Guardian Sans Headline

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.

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

ELECTROLYTE
Pronouncement

STEREOTYPES
Fictionalizations

JOURNALISTIC
Östgötapendeln
OBSURVLY
Whencesoever
CHARCUTIERS
Nomenclatures
PERIODICALS
Genealogically
SINAASAPPEL
Mademoiselle!
CALLoused Differentials

EMPLOYING Automobiles

DOSPĚLÝM! Hemoglobin

ANTITHESIS Komercijalni
ROMANESQUE COLUMNS
Patras oli heillä kaikki kaikessa

ERASMUS ROTERODAMUS
The kingdom of Northumbria

WITHOUT PROVOCATION
Living in Lethbridge, Alberta

NEDERLANDSE TELEVISIE
Between 1982 and 1986, the

EXHIBIT OPENS JUNE 29
Hace unos años, paseando

TWENTY-FIRST CENTURY
Osječko-baranjska, Istarska
PRINT ADVERTISEMENT
Exacerbated by a reliance

CARLTON-ON-MEDLOCK
Overwhelming opposition

PROVISIONAL RATIONS
Știință și cinematografie!

POPULATION DEMANDS
The population of 34,020

JANSSONS FRESTELSE!
Văile și munții se uimeau

ACCOMMODATES 2,560
Škofjeloški kruhek, Pinca
Lawmakers Promote New Health Bill Reforms
POLL RESULTS FINDS 24,564 DISSIDENTS
Pharmaceutical and optoelectronic engineering

The numbers reveal a startling gap between
PRESIDENT MEETS WITH TOP ADVISORS
There was a spike in profits during Q4 of 2001

Auf die überwiegend horizontale Bildfläche
CONTEMPORARY LIFESTYLE MAGAZINE
Tíðindamenn stórblaðanna þefuðu mig uppi

Fakat İskender Paşa, bir gün seccadesinin
NEUROLOGICAL RESEARCH INSTITUTE
We were camping in the Montana Rockies

The alienation of the spectator and then
THE SPECTACLE PRESENTS ITSELF AS
Over 119,000 subscribers to the RSS feed
Rayonnement culturel et francophonie

SUPPORT SLIPS FOR HIGHWAY PLAN

Po invazi emigrovalo mnoho především

Aluminum mining creates new jobs in
UPPER HIGHLANDS FACE DISASTER

An Inquiry into the Nature and Causes

La cédille aux débuts de l'imprimerie

MAYOR CONFRONTED BY CITIZENS
The city population of over 1,510,000

Knightsbridge, Parkwells, Newport

THE SPECTACLE PRESENTS ITSELF
Roughly 8,510 art forgeries found in
Guardian Sans Headline

Microseismometer

Simultaneousness

Overconservative

Határozottabban

Gastronomically

Előregörnyedve

Immaterialness

Housewarming

Aerodynamica
Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of Newsweek, US and British Esquire and Foreign Affairs. During this time he art directed Esquire Gentleman and U&lc. He later returned to America to be art director of the music magazine Spin. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, ‘Original Modern’ for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer, Gianvito Rossi and German publisher, Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably The Sunday Times Magazine, The Guardian and The Observer Newspapers, GQ, Wallpaper*, Harper’s Bazaar and frieze. He has designed many books for publishers all over Europe including, Schirmer Mosel, Oxford University Press, the Tate and the iconic Schirmer Graf series. 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, with Schwartz he was named one of the 40 most influential designers under 40 in Wallpaper*. 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 Director’s 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 in 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.