
Гардиан Иджипшн Хедлайн

Through a blend of contemporary and traditional forms, Guardian Egyptian Headline mixes stylish Continental shapes with the no-nonsense proportions of the British Egyptian. Originally designed for use in newspapers, the family's wide range of weights and clarity in the details give enough flexibility for all types of publication design, corporate identity, and even signage applications.

PUBLISHED

2022

DESIGNED BY

PAUL BARNES & CHRISTIAN SCHWARTZ

CYRILLIC BY

ILYA RUDERMAN

18 STYLES

9 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

One influence on the Guardian Egyptian family was the multitude of slab serif faces cast by many London typefoundries in the mid-19th century, but the construction of the romans mainly draws from contemporary Dutch type, with unbracketed serifs, squarish arches, spartan detailing and an overall feeling of openness, while the italics take unexpected structural cues from types cut in Paris and Antwerp during the Renaissance. Like most slab serifs, Guardian Egyptian has the range and utility of a sans, but its contrast and the fact that the serifs are subtly wedge shaped give it more elegance and class than average Egyptian faces.

Guardian Egyptian Headline Cyrillic Hairline

Guardian Egyptian Headline Cyrillic Hairline Italic

Guardian Egyptian Headline Cyrillic Thin

Guardian Egyptian Headline Cyrillic Thin Italic

Guardian Egyptian Headline Cyrillic Light

Guardian Egyptian Headline Cyrillic Light Italic

Guardian Egyptian Headline Cyrillic Regular

Guardian Egyptian Headline Cyrillic Regular Italic

Guardian Egyptian Headline Cyrillic Medium

Guardian Egyptian Headline Cyrillic Medium Italic

Guardian Egyptian Headline Cyrillic Semibold

Guardian Egyptian Headline Cyrillic Semibold Italic

Guardian Egyptian Headline Cyrillic Bold

Guardian Egyptian Headline Cyrillic Bold Italic

Guardian Egyptian Headline Cyrillic Black

Guardian Egyptian Headline Cyrillic Black Italic

СИЛИЦИЈУМ
Нидерландам

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE, 70 PT

ВЕЩЕСТВОМ
Задължително

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE ITALIC, 70 PT

ПОЛУЧЕНИЕ
Надприродну

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN, 70 PT

ВАДАРОДНЫ
Причетникам

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN ITALIC, 70 PT

ОТДЕЛЬНЫЕ
Дүниежүзілік

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT, 70 PT

КАРАЛАВЫЯ
Двойниковым

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT ITALIC, 70 PT

НАМИРАЩИ
Особенности

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR, 70 PT

ГОРОДСКОЙ
Ис̄тражсивао

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR ITALIC, 70 PT [ALTERNATE P]

**АЙСБЕРГОВ
Сообраќајни**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM, 70 PT

***ПУБЛИКАЦІЇ
Открытиях***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM ITALIC, 70 PT

**ЖЫЛТЫРЫ
Глобальных**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD, 70 PT [ALTERNATE a 6]

***МЕРИДИАН
Повърхност***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD ITALIC, 70 PT

**НАФТАВАЙ
Автоклавах**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD, 70 PT

***ОБИТАНИЯ
Удержится***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD ITALIC, 70 PT

**СЕВЕРНУЮ
Разкгането**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK, 70 PT [ALTERNATE P]

***ОДВОЪЕНО
Заработок***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK ITALIC, 70 PT

ЧОЛОВІКІВ БУЛО 61 314
 Если учестъ одинаковые

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE, 40 PT

ГРАЖДАНСКИЕ СУДЬИ
 9 общественных советов

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE ITALIC, 40 PT

КАЖДОЕ БОРО ИМЕЕТ
 Мењало током историје

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN, 40 PT [ALTERNATE P]

ПОВЕЧЕ ОТ 27 ГОДИНИ
 Нынешняя оценка земель

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN ITALIC, 40 PT

508 ТЫСЯЧ ЖИТЕЛЕЙ
 Дапамогай парадкавага

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT, 40 PT [ALTERNATE a]

ЗАДАЧУ ОПИСАТЬ ВСЕ
 Вечерняя температура

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT ITALIC, 40 PT

**РАССТОЯНИЕ МЕЖДУ
4 разів більша від маси**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR, 40 PT

***АДСЮЛЬ ЯШЧЭ АДНА
Связано с применением***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR ITALIC, 40 PT

**ОСТРОВА РЭНДАЛЛА
Как считали схоласты**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM, 40 PT [ALTERNATE P a]

***ЦЕНТРЕ ВСЕЛЕННОЙ
Играют важна роля за***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM ITALIC, 40 PT

**МЕЗОАТОМДА ЭЛСІЗ
Во двете дисциплини**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD, 40 PT

***ПОЛНОЕ МОЛЧАНИЕ
Положения подробно***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD ITALIC, 40 PT

**СУПЕРКОМПЬЮТЕР
Американския Запаг**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD, 40 PT

***17 ПОТОКІВ ЗА ТАКТ
Долларов за машину***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD ITALIC, 40 PT

**СОКРАТИТЕЛЬНЫХ
Синусы десятичные**

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK, 40 PT

***ОБЩАЯ СТРУКТУРА
Рачунарски хардвер***

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK ITALIC, 40 PT

Градиент обструкции снижается за счёт
У БЕЛАРУСКИХ АКАДЭМІЧНЫХ КОЛАХ
В 871 году князь Симеон I перенёс основную

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE, HAIRLINE ITALIC, 24 PT

Действовало около 511 фабрик и заводов
ПРЕИМУЩЕСТВЕННО ОБЛАДАЮЩЕЕ
Місто Охрид виникло на місці античного

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN, THIN ITALIC, 24 PT

Кривично право хтео је да боље упозна
НАБЕГОВ И РАЗГРАБЛЕНИЙ СТРАНЫ
Отношение к договору между Грецией и

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE P a]

Таким образом создаётся препятствие
ТАМАШАЛАУ МЕН ДЕМ АЛУҒА БОЛА
Аналогичный статус имеют ОСТ 1043

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR, REGULAR ITALIC, 24 PT [PROPORTIONAL OLDSTYLE FIGURES]

Пароксизмальных нарушений ритма
ОСНОВНОЙ МЕТОД ДИАГНОСТИКИ
Билянските извори води тесен канал

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM, MEDIUM ITALIC, 24 PT

Образований с центрами в Микенах
ПРОТИВ ВИЗАНТИЈЕ У X И XI ВЕКУ
Других племён против Рима в 7 году

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD, SEMIBOLD ITALIC, 24 PT

Используется и в настоящее время
ЧАСТИ ВЫХОДИТ НА РЕКУ ВОЛГУ
Мәшһүр сәхифәләрне дә алып бара

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD, BOLD ITALIC, 24 PT

Обикновено между 17 и 21 минути
КОМПЛЕКСОВ В РЯДЕ РЕГИОНОВ
Нижняя облачность составляет

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK, BLACK ITALIC, 24 PT

Многообразной

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE, 60 PT

Лабораторијска

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN, 60 PT

Представлений

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT, 60 PT

Спадарожнікаў

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR, 60 PT

Розташований

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM, 60 PT

Участвующих

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD, 60 PT

Құдайлардың

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD, 60 PT

Заполненом

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK, 60 PT

Фотографският

GUARDIAN EGYPTIAN HEADLINE CYRILLIC HAIRLINE ITALIC, 60 PT

Предполагамое

GUARDIAN EGYPTIAN HEADLINE CYRILLIC THIN ITALIC, 60 PT

Смоделировать

GUARDIAN EGYPTIAN HEADLINE CYRILLIC LIGHT ITALIC, 60 PT

Објаснувањето

GUARDIAN EGYPTIAN HEADLINE CYRILLIC REGULAR ITALIC, 60 PT

Инерциальной

GUARDIAN EGYPTIAN HEADLINE CYRILLIC MEDIUM ITALIC, 60 PT

Усвідомлюємо

GUARDIAN EGYPTIAN HEADLINE CYRILLIC SEMIBOLD ITALIC, 60 PT

Первичности

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BOLD ITALIC, 60 PT

Реагировать

GUARDIAN EGYPTIAN HEADLINE CYRILLIC BLACK ITALIC, 60 PT

OPENTYPE FEATURES
 FAMILY WIDE

 ALL CAPS
 opens up spacing, moves
 punctuation up

 PROPORTIONAL LINING
 default figures

PROPORTIONAL OLDSTYLE

 FRACTIONS
 ignores numeric date format

SUPERScript/SUPERIOR

SUBScript/INFERIOR

 DENOMINATOR
 for making arbitrary fractions

 NUMERATOR
 for making arbitrary fractions

 LANGUAGE FEATURE
 Polski (Polish) kreska accent

 LANGUAGE FEATURE
 Română (Romanian) s accent

 LANGUAGE FEATURE
 Македонски (Macedonian) б

 LANGUAGE FEATURE
 Српски (Serbian) б г д п т

 LANGUAGE FEATURE
 Български (Bulgarian) Д Ж К Л
 в г д ж з и й к л н п т ц щ ю

DEACTIVATED

ъіFish & «Chips» @ £4.65!?

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

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 Originally: **\$7,031 £9,215**

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

 $x^{158} + y^{23} \times z^{18} - a^{4260}$
 $x_{158} \div y_{23} \times z_{18} - a_{4260}$

0123456789 0123456789

0123456789 0123456789

 ŹRÓDŁA ślady *możliwość*

 ÎNSUȘI științifice *jucăușa*

 Чeљaбинcкa *Opенбyриcкa*

 Oдoбpи *бидејќи пoрoдицa*

 ДPУГO зaдpyжeн *дeтaйл*
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 Oдoбpи *бидејќи пoрoдицa*

 ДPУГO зaдpyжeн *дeтaйл*

OPENTYPE FEATURES
ROMAN & ITALICSTYLISTIC SET 06
Macedonian 6**DEACTIVATED**

Кабардинци и Оренбуришка

ACTIVATED

Кабардинци и Оренбуришка

OPENTYPE FEATURES
ROMANSTYLISTIC SET 01
alternate P, latin K PSTYLISTIC SET 02
alternate aSTYLISTIC SET 03
alternate latin RSTYLISTIC SET 05
Serbian 6**DEACTIVATED**

Работ Распущена в Рамках
A Prior King's Preferred Kind
Британская аристократка
Gaining a new appreciation
Races the Ranking Kingdom
Библиотека избачено небу

ACTIVATED

Работ Распущена в Рамках
A Prior King's Preferred Kind
Британская аристократка
Gaining a new appreciation
Races the Ranking Kingdom
Библиотека избачено небу

OPENTYPE FEATURES
ITALICSTYLISTIC SET 01
alternate P, latin K PSTYLISTIC SET 02
alternate hSTYLISTIC SET 05
Serbian 6 ГДПТ**DEACTIVATED**

*Работ Распущена в Рамках
Prior her Reigning Kingdoms
Урманнар жәмһуриятнең
Елбрус услед питање други*

ACTIVATED

*Работ Распущена в Рамках
Prior her Reigning Kingdoms
Урманнар жәмһуриятнең
Елбрус услед йийианье друји*

STYLES INCLUDED IN COMPLETE FAMILY

Guardian Egyptian Headline Cyrillic Hairline
 Guardian Egyptian Headline Cyrillic Hairline Italic
 Guardian Egyptian Headline Cyrillic Thin
 Guardian Egyptian Headline Cyrillic Thin Italic
 Guardian Egyptian Headline Cyrillic Light
 Guardian Egyptian Headline Cyrillic Light Italic
 Guardian Egyptian Headline Cyrillic Regular
 Guardian Egyptian Headline Cyrillic Regular Italic
 Guardian Egyptian Headline Cyrillic Medium
 Guardian Egyptian Headline Cyrillic Medium Italic
 Guardian Egyptian Headline Cyrillic Semibold
 Guardian Egyptian Headline Cyrillic Semibold Italic
 Guardian Egyptian Headline Cyrillic Bold
 Guardian Egyptian Headline Cyrillic Bold Italic
 Guardian Egyptian Headline Cyrillic Black
 Guardian Egyptian Headline Cyrillic Black Italic

SUPPORTED LANGUAGES

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

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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.

Ilya Ruderman is a type designer living and working in Moscow, where he did his undergraduate studies at the Moscow State University of Print. His interest in type came from his classes with Alexander Tarbeev, and as his interest developed into a passion he chose to attend the Type and Media course at the Royal Academy of Art (KABK) in The Hague.

After graduating from Type and Media he returned to Moscow to pursue commercial projects for clients such as *Men's Health Russia*, *Yes* magazine, *Best Life* magazine, *Big City* magazine, Moscow City and Transport system, Perm City and Tele2. Later he worked for several years as the creative director at news agency RIA Novosti. Ruderman has lectured extensively on type and typography, both on his own and together with Valery Golyzhenkov. Ruderman is a curator of the Type & Typography course at the British Higher School of Art and Design and currently is co-founder of two studios: CSTM Fonts and Moscow Design Studio.