
Φέατιουρ Ενδιάμεσα

Increasing in size, Feature starts to behave more like a traditional fashion display face, with higher contrast and rounder terminals. As its name suggests, the Deck cut is best used for the intermediate spaces between title and story (“deks,” in journalistic parlance), between 18 and 40 points.

PUBLISHED
2025

DESIGNED BY
BERTON HASEBE AND CHRISTIAN SCHWARTZ

GREEK BY
PANAGIOTIS HARATZOPOULOS

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

This optical size works best on screen, whereas the Display cut sets much tighter, and its delicate serifs risk disappearing. Drawn to be used in tandem, Review and Feature share the same vertical proportions and can effectively appear on the same line, even theoretically within the same word—but their personalities operate in counterpoint. Review grabs space and attention, while the quieter Feature was designed to economize, to cram as much information as possible into its forms, to go to the brink of being a condensed typeface without actually looking condensed.

Feature Deck Greek Light

Feature Deck Greek Light Italic

Feature Deck Greek Regular

Feature Deck Greek Regular Italic

Feature Deck Greek Medium

Feature Deck Greek Medium Italic

Feature Deck Greek Bold

Feature Deck Greek Bold Italic

Feature Deck Greek Extrabold

Feature Deck Greek Extrabold Italic

RECOMMENDED MINIMUM & MAXIMUM SIZES

FEATURE DISPLAY GREEK,
40 PT+

Από τους Άραβες
Επηρεάζει
ΓΕΝΙΚΗ

FEATURE DECK GREEK,
18 - 40 PT

Η εποχή που κατοικήθηκε για πρώτη φορά
Αξιωμάτων και θεωρημάτων που
Ναπολεόντειοι Πόλεμοι
Επιστήμη από τότε

FEATURE TEXT GREEK,
8 - 18 PT

Τελευταία πρόταση υπολογίζονται οι ακμές των πέντε κανονικών στερεών συναρτήσει της
Υπάρχουν όμως ιστορικές αποδείξεις για να το επιβεβαιώσουν
Περιέχει 5 ορισμούς και 8 προτάσεις και αποδίδεται
Δύο μεγάλα τετράγωνα της εικόνας περιέχει

Ένα από τα δυσκολότερα
ΟΝΟΜΑ ΤΟΥ ΠΟΤΑΜΟΥ
Του υποτιμώντας τις ίδιες

FEATURE DECK GREEK LIGHT, LIGHT ITALIC, 40 PT

Κλίμα της Ελβετίας είναι
Ο ΑΚΡΙΒΗΣ ΡΕΑΛΙΣΜΟΣ
Το ακριβώς αντίθετο της

FEATURE DECK GREEK REGULAR, REGULAR ITALIC, 40 PT

Καλύτερη θεραπεία για
ΕΝΑ ΜΙΚΡΟ ΔΙΑΣΤΗΜΑ
Περίπου 700 επιγραφές

FEATURE DECK GREEK MEDIUM, MEDIUM ITALIC, 40 PT

Εκπαιδευτικής μορφής
ΝΕΕΣ ΕΠΙΣΤΗΜΟΝΙΚΕΣ
Μια πραγματική σχέση

FEATURE DECK GREEK BOLD, BOLD ITALIC, 40 PT [ALTERNATE κ φ]

**Από την εικονογραφία
ΟΙ ΚΕΛΤΙΚΕΣ ΓΛΩΣΣΕΣ
Κύρια ταξινόμηση των**

FEATURE DECK GREEK EXTRABOLD, 40 PT

***Ως Σημύδα η εκκρεμής
ΤΟΠΙΚΕΣ ΠΑΡΑΔΟΣΕΙΣ
Καταργήσει τον Θεσμό***

FEATURE DECK GREEK EXTRABOLD ITALIC, 40 PT

Το 1671 περίπου 32 ευρωπαϊκά κράτη και
 ΜΕ 29 ΚΑΘΗΓΗΤΕΣ ΚΑΙ 185 ΦΟΙΤΗΤΕΣ
Υπαρκτό δικαίωμα σωστής μεταχείρισης

FEATURE DECK GREEK LIGHT, LIGHT ITALIC, 25 PT

Σύμφωνα όμως με το λεξικό των Λίντελ
 ΥΠΕΡΑΣΤΙΚΑ ΛΕΩΦΟΡΕΙΑ ΚΑΙ ΤΡΕΝΟ
Περικλειόμενος από βαθιές συμβολικές

FEATURE DECK GREEK REGULAR, REGULAR ITALIC, 25 PT [ALTERNATE κ]

Σημασία της πόλης διαρκώς μεγάλωνε
 ΤΑ ΡΟΥΧΑ ΤΟΥ, ΗΤΑΝ ΣΤΗΝ ΤΑΠΙΣΕΡΙ
Το πέρας της μεγάλης οικονομικής του

FEATURE DECK GREEK MEDIUM, MEDIUM ITALIC, 25 PT

Παλαιότερη χρήση στα Αγγλικά ήταν
 ΤΑ ΦΩΝΗΤΙΚΑ ΣΤΟΙΧΕΙΑ ΤΟΥ ΛΟΓΟΥ
Αυτό ξεκίνησε με τους τέσσερις γιους

FEATURE DECK GREEK BOLD, BOLD ITALIC, 25 PT

Φτιάχνονταν για θαμώνες εκτός της
 ΑΝΑΜΙΧΘΗΚΑΝ ΚΑΙ ΠΟΛΛΕΣ ΑΛΛΕΣ
Περιλαμβάνει 13 ημέρες περπάτημα

FEATURE DECK GREEK EXTRABOLD, EXTRABOLD ITALIC, 25 PT

Των σεισμών και άλλα

FEATURE DECK GREEK LIGHT, 45 PT

Είναι συνήθως τυχαία

FEATURE DECK GREEK REGULAR, 45 PT

Απέναντι σχεδόν από

FEATURE DECK GREEK MEDIUM, 45 PT

Γερμανικές γλώσσες

FEATURE DECK GREEK BOLD, 45 PT

Την εποχή ανέπτυξε

FEATURE DECK GREEK EXTRABOLD, 45 PT

Ασχολήθηκε επίσης με

FEATURE DECK GREEK LIGHT ITALIC, 45 PT

Καλύτερη αξιολόγηση

FEATURE DECK GREEK REGULAR ITALIC, 45 PT

Μεταπολεμική εποχή

FEATURE DECK GREEK MEDIUM ITALIC, 45 PT

Οροπέδιο διαμέτρου

FEATURE DECK GREEK BOLD ITALIC, 45 PT

Κοιτάσματα νιοβίου

FEATURE DECK GREEK EXTRABOLD ITALIC, 45 PT

OPENTYPE FEATURES
FAMILY WIDEALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL LINING
default figures

TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Nederlands (Dutch) IJ glyphLANGUAGE FEATURE
Català (Catalan) l glyphLANGUAGE FEATURE
Română (Romanian) ș accent**DEACTIVATED**

¿jFish & 'Chips' @ £25!?

March: \$3,460 €1,895
April: ¥7,031 £9,215March: \$3,460 €1,895
April: ¥7,031 £9,215

21/03/10 and 2 1/18 46/91

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

BÍJNA IJsselmeer vrijdag

CEL·LA al·lusió col·lecció

ÎNSUȘI științifice activiști

ACTIVATED

¿iFISH & 'CHIPS' @ £25!?

March: \$3,460 €1,895
April: ¥7,031 £9,215March: \$3,460 €1,895
April: ¥7,031 £9,21521/03/10 and 2¹/₁₈ 46/₉₁X¹⁵⁸ + y²³ × Z¹⁸ - a⁴²⁶⁰X₁₅₈ ÷ y₂₃ × Z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

BÍJNA IJsselmeer vrijdag

CEL·LA al·lusió col·lecció

ÎNSUȘI științifice activiști

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 05
alternate 3 5 6 9

STYLISTIC SET 06
alternate J

STYLISTIC SET 07
alternate J

STYLISTIC SET 10
alternate Q

STYLISTIC SET 11
alternate R

STYLISTIC SET 13
alternate W

STYLISTIC SET 16
alternate M

STYLISTIC SET 17
alternate K k

STYLISTIC SET 18
alternate κ

STYLISTIC SET 19
alternate φ

OPENTYPE FEATURES
ROMAN ONLY

STYLISTIC SET 01
alternate a g

STYLISTIC SET 03
alternate a

STYLISTIC SET 14
alternate W w

OPENTYPE FEATURES
ITALIC ONLY

STYLISTIC SET 01
alternate g

STYLISTIC SET 14
alternate W

STYLISTIC SET 18
alternate z

DEACTIVATED

The odds of 135 in 629
Justified a July transit
Justified a July transit
After the Qing dynasty
Rescheduled the Rally
Follows the New Wave
Older Master Milliners
Knew to ask it quickly
Μουσική καλλιέργεια
Διαφέρουν σύμφωνα

DEACTIVATED

Aggravating situations
Preliminary proposals
The New Wave follower

DEACTIVATED

Aggravating situations
The New Wave follower
Resizing their old zones

ACTIVATED

The odds of 135 in 629
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ACTIVATED

Aggravating situations
Preliminary proposals
The New Wave follower

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Aggravating situations
The New Wave follower
Resizing their old zones

STYLES INCLUDED IN COMPLETE FAMILY

Feature Deck Greek Light
 Feature Deck Greek Light Italic
 Feature Deck Greek Regular
 Feature Deck Greek Regular Italic
 Feature Deck Greek Medium
 Feature Deck Greek Medium Italic
 Feature Deck Greek Bold
 Feature Deck Greek Bold Italic
 Feature Deck Greek Extrabold
 Feature Deck Greek Extrabold Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greek, 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, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

CONTACT

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ABOUT THE DESIGNERS

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 Directors 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.

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the Brno Biennial. In 2012 he was awarded Print Magazine's 20 Under 30 Award. Berton has previously taught at Parsons School of Design, the Type@Cooper Extended Program at The Cooper Union, and the University of the Arts in Philadelphia.

Panagiotis Haratzopoulos is an Athens-based designer specializing in Greek type design and typography. Born in 1967 in Athens, Panos studied graphic design in Polytechnic College in Athens and then acquired an MA in Graphic Fine Arts from the University of Kent in England. He is specialised in type and multimedia design, and has designed websites and CD-ROMs for large cultural institutions and museums. Together with Yiannis Kouroudis he started Cannibal (www.fonts.gr) in 1995.

An accomplished type designer, Panos has created original designs for clients in Greece as well as Greek versions of well-known typefaces for a range of typefoundries in Europe and the United States, including Christian Schwartz's Neutraface, Farnham, Amplitude, Stag, and Stag Sans.