
Guardian Sans Text

Intended both for reading long passages of text and for use in charts, maps, and info graphics, Guardian Sans Text occupies a middle ground between the other sans serif members of the Guardian collection. Less compromised by the difficult conditions imposed by very small sizes than the Agate Sans, but squarer and less humanistic than the Sans Headline, this family purposefully draws little attention to itself.

PUBLISHED
2013

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ

PRODUCTION ASSISTANCE
VINCENT CHAN

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS
SUPERSCRIPIT/SUBSCRIPT
ORDINALS

Guardian Text Sans has squarer bowls than the Headline version, ensuring that the characters remain very open and readable in text. Additionally some characters have been redrawn to improve legibility, such as the lower case **l**, which gains a tail in order to more explicitly differentiate it from the capital **l** and number **1**. Its extensive character set, matching the Egyptian Text, will fulfill even the most difficult of typographic tasks, making it especially suited to the problems of complicated information.

Guardian Sans Text Regular
Guardian Sans Text Regular Italic
Guardian Sans Text Medium
Guardian Sans Text Medium Italic
Guardian Sans Text Bold
Guardian Sans Text Bold Italic
Guardian Sans Text Black
Guardian Sans Text Black Italic

Duplexed text weights
Duplexed text weights

REGULAR & MEDIUM, 14PT

Duplexed text weights
Duplexed text weights

REGULAR ITALIC & MEDIUM ITALIC, 14PT

Guardian Sans Text Regular and Medium are duplexed on the same set of character widths, meaning that a block of text set in one weight can be switched to the other weight without changing copyfit. This feature is useful for making quick layout decisions, such as moving text into a sidebar without worrying about changes in length or line breaks. Duplexing is also useful for reversing a block of text out of a dark background. *Please note: the Regular and Medium Italics are duplexed, but the Bold and Black are not duplexed to the Regular and Medium or one another.*

The recent discovery of a beaver dam in the Bronx sheds new light
 WOLVES AND OTHER PREDATORS HAVE HAD A LASTING EFFECT
 90% of what she watched on prime-time television was unscripted

SANS TEXT REGULAR, 14 PT

Ein Großteil der Institute ignoriert beharrlich die jüngste Zinssenkung
 POPULAR ENTERTAINMENT AND DRAMAS FIND A NEW AUDIENCE
The company was consolidated later in 1971 after a surprise increase

SANS TEXT REGULAR ITALIC, 14 PT

Portsmouth is still home to the world's oldest working dry dock
 POPULAR DAILY SATIRICAL PUPPET TV SHOW MOVES ONLINE
 C'est vrai, il y a eu une équipe qui a travaillé dessus pour 48 ans

SANS TEXT MEDIUM, 14 PT

Amazing Stories was the primary magazine devoted to science fiction
 JAK PRZEKAZAĆ MAJĄTEK W RODZINIE I NIE ZAPŁACIĆ PODATKU
There was something in her voice and walk tonight that was peculiar

SANS TEXT MEDIUM ITALIC, 14 PT

A városrésznevek jelentős része a dűlőkeresztelő alkalmával 1841
 RECAP OF LAST WEEK'S WAYS & MEANS COMMITTEE HEARINGS
 A bill to reduce Alabama's 97%-high interest rate failed this week

SANS TEXT BOLD, 14 PT

Between kisses Anthony and this golden girl quarrelled incessantly
 L'ASSOCIACIÓ CATALANISTA D'EXCURSIONS CIENTÍFIQUES, 1879
So during all this time there were many adventures that happened

SANS TEXT BOLD ITALIC, 14 PT

Population (2013): Municipality, 31,316,149, Density 27,216.3/km²
 EUROPE'S ECONOMIC WOES CAUSING PROBLEMS FOR CYCLING
 Pisicile fără blană sunt cele mai prietenoase, spun studiile recente

SANS TEXT BLACK, 14 PT

De voornaamste steden aan de IJssel zijn Zutphen, Zwolle, Kampen
 CREDIT UP FROM €9 TRILLION TO €23 TRILLION OVER LAST YEAR
We've ranked all the best and worst movie theaters in Philadelphia

SANS TEXT BLACK ITALIC, 14 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL OLDSTYLE
FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,78, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, therefore, the public debt of Great Britain,

MEDIUM SMALL CAPS

MEDIUM

BLACK

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BLACK

PROPORTIONAL OLDSTYLE
FIGURES

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In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a *new East India Company* with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India

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Ramifications of the proposal of 1698

In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a *new East India Company* with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very artfully, three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the Act of Parliament which vested the East India trade in the subscribers to this loan of two millions, it did not appear evident that they were all obliged to unite into a joint stock. A few private traders, whose subscriptions amounted only to seven thousand two hundred pounds, insisted upon the privilege of trading separately upon their own stocks and at their own risk. The old East India Company had a right to a separate trade upon their old stock till 1701; and they had likewise, both before

SANS TEXT REGULAR, 7/9 PT [TRACKING +4]

THIS DIVISION OF LABOUR, from which so many advantages are derived, is not originally the effect of any human wisdom, which foresees and intends that general opulence to which it gives occasion. It is the necessary, though very slow and gradual consequence of a certain propensity in human nature which has in view no such extensive utility; the propensity to truck, barter, and exchange one thing for another.

Whether this propensity be one of those original principles in human nature of which no further account can be given; or whether, as seems more probable, it be the necessary consequence of the faculties of reason and speech, it belongs not to our present subject to inquire.

It is common to all men, and to be found in no other race of animals, which seem to know neither this nor any other species of contracts. Two greyhounds, in running down the same hare, have sometimes the appearance of acting in some sort of concert. Each turns her towards his companion, or endeavours to intercept her when his companion turns her towards himself. This, however, is not the effect of

SANS TEXT REGULAR, 7/9 PT [TRACKING +4]

All the improvements in machinery, however, have by no means been the inventions of those who had occasion to use the machines. Many improvements have been made by the ingenuity of the makers of the machines, when to make them became the business of a peculiar trade; and some by that of those who are called philosophers or men of speculation, whose trade it is not to do anything, but to observe everything.

Upon that account, are often capable of combining together the powers of the most distant and dissimilar objects. In the progress of society, philosophy or speculation becomes, like every other employment, the principal or sole trade and occupation of a particular class of citizens.

Like every other employment too, it is subdivided into a great number of different branches, each of which affords occupation to a peculiar tribe or class of philosophers; and this subdivision of employment in philosophy, as well as in every other business, improves dexterity, and saves time. Each individual becomes more expert in his own peculiar branch, more work is done upon the whole, and the quantity of science is considerably increased by it.

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SANS TEXT REGULAR, 9/10 PT

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

SANS TEXT REGULAR, 9/11 PT

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ČESKÝ (CZECH)
SANS TEXT REGULAR, 9/12 PT

AČKOLI KLIMŠOVA nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobra, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až

DEUTSCH (GERMAN)
SANS TEXT REGULAR, 9/12 PT

SEHEN WIR das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig,* daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten,

DANSK (DANISH)
SANS TEXT REGULAR, 9/12 PT

DER VAR en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæt op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som

ESPAÑOL (SPANISH)
SANS TEXT REGULAR, 9/12 PT

EN ESTA conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por

FRANÇAIS (FRENCH)
SANS TEXT REGULAR, 9/12 PT

DADA A son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie « cheval de bois ». En allemand « va te faire, au revoir, à la prochaine ». En roumain « oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe », etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillardeuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir célèbre ? En disant Dada. D'un

MAGYAR (HUNGARIAN)
SANS TEXT REGULAR, 9/12 PT

HAJNALI KÉT órakor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Széllakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra

ITALIANO (ITALIAN)
SANS TEXT REGULAR, 9/12 PT

DAPPRIMA, RIPETENDENDO l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credea. *In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità*. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema era facile di avere ogni giorno la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco

POLSKI (POLISH)
SANS TEXT REGULAR, 9/12 PT

OD WCZORAJ jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? *Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach?* Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch, jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przetapia środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki, kielnie, liny.

PORTUGUÉS (PORTUGUESE)
SANS TEXT REGULAR, 9/12 PT

D. BENEDITA levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escuro, malhada de grossas nuvens negras. *Ao longe, viu flutuar e voar o pano que cobria o balão que uma preta levava à cabeça: concluiu que ventava.* Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a

SVENSKA (SWEDISH)
SANS TEXT REGULAR, 9/12 PT

KLOCKAN VAR mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulen och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan;* han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenväggningen bli ojämn, tråkigare efterträdde stenväggningen, illa klädda män kastade misstänksamma blickar på den

SUOMI (FINNISH)
SANS TEXT REGULAR, 9/12 PT

HE OLIVAT ystäviä ystävyydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamantilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamantilaisen kylän reunalla, peninkulman päässä Antwerpenistä. *Kylä sijaitti leveiden laidunkaistaleiden ja viljavainoiden välissä,* ja sen läpi virtaavan suuren kanavan reunamalla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoiseksi maalatut, että ne loistivat auringossa kuin puhtas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta

TÜRKÇE (TURKISH)
SANS TEXT REGULAR, 9/12 PT

SADIK GENÇ, araladığı kapıyı çekince, yine birden kararan sanduka sükonu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titreler, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar.* Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihnini durmuştu. Sınırları, beyni pek yorgundu. Yemek

OPENTYPE FEATURES ROMAN & ITALIC	DEACTIVATED	ACTIVATED
SMALL CAPS	Bacon & 'Eggs' for £28.50?	BACON & 'EGGS' FOR £28.50?
ALL SMALL CAPS	Mayo & 'Ketchup' for £17.99?	MAYO & 'KETCHUP' FOR £17.99?
ALL CAPS	Fish & 'Chips' for £24.65?	FISH & 'CHIPS' FOR £24.65?
PROPORTIONAL LINING default figures	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215
PROPORTIONAL OLDSTYLE	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215
TABULAR LINING	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215
TABULAR OLDSTYLE	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215
PROPORTIONAL SMALL CAP	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215	SALE PRICE: \$3,460 €1,895 ORIGINALLY: \$7,031 £9,215
TABULAR SMALL CAP	Sale Price: \$3,460 €1,895 Originally: \$7,031 £9,215	SALE PRICE: \$3,460 €1,895 ORIGINALLY: \$7,031 £9,215
FRACTIONS ignores numeric date format	21/03/10 and 2 1/18 460/920	21/03/10 and 2 1/18 460/920
SUPERScript/SUPERIOR	x ¹⁵⁸ + y ²³ × z ¹⁸ - a ⁴²⁶⁰	x ¹⁵⁸ + y ²³ × z ¹⁸ - a ⁴²⁶⁰
SUBSCRIPT/INFERIOR	x ₁₅₈ ÷ y ₂₃ × z ₁₈ - a ₄₂₆₀	x ₁₅₈ ÷ y ₂₃ × z ₁₈ - a ₄₂₆₀
DENOMINATOR for making arbitrary fractions	0123456789 0123456789	0123456789 0123456789
NUMERATOR for making arbitrary fractions	0123456789 0123456789	0123456789 0123456789
ORDINALS	1 st 2 nd 3 rd 2 ^e 2 ^{ème} 1 ^{re}	1 st 2 nd 3 rd 2 ^e 2 ^{ème} 1 ^{re}

OPENTYPE FEATURES
ROMAN & ITALICLANGUAGE FEATURES
Polski (Polish) kreska accentLANGUAGE FEATURE
Română (Romanian) s accentSTYLISTIC SET 01
l and relatedSTYLISTIC SET 03
tabular 1**DEACTIVATED**

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ITALIC ONLYSTYLISTIC SET 02
f B and related**DEACTIVATED***Unfortunate difficult fluffiness***ACTIVATED***Unfortunate difficult fluffiness*

STYLES INCLUDED IN COMPLETE FAMILY

Guardian Sans Text Regular
 Guardian Sans Text Regular Italic
 Guardian Sans Text Medium
 Guardian Sans Text Medium Italic
 Guardian Sans Text Bold
 Guardian Sans Text Bold Italic
 Guardian Sans Text Black
 Guardian Sans Text Black Italic

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ABOUT THE DESIGNERS

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&Ic*. 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 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.