Guardian Sans Headline Narrow

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.

PUBLISHED
2012

DESIGNED BY
BERTON HASEBE WITH
PAUL BARNES & CHRISTIAN SCHWARTZ

18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS
SUPERSCRIPT/SUBSCRIPT

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

NORTHAMPTON

Ølstykke-Stenløse

SANS HEADLINE NARROW HAIRLINE, 70 PT

CASTRO STREET

Sir Garfield Sobers

SANS HEADLINE NARROW HAIRLINE ITALIC, 70 PT

YUGOSLAVIANS

Zwartewaterland

SANS HEADLINE NARROW THIN, 70 PT

MINAMIKYŪSHŪ

Boston Post Road

SANS HEADLINE NARROW THIN ITALIC, 70 PT

GASTRONOMIC
Unobjectionably

SANS HEADLINE NARROW LIGHT, 70 PT

CHARLESTOWN
Neuropsychiatric

SANS HEADLINE NARROW LIGHT ITALIC, 70 PT

PANORÂMICAS
Admonishment

SANS HEADLINE NARROW REGULAR, 70 PT

SAARBRÜCKEN
Norman Yardley

SANS HEADLINE NARROW REGULAR ITALIC, 70 PT   [ALTERNATE a l]

BIOSTATISTICS Kahului Airport

SANS HEADLINE NARROW MEDIUM, 70 PT

MUNICIPALITY Photosynthesis

SANS HEADLINE NARROW MEDIUM ITALIC, 70 PT

RHÔNE-ALPES Donald Square

SANS HEADLINE NARROW SEMIBOLD, 70 PT

ABSTRACTION West Yorkshire

SANS HEADLINE NARROW SEMIBOLD ITALIC, 70 PT

NAMEPLATES
Statesmanlike

SANS HEADLINE NARROW BOLD, 70 PT

REFERÊNCIAS
Mesocuniform

SANS HEADLINE NARROW BOLD ITALIC, 70 PT

KITANAGOYA
Barbarianism

SANS HEADLINE NARROW BLACK, 70 PT

NEIGHBOURS
Reformulated

SANS HEADLINE NARROW BLACK ITALIC, 70 PT   [ALTERNATE a f]

FUSHË-KUQË
Paleographic

SANS HEADLINE NARROW ULTRA, 70 PT   [ALTERNATE g]

DOĞANKENT
Sør-Varanger

SANS HEADLINE NARROW ULTRA ITALIC, 70 PT

SPOKESMAN
Nullifications

SANS HEADLINE NARROW ULTRA, 70 PT   [ALTERNATE l]

INSTIGATION
Edmontonian

SANS HEADLINE NARROW ULTRA ITALIC, 70 PT

EARLY SIXTEENTH CENTURY
Huntingdon and Peterborough

SANS HEADLINE NARROW HAIRLINE, 40 PT

NEW TRADITIONALISTS (1981)
The Visions of Simone Machard

SANS HEADLINE NARROW HAIRLINE ITALIC, 40 PT   [ALTERNATE a]

ALONG LUNALILO FREEWAY
Mühlhausen, Upper Palatinate

SANS HEADLINE NARROW THIN, 40 PT

WHANGAREI, NEW ZEALAND
Informations complémentaires

SANS HEADLINE NARROW THIN ITALIC, 40 PT   [ALTERNATE f]

MELLERSTA ÖSTERBOTTEN
Theater, Schauspiel und Oper

SANS HEADLINE NARROW LIGHT, 40 PT

NORTH RHINE-WESTPHALIA
Cambridgeshire and Isle of Ely

SANS HEADLINE NARROW LIGHT ITALIC, 40 PT

BRADFORD-HILL CRITERIA
Kohoutek-Kometenmelodie

SANS HEADLINE NARROW REGULAR, 40 PT

SOPHIA KINGDOM BRUNEL
Os períodos grego e romano

SANS HEADLINE NARROW REGULAR ITALIC, 40 PT

THE THREEPENNY OPERA
Sjednocení pražských měst

SANS HEADLINE NARROW MEDIUM, 40 PT

CHELMSFORD CATHEDRAL
Frederick Gowland Hopkins

SANS HEADLINE NARROW MEDIUM ITALIC, 40 PT

THE DIGNITY OF LABOUR
Laura Maria Caterina Bassi

SANS HEADLINE NARROW SEMIBOLD, 40 PT

KIRKJUBÆJARKLAUSTUR
Santa Marta de Penaguião

SANS HEADLINE NARROW SEMIBOLD ITALIC, 40 PT

HISTOIRE(S) DU CINÉMA
Ste-Anne-de-Madawaska

SANS HEADLINE NARROW BOLD, 40 PT

FREDERICTON JUNCTION
Lamèque, New Brunswick

SANS HEADLINE NARROW BOLD ITALIC, 40 PT

TE MOANA-NUI-A-KIWA
Eugène-Melchior Péligot

SANS HEADLINE NARROW BLACK, 40 PT

SÃO FRANCISCO XAVIER
Leidschendam-Voorburg

SANS HEADLINE NARROW BLACK ITALIC, 40 PT

HAMMERSMITH & CITY
Robert Wilhelm Bunsen

SANS HEADLINE NARROW ULTRA, 40 PT

AEROPORTO DE LISBOA
Michelangelo Antonioni

SANS HEADLINE NARROW ULTRA ITALIC, 40 PT

International Movement for an Imaginist Bauhaus
POPULATION-BASED HEALTH MANAGEMENT
Most recent poll results suggest a 29–35% growth

SANS HEADLINE NARROW HAIRLINE, HAIRLINE ITALIC, 24 PT   [TRACKING +5]

Novels by Henri-Pierre Roché and Ray Bradbury
STADSPLANERING, ARKITEKTUR OCH GATOR
There was an increase in profits during Q2 of 1991

SANS HEADLINE NARROW THIN, THIN ITALIC, 24 PT   [TRACKING +5]

In 1965, Austin Bradford Hill detailed criteria for
LABOUR FORCE LIFE IMPACTS SIMULATIONS
Estonia was a member of the League of Nations

SANS HEADLINE NARROW LIGHT, LIGHT ITALIC, 24 PT   [ALTERNATE ROMAN l]

He hired cinematographer Gianni Di Venanzo
ANTICIPATION, OU: L'AMOUR EN L'AN 2000
Schleswig-Holstein & North Rhine-Westphalia

SANS HEADLINE NARROW REGULAR, REGULAR ITALIC, 24 PT   [ALTERNATE ITALIC l]

During the following years Coriolis was over
MARTIN HEINRICH KLAPROTH (1743–1817)
In 1835 he published a mathematics work on

SANS HEADLINE NARROW MEDIUM, MEDIUM ITALIC, 24 PT

Today, the country maintains high literacy
LEISURE AND ENTERTAINMENT IN PARIS
Guy Debord arrête ici son histoire véritable

SANS HEADLINE NARROW SEMIBOLD, SEMIBOLD ITALIC, 24 PT

Report on the Construction of Situations
VLADIMIR VASILEVICH MARKOVNIKOV
Orson Welles' Touch of Evil at the Expo 58

SANS HEADLINE NARROW BOLD, BOLD ITALIC, 24 PT   [ALTERNATE ITALIC f]

Truffaut joined the French Army in 1950
THE SCHRÖDINGER EQUATION CAN BE
Hütter, Schneider, Röder and Emil Schult

SANS HEADLINE NARROW BLACK, BLACK ITALIC, 24 PT

Photometric measurement technique
THE LEAGUE UNLIMITED ORCHESTRA
Late modern and contemporary Tokyo

SANS HEADLINE NARROW ULTRA, ULTRA ITALIC, 24 PT   [TRACKING +5]

Utrechtse Heuvelrug

SANS HEADLINE NARROW HAIRLINE, 60 PT [ALTERNATE g]

The Lexicon of Love

SANS HEADLINE NARROW THIN, 60 PT

Hódmezővásárhely

SANS HEADLINE NARROW LIGHT, 60 PT

Mill en Sint Hubert

SANS HEADLINE NARROW REGULAR, 60 PT

Masaki Kobayashi

SANS HEADLINE NARROW MEDIUM, 60 PT [ALTERNATE l]

Saint-Barthélemy

SANS HEADLINE NARROW SEMIBOLD, 60 PT

Communications

SANS HEADLINE NARROW BOLD, 60 PT

Pamětihodnosti

SANS HEADLINE NARROW BLACK, 60 PT

Revolutionizing

SANS HEADLINE NARROW BLACK, 60 PT

Ōkawa to Yotsukaidō

SANS HEADLINE NARROW HAIRLINE ITALIC, 60 PT

Rhineland-Palatinate

SANS HEADLINE NARROW THIN ITALIC, 60 PT

Paulus Alexandrinus

SANS HEADLINE NARROW LIGHT ITALIC, 60 PT

John Rex Whinfield

SANS HEADLINE NARROW REGULAR ITALIC, 60 PT

Romantic Comedy

SANS HEADLINE NARROW MEDIUM ITALIC, 60 PT

Emil Abderhalden

SANS HEADLINE NARROW SEMIBOLD ITALIC, 60 PT   [ALTERNATE a]

Friedrich Bergius

SANS HEADLINE NARROW BOLD ITALIC, 60 PT

Willesden Green

SANS HEADLINE NARROW BLACK ITALIC, 60 PT

Generalizations

SANS HEADLINE NARROW ULTRA ITALIC, 60 PT

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	¡!¿?.,:;…--—()[]{}/|\&*@""''' ·„,«»‹› §•¶†‡©℗®®™
UPPERCASE PUNCTUATION	¡!¿?--—()[]{}/|\@«»‹›
LIGATURES	fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl
PROPORTIONAL LINING default figures	$£€¥1234567890¢ƒ %‰ªº#°<+=−×÷>'"
PROPORTIONAL OLDSTYLE	$£€¥1234567890¢ƒ %‰#°<+=−×÷>
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS, DENOMINATORS SUPERSCRIPT & SUBSCRIPT	H0123456789/0123456789 H0123456789 H0123456789
STYLISTIC ALTERNATES	gl ğĝġ ̇ŧĺ ́ľl ̇ fl ffl
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÅÆÆÇĆĆČĈĊĎĐÉÊÈËĚĖĒĘĞĜĢĠĦĤ ÍÎÌÏİĪĮĨĴĶŁĹĽĻĿÑŃŇŅŊÓÓÔÒÖÕŐŌØǾŒŔŘŖ ŠŚŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴÝŶŶŸŽŹŻ
ACCENTED LOWERCASE	áâàäåãăāąåæǽçććčĉċďđðéêèëĕėēęğĝġġħĥıíîìïiīįĩi ĵķłĺľļŀñńńňņ ́ŋóóôòöõőōøǿœŕřŗßšśśşŝşþťţŧ úûùüŭűūųůũẃŵẁẅýŷỳÿžźż

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
STANDARD PUNCTUATION	*¡!¿?.,:;…·-–—()[]{}/|\&*@""''‚„«»‹› §•¶†‡©℗®®™*
UPPERCASE PUNCTUATION	*¡!¿?-–—()[]{}/|\@«»‹›*
LIGATURES	*fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f %‰ᵃᵒ#°<+=−×÷>'"*
PROPORTIONAL OLDSTYLE	*$£€¥1234567890¢f %‰#°<+=−×÷>*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS, DENOMINATORS SUPERSCRIPT & SUBSCRIPT	*H⁰¹²³⁴⁵⁶⁷⁸⁹/₀₁₂₃₄₅₆₇₈₉ H⁰¹²³⁴⁵⁶⁷⁸⁹ H₀₁₂₃₄₅₆₇₈₉*
STYLISTIC ALTERNATES	*al áâàäåãăāąå łĺľl· fl ffl fl ffl* *f ß fb fi ff fh fk fl ffb ffi ffh ffk ffl*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÅÆǼÇĆĊČĈĊĎĐÉÊÈËĚĖĒĘĞĜĢĠĦĤ ÍÎÌÏİĪĮĨĴĶŁĹĽĿÑŃŃŇŅŊÓÓÔÒÖÕŐŌØǾŒŔŘŖ ŠŚŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨẂŴẀẄÝŶỲŸŽŹŻ*
ACCENTED LOWERCASE	*áâàäåãăāąå'æǽçććčĉcďđðéêèëěėēęğĝģġħĥıíîìïiįĩĩi ĵķłĺľl·ñńńňņ 'nŋóóôòöõőōøǿœŕřŗßšśśşŝşþťţŧ úûùüŭűūųůũẃŵẁẅýŷỳÿžźż*

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS	¿info@commercialtype?	¿INFO@COMMERCIALTYPE?
PROPORTIONAL LINING default figures	Nearly 250,896,500 attended	Nearly 250,896,500 attended
PROPORTIONAL OLDSTYLE	Nearly 250,896,500 attended	Nearly 250,896,500 attended
FRACTIONS ignores numeric date format	21/03/10 and 2 1/18 40/90	21/03/10 and $2\frac{1}{18}$ $^{40}\!/\!_{90}$
SUPERSCRIPT/SUPERIOR	$x158 + y23 \times z18 - a4260$	$x^{158} + y^{23} \times z^{18} - a^{4260}$
SUBSCRIPT/INFERIOR	$x158 \div y23 \times z18 - a4260$	$x_{158} \div y_{23} \times z_{18} - a_{4260}$
DENOMINATOR for making arbitrary fractions	0123456789 0123456789	0123456789 $_{0123456789}$
NUMERATOR for making arbitrary fractions	0123456789 0123456789	0123456789 ^{0123456789}
LANGUAGE FEATURE Polski (Polish) kreska accent	ŹRÓDŁA możliwość Ślady	ŹRÓDŁA możliwość Ślady
LANGUAGE FEATURE Română (Romanian) s accent	ÎNSUŞI conştiinţă ştiinţifice	ÎNSUȘI conștiință științifice

OPENTYPE FEATURES ROMANS	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 g and related	Messages Lagging Archaeology	Messages Lagging Archaeology
STYLISTIC SET 02 l and related	Sterilize Alliterate Fault Ailment	Sterilize Alliterate Fault Ailment
STYLISTIC ALTERNATES Illustrator / Photoshop	Messages Ailment Archaeology	Messages Ailment Archaeology

OPENTYPE FEATURES ITALICS	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 a and related	*Messages Lagging Archaeology*	*Messages Lagging Archaeology*
STYLISTIC SET 02 l and related	*Sterilize Alliterate Fault Ailment*	*Sterilize Alliterate Fault Ailment*
STYLISTIC SET 03 f ß and related	*Prefaces Schriftgießerei Bluffing*	*Prefaces Schriftgießerei Bluffing*
STYLISTIC ALTERNATES Illustrator / Photoshop	*Prefaces Schriftgießerei Bluffing*	*Prefaces Schriftgießerei Bluffing*

STYLES INCLUDED IN COMPLETE FAMILY

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

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, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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&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.