
Γκάρντιαν Ισόπαχα Τίτλων

Guardian Sans Headline is built of entirely unadorned forms, making it a typographic chameleon, combining well with a wide range of typefaces. In spite of their simplicity, the lightest and heaviest weights still have quite a bit of personality, while the rest of the family is characterized by respectable neutrality.

PUBLISHED

2022

DESIGNED BY

PAUL BARNES & CHRISTIAN SCHWARTZ

GREEK BY

PANAGIOTIS HARATZOPOULOS

18 STYLES

9 WEIGHTS W/ ITALICS

FEATURESPROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Typographic trends come and go, but the most enduring genre to come out of the past century is probably the humanist sans serif. Guardian Sans is more constructed than most of its peers, with little influence from handwriting or classical proportions, instead, like the Egyptian, sharing a clean, approachable openness with many contemporary Dutch sans serifs, combined with the more buttoned-up British attitude as typified in the classic Gill Sans.

Guardian Sans Headline Greek Hairline

Guardian Sans Headline Greek Hairline Italic

Guardian Sans Headline Greek Thin

Guardian Sans Headline Greek Thin Italic

Guardian Sans Headline Greek Light

Guardian Sans Headline Greek Light Italic

Guardian Sans Headline Greek Regular

Guardian Sans Headline Greek Regular Italic

Guardian Sans Headline Greek Medium

Guardian Sans Headline Greek Medium Italic

Guardian Sans Headline Greek Semibold

Guardian Sans Headline Greek Semibold Italic

Guardian Sans Headline Greek Bold

Guardian Sans Headline Greek Bold Italic

Guardian Sans Headline Greek Black

Guardian Sans Headline Greek Black Italic

Guardian Sans Headline Greek Ultra

Guardian Sans Headline Greek Ultra Italic

ΙΕΡΟΛΑΓΟΝΙΕΣ
Μεταγενέστερο

GUARDIAN SANS HEADLINE GREEK HAIRLINE, 70 PT

ΕΝΔΕΧΟΜΕΝΟ
Ομοιοκατάληκτη

GUARDIAN SANS HEADLINE GREEK HAIRLINE ITALIC, 70 PT

ΑΝΑΠΤΥΞΙΟΥΝ
Επισημάνθηκαν

GUARDIAN SANS HEADLINE GREEK THIN, 70 PT

ΑΝΑΦΕΡΘΗΚΕ
Μεταγενέστερο

GUARDIAN SANS HEADLINE GREEK THIN ITALIC, 70 PT

ΣΚΑΝΔΙΝΑΒΙΑ
Ανακαλύφθηκε

GUARDIAN SANS HEADLINE GREEK LIGHT, 70 PT

ΚΑΤΑΣΤΡΟΦΗ
Παρουσιάζοταν

GUARDIAN SANS HEADLINE GREEK LIGHT ITALIC, 70 PT

ΠΑΡΟΥΣΙΑΖΕΙ
Αυτοκράτορας

GUARDIAN SANS HEADLINE GREEK REGULAR, 70 PT

ΥΠΑΙΝΙΓΜΟΥΣ
Τροποποιήσεις

GUARDIAN SANS HEADLINE GREEK REGULAR ITALIC, 70 PT

ΔΟΞΑΣΜΕΝΟ
Κατορθώματα

GUARDIAN SANS HEADLINE GREEK MEDIUM, 70 PT

ΤΕΤΡΑΓΩΝΩΝ
Διακοσμημένο

GUARDIAN SANS HEADLINE GREEK MEDIUM ITALIC, 70 PT

ΙΣΧΥΡΟΤΕΡΗ
Αντιμετώπιση

GUARDIAN SANS HEADLINE GREEK SEMIBOLD, 70 PT

ΠΡΟΚΑΛΕΣΕΙ
Κατορθώματά

GUARDIAN SANS HEADLINE GREEK SEMIBOLD ITALIC, 70 PT

ΑΞΙΩΜΑΤΩΝ
Χειρόγραφες

GUARDIAN SANS HEADLINE GREEK BOLD, 70 PT [ALTERNATE Ξ]

ΑΠΟΣΤΑΣΕΙΣ
Περιπλάνησή

GUARDIAN SANS HEADLINE GREEK BOLD ITALIC, 70 PT

ΔΙΑΜΕΤΡΟΣ
Υιοθετήθηκε

GUARDIAN SANS HEADLINE GREEK BLACK, 70 PT

ΚΑΤΑΣΚΕΥΗ
Περιλάμβανε

GUARDIAN SANS HEADLINE GREEK BLACK ITALIC, 70 PT

ΔΙΕΥΘΥΝΣΗ
Χειρόγραφο

GUARDIAN SANS HEADLINE GREEK ULTRA, 70 PT

ΚΥΛΙΝΔΡΟΥ
Συσπείρωση

GUARDIAN SANS HEADLINE GREEK ULTRA ITALIC, 70 PT

ΚΟΡΙΝΘΙΟΙ ΚΑΙ ΚΕΡΚΥΡΑΙΟΙ
Γνωρίσματα της ζωγραφικής

GUARDIAN SANS HEADLINE GREEK HAIRLINE, 40 PT

ΚΑΤΑ ΤΗΝ ΟΛΙΚΗ ΕΚΛΕΙΨΗ
16.000 τουριστών την ημέρα

GUARDIAN SANS HEADLINE GREEK HAIRLINE ITALIC, 40 PT

ΟΙ ΜΕΓΑΡΕΙΣ ΙΔΡΥΟΥΝ ΤΟ
Το 1147, σε μία επιστολή του

GUARDIAN SANS HEADLINE GREEK THIN, 40 PT

ΔΙΑΡΚΕΙΑ ΤΟΥ 19ΟΥ ΑΙΩΝΑ
Εκθαμβωτικό φωτοστέφανο

GUARDIAN SANS HEADLINE GREEK THIN ITALIC, 40 PT

ΣΤΗΝ ΨΗΦΙΑΚΗ ΜΟΡΦΗ
Παρουσιάστηκαν συνολικά

GUARDIAN SANS HEADLINE GREEK LIGHT, 40 PT

ΣΩΖΕΤΑΙ ΣΕ ΧΕΙΡΟΓΡΑΦΑ
Άσκησε σημαντική επιρροή

GUARDIAN SANS HEADLINE GREEK LIGHT ITALIC, 40 PT

ΕΝΑ ΘΡΑΥΣΜΑ ΑΓΓΕΙΟΥ
Τοποθετείται χρονικά την

GUARDIAN SANS HEADLINE GREEK REGULAR, 40 PT

ΠΕΡΙΒΑΛΕΙ ΣΠΟΝΔΥΛΩΝ
Επιρροές από την Αλγερία

GUARDIAN SANS HEADLINE GREEK REGULAR ITALIC, 40 PT

ΕΡΓΑ ΤΗΣ ΦΙΛΟΣΟΦΙΑΣ
Τέχνες και αρχιτεκτονική

GUARDIAN SANS HEADLINE GREEK MEDIUM, 40 PT

ΕΠΙΣΤΗΜΟΝΙΚΗ ΧΡΗΣΗ
Τις υπόλοιπες γερμανικές

GUARDIAN SANS HEADLINE GREEK MEDIUM ITALIC, 40 PT

ΕΞΕΙΔΙΚΕΥΑΝ ΠΡΟΣΕΤΙ
Ανασκαφές το 1861 στον

GUARDIAN SANS HEADLINE GREEK SEMIBOLD, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

ΥΨΗΛΩΝ ΑΠΑΙΤΗΣΕΩΝ
Φωβισμού αναπτύχθηκε

GUARDIAN SANS HEADLINE GREEK SEMIBOLD ITALIC, 40 PT

ΠΑΝΩ ΑΠΟ 18 ΧΡΟΝΙΑ
Αυτό όμως εξόργισε τις

GUARDIAN SANS HEADLINE GREEK BOLD, 40 PT

ΑΛΦΑΒΗΤΙΚΗΣ ΤΑΞΗΣ
Στα βόρεια και τα δυτικά

GUARDIAN SANS HEADLINE GREEK BOLD ITALIC, 40 PT

ΠΡΩΤΗ ΠΡΩΤΕΥΟΥΣΑ
Την περίοδο 1871-1891

GUARDIAN SANS HEADLINE GREEK BLACK, 40 PT

ΑΝΕΞΑΡΤΗΤΟΣ ΠΟΛΗ
Κτίστηκε τον 17ο αιώνα

GUARDIAN SANS HEADLINE GREEK BLACK ITALIC, 40 PT [ALTERNATE E]

ΝΕΑ ΑΣΤΙΚΑ ΚΕΝΤΡΑ
147.036.285 κατοίκους

GUARDIAN SANS HEADLINE GREEK ULTRA, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

ΤΟ 2011 ΜΕΤΑΚΟΜΙΣΕ
Επιπλέον σηματοδοτεί

GUARDIAN SANS HEADLINE GREEK ULTRA ITALIC, 40 PT

Ήταν οι ενώσεις των εμπόρων και των τεχνιτών
ΕΠΕΙΔΗ Η ΤΡΟΧΙΑ ΤΗΣ ΓΗΣ ΓΥΡΩ ΑΠΟ ΤΟΝ
Οι διάδοχοι του Γιάροσλαβ στο θρόνο του Κιέβου

GUARDIAN SANS HEADLINE GREEK HAIRLINE, HAIRLINE ITALIC, 24 PT

Όσο υπήρχε το Κράτος των Ρως ήταν γνωστό
ΕΝΑ ΚΕΝΤΡΟ ΤΟ ΟΠΟΙΟ ΚΑΙ ΑΝΤΙΚΑΘΙΣΤΑ
Χρησιμοποιήθηκε για πρώτη φορά το 1917 στην

GUARDIAN SANS HEADLINE GREEK THIN, THIN ITALIC, 24 PT [PROPORTIONAL OLDSTYLE FIGURES]

Με τον τελευταίο θα δημιουργήσουν και την
30 ΕΓΚΛΗΜΑΤΑ ΑΝΑ ΧΙΛΙΟΥΣ ΚΑΤΟΙΚΟΥΣ
Στα δυτικά βρίσκεται το Samsun με πληθυσμό

GUARDIAN SANS HEADLINE GREEK LIGHT, LIGHT ITALIC, 24 PT

Το 1891 έγινε καθηγητής στη Σχολή Καλών
ΑΞΙΟΣΗΜΕΙΩΤΟΙ ΔΗΜΟΣΙΟΓΡΑΦΟΙ ΤΟΥ
Παράλληλα συνδεδεμένη και με τις έντονες

GUARDIAN SANS HEADLINE GREEK REGULAR, REGULAR ITALIC, 24 PT [PROPORTIONAL OLDSTYLE FIGURES]

Ως αποτέλεσμα ξέσπασε μία μακρόχρονη
Ο ΠΛΗΘΥΣΜΟΣ ΤΗΣ ΕΙΝΑΙ 160.244.639
Μέχρι τα τέλη του 19ου αιώνα οι Ιαπωνικές

GUARDIAN SANS HEADLINE GREEK MEDIUM, MEDIUM ITALIC, 24 PT [ALTERNATE Ξ]

**Έτσι οι νέοι αυτοί δημιουργοί, καθώς κι η
2.45 ΧΙΛΙΟΜΕΤΡΑ ΒΟΡΕΙΟΑΝΑΤΟΛΙΚΑ
*Καθώς η αλιεία ανθούσε στην Κοπεγχάγη***

GUARDIAN SANS HEADLINE GREEK SEMIBOLD, SEMIBOLD ITALIC, 24 PT

**Το λιμάνι Stromness στο νησί Μείνλαντ
ΑΡΙΘΜΟΥΝ ΜΟΛΙΣ 7.000 ΚΑΤΟΙΚΟΥΣ
*Σε μια έκθεση όπου συμμετείχαν πολλοί***

GUARDIAN SANS HEADLINE GREEK BOLD, BOLD ITALIC, 24 PT

**Το φυσικό λιμάνι και η καλή ποσότητα
17 ΧΙΛΙΟΜΕΤΡΑ ΒΟΡΕΙΟΑΝΑΤΟΛΙΚΑ
*Αν και τα παλαιότερα ιστορικά στοιχεία***

GUARDIAN SANS HEADLINE GREEK BLACK, BLACK ITALIC, 24 PT

**Αφηρημένες γεωμετρικές συνθέσεις
ΠΟΥ ΕΜΦΑΝΙΖΟΝΤΑΙ ΜΟΝΟ ΣΕ ΜΙΑ
*Κληροδότησε περίπου 1.400 έργα του***

GUARDIAN SANS HEADLINE GREEK ULTRA, ULTRA ITALIC, 24 PT [PROPORTIONAL OLDSTYLE FIGURES]

ΑΝΤΙΠΡΟΣΩΠΕΥΟΥΝ

GUARDIAN SANS HEADLINE GREEK HAIRLINE, 60 PT

Κινηματογραφικές

GUARDIAN SANS HEADLINE GREEK THIN, 60 PT

Πολυγραφώτατου

GUARDIAN SANS HEADLINE GREEK LIGHT, 60 PT

Δημιουργήθηκαν

GUARDIAN SANS HEADLINE GREEK REGULAR, 60 PT

Ιμπρεσιονιστές

GUARDIAN SANS HEADLINE GREEK MEDIUM, 60 PT

Επεξεργάζονται

GUARDIAN SANS HEADLINE GREEK SEMIBOLD, 60 PT

Ενορχήστρωση

GUARDIAN SANS HEADLINE GREEK BOLD, 60 PT

Καταρρεύσουν

GUARDIAN SANS HEADLINE GREEK BLACK, 60 PT

Χαρακτηρισμό

GUARDIAN SANS HEADLINE GREEK ULTRA, 60 PT

Αριστουργηματικός

GUARDIAN SANS HEADLINE GREEK HAIRLINE ITALIC, 60 PT

Προσλαμβάνονταν

GUARDIAN SANS HEADLINE GREEK THIN ITALIC, 60 PT

Διαφοροποιήθηκε

GUARDIAN SANS HEADLINE GREEK LIGHT ITALIC, 60 PT

Μυθιστορήματος

GUARDIAN SANS HEADLINE GREEK REGULAR ITALIC, 60 PT

Λάουφμπεργκερ

GUARDIAN SANS HEADLINE GREEK MEDIUM ITALIC, 60 PT

Καταλαμβάνεται

GUARDIAN SANS HEADLINE GREEK SEMIBOLD ITALIC, 60 PT

Ζετσεσιονισμός

GUARDIAN SANS HEADLINE GREEK BOLD ITALIC, 60 PT

Ιεροεξεταστών

GUARDIAN SANS HEADLINE GREEK BLACK ITALIC, 60 PT

Κατηγορήθηκε

GUARDIAN SANS HEADLINE GREEK ULTRA ITALIC, 60 PT

UPPERCASE ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΥΎΏ

LOWERCASE αβγδεζηθικλμνξοπρσςτυφχψω άέήϊϊόούϋϋώ

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION ¡!¿?.,:;... --- () [] {} / | \ & @ * ' " " " . , , « » « » « » § • ¶ † ‡ © ® ™

ALL CAP PUNCTUATION ¡¿?.,:;... --- () [] {} / | \ @ « » « »

LIGATURES fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl

PROPORTIONAL LINING default figures \$£€¥1234567890¢ƒ%‰°²³<+ = - x ÷ > ' "

PROPORTIONAL OLDSTYLE \$£€¥1234567890%‰#<+ = - x ÷ >

PREBUILT FRACTIONS ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS & DENOMINATORS H1234567890/1234567890

SUPERSCRIPT & SUBSCRIPT H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

STYLISTIC ALTERNATES Ꝥ gl fl ffl ġ ġ ġ ġ ġ ġ ġ

ACCENTED UPPER CASE Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWER CASE á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

FRACTIONS
ignores numeric date format

SUPERSCRIPT/ULTRAIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 02
alternate 1

STYLISTIC SET 07
alternate 2

OPENTYPE FEATURES
ROMAN

STYLISTIC SET 01
alternate g

OPENTYPE FEATURES
ITALIC

STYLISTIC SET 01
alternate a

STYLISTIC SET 03
alternate f ß

DEACTIVATED

¿iFish & «Chips» @ £24.65!?

Sale Price: \$3,460 €1,895
Originally: \$7,031 €9,215

Sale Price: \$3,460 €1,895
Originally: \$7,031 €9,215

21/03/10 and 2 1/18 460/920

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

CEL·LA novel·la al·là al·lusió

ŹRÓDŁA Ślady możliwości

ÎNSUȘI conștiința științifice

DEACTIVATED

Walks roughly eleven leagues

ΚΑΙ ΜΕΤΑΞΥ ΠΑΡΑΛΛΑΞΗΣ

DEACTIVATED

Archaeological messages lag

DEACTIVATED

National boards after answers
Difficulties affirming a favorite

ACTIVATED

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21/03/10 and 2 1/18 460/920

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

CEL·LA novella allà allusió

ŹRÓDŁA Ślady możliwości

ÎNSUȘI conștiința științifice

ACTIVATED

Walks roughly eleven leagues

ΚΑΙ ΜΕΤΑΞΥ ΠΑΡΑΛΛΑΞΗΣ

ACTIVATED

Archaeological messages lag

ACTIVATED

National boards after answers
Difficulties affirming a favorite

STYLES INCLUDED IN COMPLETE FAMILY

Guardian Sans Headline Greek Hairline
 Guardian Sans Headline Greek Hairline Italic
 Guardian Sans Headline Greek Thin
 Guardian Sans Headline Greek Thin Italic
 Guardian Sans Headline Greek Light
 Guardian Sans Headline Greek Light Italic
 Guardian Sans Headline Greek Regular
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 Guardian Sans Headline Greek Medium Italic
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 Guardian Sans Headline Greek Semibold Italic
 Guardian Sans Headline Greek Bold
 Guardian Sans Headline Greek Bold Italic
 Guardian Sans Headline Greek Black
 Guardian Sans Headline Greek Black Italic
 Guardian Sans Headline Greek Ultra
 Guardian Sans Headline Greek Ultra Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, Gaelic, German, Greek, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

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ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic and type designer, as well as a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He is also a long-term collaborator with Peter Saville, resulting in diverse work such as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit, and the logo for Kate Moss.

Barnes has worked as an advisor and consultant to numerous publications, notably *Wallpaper**, *Harper's Bazaar*, and *frieze*. His interest in the modern and vernacular is encompassed in his type design, ranging from the contemporary, such as for Björk, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian*, he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.

Panagiotis Haratzopoulos is an Athens-based designer specializing in Greek type design and typography. Born in 1967 in Athens, Panos studied graphic design in Polytechnic College in Athens and then acquired an MA in Graphic Fine Arts from the University of Kent in England. He is specialised in type and multimedia design, and has designed websites and CD-ROMs for large cultural institutions and museums. Together with Yiannis Kouroudis he started Cannibal (www.fonts.gr) in 1995.

An accomplished type designer, Panos has created original designs for clients in Greece as well as Greek versions of well-known typefaces for a range of typefoundries in Europe and the United States, including Christian Schwartz's Neutraface, Farnham, Amplitude, Stag, and Stag Sans.