Guardian Sans Headline Condensed

Headlines of all kinds have one thing in common: a great deal to say and not enough space to say it in. Guardian Headline Sans Condensed solves this without becoming cramped or squashed, maintaining the same quiet, neutral tone of the normal width.

One of the most enduring fashions of the Twentieth century is the humanist sans serif, such as Johnston, Gill and Frutiger. In the Nineteenth century it was a fashion for condensed sans serifs, typified by the straight-sided forms beloved by printers for posters. Guardian Sans Headline takes a different approach to narrowness, subtly squaring the curves while retaining the integrity of the round bowls, keeping the humanist forms while regularizing the proportions for a more even rhythm.
Guardian Sans Headline Condensed Hairline
Guardian Sans Headline Condensed Hairline Italic
Guardian Sans Headline Condensed Thin
Guardian Sans Headline Condensed Thin Italic
Guardian Sans Headline Condensed Light
Guardian Sans Headline Condensed Light Italic
Guardian Sans Headline Condensed Regular
Guardian Sans Headline Condensed Regular Italic
Guardian Sans Headline Condensed Medium
Guardian Sans Headline Condensed Medium Italic
Guardian Sans Headline Condensed Semibold
Guardian Sans Headline Condensed Semibold Italic
Guardian Sans Headline Condensed Bold
Guardian Sans Headline Condensed Bold Italic
Guardian Sans Headline Condensed Black
Guardian Sans Headline Condensed Black Italic
Guardian Sans Headline Condensed Ultra
Guardian Sans Headline Condensed Ultra Italic
BIBLIOGRAPHERS
Niederschönenfeld

ELECTIONEERING
Arthur Shrewsbury

HELIOTHERAPIES
Søren Kierkegaard

LES CARABINIERS
Train ticket: €63,05
CÔTES-D’ARMOR Radiomicrometer

BREAKING NEWS

Sir Vivian Richards

NEIGHBOURING Alessandro Volta

LETTER TO JANE Gloucester Docks
BREATHTAKING
Vladimir et Rosa

NONTECHNICAL
Wimbledon Park

FILIBUSTERING
Cambridgeshire

MYSTERIOUSLY
Vestmannaeyjar
ELECTRONICA
Maintenances

COMPROMISE
Automatically

TOUT VA BIEN
Formalization

EKONOMICKÝ
Recapitulated
EARLY SEVENTEENTH CENTURY
Johan August Arfwedson, (b. 1792)

THEY FLEW 6,896 KILOMETERS
The Umbrellas of Cherbourg, 1964

LONDON–HELSPINKI NON-STOP
Between 1700 and 2300 people

METHODS OF DÉTOURNEMENT
Les Deux anglaises et le continent

HAMMERSMITH AND FULHAM
Nothing in Something Particular

ESPAÇOS PÚBLICOS E MUSEUS
Currently living in Baltimore, MD
LA PUISSANCE DE LA PAROLE
Budapesti labdarúgócsapatok

ALMENNO SAN BARTOLOMEO
Neunkirchen, Lower Franconia

WEIDEN IN DER OBERPFALZ
Shoot the Piano Player, 1960

JAN BAPTIST VAN HELMONT
Over 3,500 people in one day

KERÉKPÁROS KÖZLEKEDÉS
Provence-Alpes-Côte d'Azur

REGUENGOS DE MONSARAZ
American Geophysical Union
LES QUATRE CENTS COUPS
The delivery is due at 10:56

VILA NOVA DE FAMALICÃO
Together in Electric Dreams

BETWEEN 1976 AND 1984
Srinivas Venkataraghavan

KINGSTON UPON THAMES
The Lexicon of Love (1982)

JOSH BERNSTEIN & SONS
Câmpulung Moldovenesc

POPULATION STATISTICS
Townsville to Parramatta
On 5 July 1836, Brunel married Mary Elizabeth Horsley.

In 1962, Truffaut directed his third movie, Jules and Jim.

The City Council of Minneapolis chose a new Officer.

Combines the genres of dystopian science fiction and
time travel.

Alphaville: One of Lemmy Caution’s Strange Cases.

EAST LONDON OVERGROUND RAILWAY SYSTEM.

Llangernyw Yew, the oldest individual tree in Europe

Brunel had learned Euclidean geometry by eight

EXPERIMENTS IN ART AND TECHNOLOGY (EAT).

Truffaut’s final movie was shot in black and white.

The website had 3,981,000 visitors in two days.

DET SJÄLVSTÄNDIGA FINLANDS HUVUDSTAD.

Bowhead Whales live at least to 211 years of age.
Eight hour flight from Vancouver to Frankfurt
WILD STRAWBERRIES (SMULTRONSTÄLLET)
A series features the character Antoine Doinel

Chemical processing plant creates new jobs
YAKUSHIMA ISLAND, KAGOSHIMA, JAPAN
Transferring at Amsterdam Airport Schiphol

Martin Fry grew up in Bramhall, Stockport
STRONGYLOCENTROTUS FRANCISCANUS
Luck and Chance: Dagger and Guitar (1952)

Ginsberg's "A Supermarket in California"
HISTORY OF SETTLEMENT IN DENMARK
Pharmacoepidemiology and Drug Safety
Louis Jacques Thénard
Kensington & Chelsea
Baden-Württemberg
Höfuðborgarsvæðið
Max Skladanowsky
Glastonbury Thorn
Haarlemmermeer
Etelä-Pohjanmaa
Gaasterlân-Sleat
Hradište pod Vrátnom

Palace of Westminster

London Underground

Charleville-Mézières

Matsuura Takeshiro

Caecilius of Calacte

Puzzzone di Moena

Milton-Freewater

Rockaway Beach
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Approximately 25,896,500 attended
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ZRÓDŁA możliwość Ślady rozliczeń
INSUSI conștiință științifice strămoșii

Messages Lagging Archaeologists
Sterilize Alliterate Fault Alternative
Messages Ailment Archaeologists

Messages Lagging Archaeologists
Sterilize Alliterate Fault Alternative
Prefaces Schriftgießerei Bluffing

Messages Lagging Archaeologists
Sterilize Alliterate Fault Alternative
Prefaces Schriftgießerei Bluffing
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 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.

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 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.