
Giorgio

Inspired by the tall skinny proportions of the catwalk and the graphic style of the 1920s and 1930s, Giorgio was originally designed for *T*, the *New York Times* Style Magazine, and provided a unique typographic personality for a year's worth of cutting-edge fashion.

PUBLISHED
2009

DESIGNED BY
CHRISTIAN SCHWARTZ

8 STYLES
1 WEIGHT, 4 OPTICAL SIZES W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS

Giorgio has been drawn in 4 optical sizes, to avoid the compromises demanded by its extreme contrast between thick and thin. With a single optical size, it would have been necessary to reduce the contrast or limit its use to above 150 point. The wide variety of alternate characters make Giorgio an inspired choice both for headlines and logotypes.

RECOMMENDED MINIMUM & MAXIMUM SIZES

SMALL, 24 PT

Moments choisis des histoire(s) du cinéma

SMALL, 48 PT

Les Pennes-Mirabeau

MEDIUM, 48 PT

Michelangelo Antonioni

MEDIUM, 72 PT

Characteristics

LARGE, 72 PT

Elsa Schiaparelli

LARGE, 90 PT

Fashionables

XLARGE, 90 PT

Ernst Lubitsch

XLARGE, 132 PT +

Collection

FLORENCE
Anthology

GIORGIO XLARGE REGULAR, 160 PT [ALTERNATE n, h]

SHANGHAI
Créateurs

GIORGIO XLARGE ITALIC, 160 PT

KOMERČNÍ
Lorenskog

GIORGIO XLARGE REGULAR, 160 PT [ALTERNATE K]

PORTUGAL
Originated

GIORGIO XLARGE ITALIC, 160 PT

Physiopathologic
UZUNLUĞUNDAKI
Tara Fägärasului

GIORGIO LARGE REGULAR, 90 PT [ALTERNATE g]

Historiographes
BLÁSKÓGABYGGÐ
Rangárvallasýsla

GIORGIO LARGE ITALIC, 90 PT [ALTERNATE g]

Machiavellianism
GÄVLEBORGS LÄN
Unconventionally

GIORGIO LARGE REGULAR, 90 PT

Önkormányzatok
EERSTGENOEMDE
Architektonische

GIORGIO LARGE ITALIC, 90 PT [ALTERNATE G k]

NIKOLAY BOGOLYUBOV
Quantum Field Theory
PSEUDOINTELLECTUAL
Metabolist Movements

GIORGIO MEDIUM REGULAR, 90 PT

NONPHYSIOLOGICALLY
Tálknaþjarðarhreppur
COLONIAL REVIVALISM
Norður-Þingeyjarsýsla

GIORGIO MEDIUM ITALIC, 90 PT [ALTERNATE h m n g]

CARACTÉRISTIQUES DES SITCOMS
 Anti-heroic and pro-consumerist
 Ronald George Wreyford Norrish
 THE MUSEUMS AND ART GALLERY
 Potrivit unei statistici anterioare
 Snæfellsnes-og Hnappadalssýsla

GIORGIO SMALL REGULAR, 40 PT

NEWFOUNDLAND AND LABRADOR
Van Oudheid naar Middeleeuwen
A Harmadik Magyar Köztársaság
 SKEIÐA- OG GNÚPVERJAHREPPUR
Burgerlijk-verzuilde samenleving
Koripalloa on Helsingissä pelattu

GIORGIO SMALL ITALIC, 40 PT [ALTERNATE g k]

GIORGIO XLARGE
REGULAR, 75 PT

Market Rang Way

GIORGIO LARGE
REGULAR, 70 PT

Market Rang Way

GIORGIO XLARGE
REGULAR, 75 PT
STYLISTIC SET 2
[ALTERNATE M R W g k y]

Market Rang Way

GIORGIO LARGE
REGULAR, 70 PT

Market Rang Way

GIORGIO XLARGE
REGULAR, 75 PT

Market Rang Way

GIORGIO LARGE
REGULAR, 70 PT
STYLISTIC SET 2
[ALTERNATE M R W g k y]

Market Rang Way

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS

PROPORTIONAL LINING
default figures

FRACTIONS
prebuilt fractions only

STYLISTIC SET 01
h n and related

STYLISTIC SET 02
alternate forms for M R W g k y
and related (in XL the alternate
and default forms are switched)

STYLISTIC SET 03
additional vertical serifs on C G
alternate form for K &

STYLISTIC SET 04
b q and related

STYLISTIC SET 05
u and related

STYLISTIC SET 06
A W w and related

STYLISTIC SET 07
high contrast c e and related

STYLISTIC SET 08
Q g and related

STYLISTIC SET 09
t and related

ADDITIONAL ALTERNATES
accessible via the glyph palette

OPENTYPE FEATURES
ITALIC ONLY

STYLISTIC SET 10
single story g and related

STYLISTIC SET 11
long f and related

DEACTIVATED

Minimal Rhinestone

\$24.99 €23,50 £120.87

12345 1/2 1/3 2/3 1/4 3/4

Minimal *Rhinestones*

Mining Rainy Working

Cold Gap & Kilograms

Ability Bulbs Eloquent

Sequel utensils urges

Abilities Waving Awed

Neolithic Architecture

Quietly Quilting QUICK

Built tumbling tearing

Qing Quilt Quit Quiting

DEACTIVATED

Buggy tumbling bags

Daß Affect Baffles Cliff

ACTIVATED

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STYLES INCLUDED IN COMPLETE FAMILY

Giorgio Small
 Giorgio Small Italic
 Giorgio Medium
 Giorgio Medium Italic
 Giorgio Large
 Giorgio Large Italic
 Giorgio XLarge
 Giorgio XLarge 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 DESIGNER

Christian Schwartz (born 1977), is a type designer and typography consultant based in New York City and with Paul Barnes is a partner in Commercial Type. A graduate of the Communication Design program at Carnegie Mellon University, Schwartz first worked at MetaDesign Berlin, developing typefaces for Volkswagen and logos for a number of corporations. He then returned to the US and joined the design staff at The Font Bureau, Inc., working for a wide range of corporate and publication clients.

Schwartz set out on his own in 2001, first forming Orange Italic with product designer Dino Sanchez and Schwartzco Inc. in 2006. He has released fonts with Village, FontFont, House Industries, and digital type pioneers Emigre. Many of Schwartz's typefaces have been proprietary designs for publications, including the *The New York Times*, the US edition of *Esquire*, Roger Black's redesign of the *Houston Chronicle*, and the extensive Guardian Egyptian family, with Paul Barnes, for *The Guardian's* celebrated new look in 2005. Schwartz has also designed typefaces for corporations including Bosch and Deutsche Bahn, both with design luminary Erik Spiekermann, reinsurance giant Munich Re, with Kai Bernau and Susana Carvalho of Atelier Carvalho Bernau, and the Empire State Building, also with Barnes.

Schwartz was awarded the prestigious Prix Charles Peignot in 2007, given every four or five years to a designer under 35 who has made "an outstanding contribution to the field of type design" by the Association Typographique Internationale. As part of the redesign team of *The Guardian*, Schwartz and Barnes were shortlisted for the Designer of the Year prize by the Design Museum in London. The pair were named two of the 40 most influential designers under 40 by *Wallpaper** in 2006, and Schwartz was included in *Time* magazine's 2007 "Design 100". Also in 2007, Schwartz and Spiekermann received a gold medal from the German Design Council (Rat für Formgebung) for their Deutsche Bahn typeface system. 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.