 20th century, computers turned #type_design into a rather simplified process. This has allowed the number of @typefaces and styles 94.000 to proliferate exponentially, as there now are thousands available. Confusion between typeface and font* (the various styles of a typeface) occurred in ~1984 when Steve Jobs mislabeled typefaces as ‘fonts’ for Apple computers and his error has been perpetuated throughout the computer*

LIGHT ITALIC

BOLD ITALIC

MEDIUM ITALIC

SEMIBOLD ITALIC

ZAHRAH REGULAR ITALIC 23/26 PT

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2353
THAMES
AVENUE

riverside fashion & gourmet saturday

SATURDAY APRIL 8TH

13:00-19:00

ENTRY PRICE \$28

SPONSORS: CARLOS MANUS SAVANNAH2693 ALBERT HEIJN
AMUSE CORNERSTO FELIX GOURMET BBQ DELIGHT ANTONIA

SAN FRANCISCO SCHOOL OF COOL / SPRING

CRAZY JAZZ MONDAY WORKSHOP GOSH SINGSON

12-15 April, 18:00-21:00

Learn to play the strange
instruments with real
musicians from Brooklyn

#music #jazz #reallife #relaxing

12, 19, 26 May, 10:00-12:00

We sing gloriously and
those around us a fa
mood with singing.

#spirituality #music #singin

COOKING FOR DUMMIES TAROT READING GROUP

3-6 March, 13:45-17:00

Your wife hates you?
Impress her with some
smooth cooking skills.

#food #dummies #cooking #dating

10-15 March, 18:00-21:00

Know your future be
it happens by learni
read Tarot cards.

#skills #future #spirituality

5 must-haves this March

1 LUXURY *Pink Bags*

Kors heeft een duidelijke stijl: luxueuze, typisch Amerikaanse, sportieve collecties werden zijn kenmerk. Casual chic maar met een tijdloze elegantie.



2 LOVE *Quarz*

Kleur wijzerplaat: zwart
Kastdikte: 8.25 mm
Type sluiting: Vouwsluiting
Soort uurwerk: Quartz

3 WALK IN *High Heels*



15 *bridal*

LOOKS we love

4.2 tips for the BIG DAY

Annual Report 2018—2019

MOVING FORWARD *TWENTY SIXTEEN*

A family company,
a historical building

Annual Report 2018—2019



CORPORATE *IDENTITY* MANAGEMENT

85
colour choice

87
our board

89
behaviour

93
policies & misc.

108
improvements

Corporate visual identity management involves the planned maintenance, assessment and *development* of visual identity as well as associated and support, anticipating developments both inside and outside the organization and *engaging employees* in appropriate ways, with the objective of contributing to the identification with and appreciation of the organization as well as *recognition and appreciation among external stakeholders*.