
Guardian Egyptian Text

Guardian Egyptian Text is a capable workhorse in four weights, tuned for optimal readability at small sizes, even under quite adverse printing conditions. Although it seems like adapting Headline to Text would be a straightforward process, different needs in the two sizes lead the designers to find divergent solutions, and not only in the details.

PUBLISHED

2009

DESIGNED BY

PAUL BARNES & CHRISTIAN SCHWARTZ

8 STYLES

4 WEIGHTS W/ ITALICS

FEATURES

SMALL CAPS

PROPORTIONAL/TABULAR LINING FIGURES

PROPORTIONAL/TABULAR OLDSTYLE FIGURES

FRACTIONS

SUPERSCRIP/T/SUBSCRIPT

ORDINALS

Guardian Egyptian Text has italics with less incline angle and more open counterforms, toeing the fine line between having enough of a textural change for emphasis without becoming a distraction in a block of text. The addition of some slabs to characters that don't have them in the Headline version evens out the color of text. Finally, changes in overall proportion and spacing ensure easy, comfortable reading. Guardian Egyptian Text includes a comprehensive set of typographic features, such as small caps, and supports use in a large number of languages.

Guardian Egyptian Text Regular

Guardian Egyptian Text Regular Italic

Guardian Egyptian Text Medium

Guardian Egyptian Text Medium Italic

Guardian Egyptian Text Bold

Guardian Egyptian Text Bold Italic

Guardian Egyptian Text Black

Guardian Egyptian Text Black Italic

Duplexed text weights

Duplexed text weights

REGULAR & MEDIUM, 14 PT

Duplexed text weights

Duplexed text weights

REGULAR ITALIC & MEDIUM ITALIC, 14 PT

Guardian Egyptian 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.*

New advancements in nuclear power unveiled in San Francisco
UNIVERSITY BIOLOGISTS UNCOVER NEW EVIDENCE OF THE
We don't have many alternatives to the current NAFTA proposal

EGYPTIAN TEXT REGULAR, 14 PT

Test scores offer new insight into Middlebrook High School classes
SEHEN WIR DAS GESAMTBILD UNSERES HEUTIGEN LEBENS
Norwegian dance troupe wins first place at contemporary festival

EGYPTIAN TEXT REGULAR ITALIC, 14 PT

Popular entertainment and dramas find new audience on seven
YOUNG AUTHOR'S FIRST NOVEL BREAKING SALES RECORDS
The company was consolidated in 1956 by Herman Zimmerman

EGYPTIAN TEXT MEDIUM, 14 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple
PATRAS OLI KUMMANKI PÄÄ JA OIKEA KÄSI, SILLÄ UKKO JO
The University campus is an hour from downtown Boston via bus

EGYPTIAN TEXT MEDIUM ITALIC, 14 PT

Velmi nám treba odvážneho myslenia o všeobecných otázkach
THE PHILHARMONIC ORCHESTRA TOURS NORTH AMERICA
Zwecks einer näheren Erklärung habe ich mich einer einfachen

EGYPTIAN TEXT BOLD, 14 PT

Canalisation of the Rivers Irwell and Mersey for 56 kilometres
OUT OF THE BLUE-BLACK BRUISE IN THE DISTANCE CREPT
The greater metropolitan area has over 2,547,700 inhabitants

EGYPTIAN TEXT BOLD ITALIC, 14 PT

Anonymous benefactor donates £28,000 to charity fundraiser
INTERNATIONAL ARCHITECTURE EXHIBIT OPENS IN KÖLN
The spectacle cannot be understood as mere visual deception

EGYPTIAN TEXT BLACK, 14 PT

Den volgenden morgen betaalde de meubelmaker zijn nacht
THE DISTRICT ATTORNEY'S OFFICE RELEASES STATEMENT
In every other art and manufacture, the effects of the theory

EGYPTIAN TEXT BLACK ITALIC, 14 PT

EGYPTIAN TEXT REGULAR, 14 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
LINING FIGURESPROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it, occasioned a 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 17 years continuance, had taken no more than £8,328,354,17 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 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 £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt 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, 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 £129,586,789, 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

EGYPTIAN TEXT MEDIUM, 14 PT

MEDIUM SMALL CAPS

MEDIUM

BLACK

PROPORTIONAL
OLDSTYLE FIGURES

MEDIUM ITALIC

BLACK

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Exclusive privilege of the royal charter

For many years, the old English East India company were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings so extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the Dutch East India company, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful, how far a royal charter, not confirmed by *act of parliament*, could convey an exclusive privilege. Upon this question, decisions of the courts of justice were not uniform, but varied with the authority of government, and the humours of the times. Interlopers multiplied upon them; and towards the end of the reign of Charles

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EGYPTIAN TEXT REGULAR, 7/9 PT

THIS DIVISION OF LABOUR, from which many advantages are derived, is not originally the effect of any 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, 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

EGYPTIAN TEXT REGULAR, 6/8 PT [TRACKING +4]

THIS DIVISION OF LABOUR, from which many advantages are derived, is not originally the effect of any 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.

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Nobody ever saw a dog make a fair and deliberate exchange of one bone for another with another dog. Nobody ever saw one animal, by its gestures and natural cries signify to another, this is mine, that yours; I am willing to give this for that. When an animal wants to

EGYPTIAN TEXT REGULAR, 7/9 PT

The improvements in machinery 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*, whose trade it is not to do any thing, but observe every thing.

Upon that account, are often capable of combining together the powers of the most distant and dissimilar objects in the progress of society, philosophy 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 considerable 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, improve 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 con-

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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. It is the great multiplication of the productions of all the different arts, in consequence of the division of labour, which occasions, in a well-governed society, that universal opulence which extends itself to the lowest ranks of the people. Every workman has a great quantity of his own work to dispose

EGYPTIAN TEXT MEDIUM, 7/9 PT

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EGYPTIAN TEXT REGULAR, 9/10 PT

THE SPANISH WAR in 1739, and the French war which soon followed it, created an 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 17 years continuance, had taken no more than £8,328,354,17 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, 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 £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt to £122,603,336. The unfunded debt has been stated at £13,927,589.

EGYPTIAN TEXT REGULAR, 9/11 PT

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ČESKÝ (CZECH)
EGYPTIAN 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 skřínka 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 seznammež se se životem této tiché a skromné pracovnice, seznammež 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 dobrá, o vše, ale zvláště o děti své starostli-

DEUTSCH (GERMAN)
EGYPTIAN 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

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

DER VAR en lille Havfisk af god Familie, Navnet husker jeg ikke, det maa de Lærde sige Dig. Den lille Fisk havde attenhundrede Søskende, alle lige gamle; de kjendte ikke deres Fader eller Moder, de maatte strax skjøtte sig selv og svømme om, men det var en stor Fornøielse; Vand havde de nok at drikke, hele Verdenshavet, Føden tænkte de ikke paa, den kom nok; hver vilde følge sin Lyst, hver vilde faae sin egen Historie, ja det tænkte heller Ingen af dem paa. Solen skinnede ned i Vandet, det lyste om dem, det var saa klart, det var en Verden med de forunderligste Skabninger, og nogle saa gruelig store, med voldsomme Gab, de kunde sluge de attenhundrede Søskende, men det tænkte de heller ikke paa, for Ingen af dem var endnu bleven slugt. *De Smaa svømmede sammen, tæt op til hverandre,* som Sildene og Makrelerne svømme; men som de allerbedst svømmede i Vandet og tænkte paa Ingenting, sank, med forfærdelig Lyd, ovenfra, midt ned imellem dem, en lang, tung Ting, der slet ikke vilde holde op; længere og længere strakte den sig, og hver af

ESPAÑOL (SPANISH)
EGYPTIAN 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.

FRANÇAIS (FRENCH)
EGYPTIAN 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 brouillardaises, 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

MAGYAR (HUNGARIAN)
EGYPTIAN 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 széttergetett 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 rótesen 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 bölintott 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 Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában

ITALIANO (ITALIAN)
EGYPTIAN 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 credeva. *In una di quelle favole ammirava la velocità del dittero, velocità spreca perché non gli serviva né a raggiungere la preda né 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

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

OD WCZORAJ jakiś niepokój panuje w ulicze. 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 Greulicha? 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, smokząc 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 rękę 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 przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, nio-

PORTUGUÉS (PORTUGUESE)
EGYPTIAN 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-escura, malhada de grossas nuvens negras. *Ao longe, viu flutuar e voar o pano que cobria o balaio 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 mes-

SVENSKA (SWEDISH)
EGYPTIAN 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 mulet 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 inlörd 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 sysslösheten 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 stenläggningen bli ojämn, tråkåkar efterträdde stenhusen, illa klädda människor kastade

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

HE OLIVAT ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenne-lainen – 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 Antverpenistä. *Kylä sijaitti leveiden laidunkaistaleiden ja viljavainioiden välissä,* ja sen läpi virtaavan suuren kanavan reunamalla kasvoi pitkät rivit tuulussa 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 valkoisiksi maalatut, että ne loistivat

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

SADIK GENÇ, araladığı kapıyı çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı 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 sarıh temasını duyar gibi oluyordu. Bu sarıh 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! *Titrer, 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

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TABULAR LINING	Sale price: \$3,460 €1,895 Originally: \$7,031 £9,215	Sale price: \$3,460 €1,895 Originally: \$7,031 £9,215
PROPORTIONAL SMALL CAPS	Sale price: \$3,460 €1,895 Originally: \$7,031 £9,215	SALE PRICE: \$3,460 €1,895 ORIGINALLY: \$7,031 £9,215
TABULAR SMALL CAPS	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
ORDINAL	1st 2nd 3rd 2e 2ème 1re	1st 2nd 3rd 2e 2ème 1re

OPENTYPE FEATURES
 FAMILY WIDE

 LANGUAGE FEATURE
 Polski (Polish) kreska accent

 LANGUAGE FEATURE
 Română (Romanian) s accent

DEACTIVATED

 ŹRÓDŁA możliwość ŚLADY

 ÎNSUȘI conștiință ȘTIINȚIFICE

ACTIVATED

 ŹRÓDŁA możliwość ŚLADY

 ÎNSUȘI conștiință ȘTIINȚIFICE

OPENTYPE FEATURES
 ROMAN ONLY

 STYLISTIC SET 01
 a f and related

 STYLISTIC SET 02
 R and related

 STYLISTIC ALTERNATES
 Illustrator/Photoshop

DEACTIVATED

 Refactor a suffix and prefix

 Refactor a suffix and REFLEX

 Refactor a suffix and REFLEX

ACTIVATED

 Refactor a suffix and prefix

 Refactor a suffix and REFLEX

 Refactor a suffix and REFLEX

STYLES INCLUDED IN COMPLETE FAMILY

Guardian Egyptian Text Regular
 Guardian Egyptian Text Regular Italic
 Guardian Egyptian Text Medium
 Guardian Egyptian Text Medium Italic
 Guardian Egyptian Text Bold
 Guardian Egyptian Text Bold Italic
 Guardian Egyptian Text Black
 Guardian Egyptian Text Black 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 (Castilian), 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&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.