Guardian Sans Headline

Widths

Guardian Sans Headline is thoroughly unadorned, making it adaptable to many tasks, combining not just with Guardian Egyptian, but with a wide range of other typefaces as well. With 72 fonts in total, Guardian Sans Headline has expanded beyond its newspaper roots, and is ideal for editorial design, corporate identities, signage systems, and general graphic design.

With a matching set of 9 weights in each width, Guardian Headline Sans has grown into a comprehensive system for display typography. While all of the new widths are well suited to editorial usage, they each are suited to other particular uses as well. Guardian Sans Headline Narrow is an ideal width for signage and corporate design. Guardian Sans Headline Condensed is a nice middle width for magazine headlines. Guardian Sans Headline X Condensed is a great tool for posters and graphic design, but it could also be the perfect voice for a tabloid.
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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.
GULDBORG SUND
NORTHWESTERN
SPENCER HOUSE
WILLIAMSTOWN
CHISWICK PARK
TOWER BRIDGE
BRØNDE SLEV
ROTHE ROTHITHE
CUMBERLAND
Nondestructiveness
Náttúrugripasafnið
Erotta	mattomonana
Conventionalized
Ambassadorship
Electromagnetic
Journalisticaille
Multicellularity
Authoritarians
Many types of graphic design require sans serifs which are compact enough to increase economy without appearing condensd. The Narrow width expands the versatility of Guardian Sans Headline, useful particularly in corporate identities and signage programs.

The aim of expanding Guardian Sans Headline was to move the typeface beyond its roots in newspaper design and provide a flexible set of tools for a wide variety of graphic design. The Narrow has the clean and approachable character typical of a contemporary sans serif, but with a decidedly straightforward approach: no quirky details or rounded corners are necessary. A small selection of alternate forms – the g and l in the romans, and the a, f and l in the italics – give the family more flexibility, allowing the option of looking more traditionally humanist.
Guardian Sans Headline Narrow Hairline
Guardian Sans Headline Narrow Hairline Italic
Guardian Sans Headline Narrow Thin
Guardian Sans Headline Narrow Thin Italic
Guardian Sans Headline Narrow Light
Guardian Sans Headline Narrow Light Italic
Guardian Sans Headline Narrow Regular
Guardian Sans Headline Narrow Regular Italic
Guardian Sans Headline Narrow Medium
Guardian Sans Headline Narrow Medium Italic
Guardian Sans Headline Narrow Semibold
Guardian Sans Headline Narrow Semibold Italic
Guardian Sans Headline Narrow Bold
Guardian Sans Headline Narrow Bold Italic
Guardian Sans Headline Narrow Black
Guardian Sans Headline Narrow Black Italic
Guardian Sans Headline Narrow Ultra
Guardian Sans Headline Narrow Ultra Italic
Utrechtse Heuvelrug

The Lexicon of Love

Hódmezővásárhely

Mill en Sint Hubert

Masaki Kobayashi

Saint-Barthélemy

Communications

Paměťihodnosti

Revolutionizing
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
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
Guardian Sans Headline X Condensed

The most condensed family of the entire Guardian collection, Guardian Sans Headline X Condensed exaggerates the subtle squareness of the original design to maintain the humanist forms, but without sacrificing its economy. Useful in editorial situations, it truly turns Guardian Sans Headline into a major sans family.

Creating a condensed version of a humanist sans serif is often a difficult proposition, because the round and friendly forms have a tendency to become ungainly and squashed. Guardian Sans Headline X Condensed introduces the slightest amount of flatness to the sides of curves, allowing them to fit together neatly while still feeling quite organic.
Guardian Sans Headline X Condensed Hairline
Guardian Sans Headline X Condensed Hairline Italic
Guardian Sans Headline X Condensed Thin
Guardian Sans Headline X Condensed Thin Italic
Guardian Sans Headline X Condensed Light
Guardian Sans Headline X Condensed Light Italic
Guardian Sans Headline X Condensed Regular
Guardian Sans Headline X Condensed Regular Italic
Guardian Sans Headline X Condensed Medium
Guardian Sans Headline X Condensed Medium Italic
Guardian Sans Headline X Condensed Semibold
Guardian Sans Headline X Condensed Semibold Italic
Guardian Sans Headline X Condensed Bold
Guardian Sans Headline X Condensed Bold Italic
Guardian Sans Headline X Condensed Black
Guardian Sans Headline X Condensed Black Italic
Guardian Sans Headline X Condensed Ultra
Guardian Sans Headline X Condensed Ultra Italic
LONDON & MANCHESTER
SANS HEADLINE X CONDENSED HAIRLINE, 60 PT

BELVEDERE DI SPINELLO
SANS HEADLINE X CONDENSED THIN, 60 PT

PIJNACKER-NOOTDORP
SANS HEADLINE X CONDENSED LIGHT, 60 PT [ALTERNATE g]

COUNTIES OF ICELAND
SANS HEADLINE X CONDENSED REGULAR, 60 PT

MÖNCHENGLADBACH
SANS HEADLINE X CONDENSED MEDIUM, 60 PT

FREDDIE CALTHORPE
SANS HEADLINE X CONDENSED SEMIBOLD, 60 PT

OSMAN KARABATAK
SANS HEADLINE X CONDENSED BOLD, 60 PT

CRESCENT SPRINGS
SANS HEADLINE X CONDENSED BLACK, 60 PT

ALBRANDSWAARD
SANS HEADLINE X CONDENSED BLACK, 60 PT
Garðabær to Sauðárkrókur

Charles Frédéric Gerhardt

Evoluzione Demografica

Doesburg, Netherlands

Jean-Louis Trintignant

Harrow & Wealdstone

Aeschines Socraticus

Greater Manchester

Nord-Pas-de-Calais
Guardian Sans Headline
Guardian Sans Headline Narrow
Guardian Sans Headline Condensed
Guardian Sans Headline X Condensed

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

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&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 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.

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