
Giorgio Collection

Giorgio and its matching sans serif were originally designed in 2007 and 2008 for Chris Martinez, the art director at *T*, the *New York Times Style Magazine*, with the idea of bringing runway proportions to the page.

PUBLISHED

2009

DESIGNED BY

CHRISTIAN SCHWARTZ

20 STYLES

2 FAMILIES

FAMILIES

GIORGIO
GIORGIO SANS

Sharing an overall proportion and x-height, Giorgio and Giorgio Sans take their formal cues from very different ends of the fashion spectrum. The aggressive beauty of the serif evokes the imaginative glamour of couture, where fashion is fantasy. The sans, on the other hand, is inspired by the clean, simple beauty seen in a well-tailored suit.

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 Sans

Rather than drawing from the high-fashion Art Deco influences seen in the serif, Giorgio Sans was inspired by more everyday sources such as French enamel signs and generic straight-sided American sign lettering from the early 20th century.

PUBLISHED

2009

DESIGNED BY

CHRISTIAN SCHWARTZ

12 STYLES

6 WEIGHTS W/ ITALICS

FEATURESTABULAR LINING FIGURES
TITLING CAPITALS
PREBUILT FRACTIONS

The extreme x-height helps to differentiate Giorgio Sans from other straight-sided sans serifs; this and the straight-sided bowls connect the sans back to its serif companion. In addition to the structural and proportional similarities, some of the distinctive details from Giorgio were brought into Giorgio Sans in order to allow the two faces to be mixed in interesting ways. One example is the alternate italic lowercase with more traditional cursive tails, echoing the more extreme tails in the serif. An early version of the face had a set of perfectly circular alternate round caps, which created really interesting rhythms and textures in lines of copy. Although these weren't used in any of the T layouts, they made their way into the eventual release.

Giorgio Sans Thin
Giorgio Sans Thin Italic
Giorgio Sans Extralight
Giorgio Sans Extralight Italic
Giorgio Sans Light
Giorgio Sans Light Italic
Giorgio Sans Regular
Giorgio Sans Regular Italic
Giorgio Sans Medium
Giorgio Sans Medium Italic
Giorgio Sans Bold
Giorgio Sans Bold Italic

EXIT CDGOQX
EXIT CDGOQX

GIORGIO SANS TITLING ALTERNATES, 16 PT

Like Giorgio, Giorgio Sans was designed in part to echo prevailing trends in fashion. The sans was drawn at a time when many fashion designers were sending strange experiments with proportion and silhouette down the runway, which inspired this set of circular titling caps that dramatically change the texture of words, breaking the strict series of verticals with a dramatic interplay between wide and narrow and between flat and round. The wide X is an homage to the quirky "EXIT" signs common in the New York City Subway before the signage program by Massimo Vignelli was implemented in the 1960s.

Preconsiderations

KYRKSÆTER Ø RA

Oversophisticated

GIORGIO SANS THIN, THIN ITALIC, 90 PT [TITLING ALTERNATE Ø]

Stereographically

MINIATURIZATIONS

Parancsnokságát

GIORGIO SANS EXTRALIGHT, EXTRALIGHT ITALIC, 90 PT

Parallélogramme
BLÁSKÓGABYGGÐ
Rangárvallasýsla

GIORGIO LARGE REGULAR, 90 PT

John Baskerville
PRIPOVIJEDANJA
Incompatibilities

GIORGIO LARGE ITALIC, 90 PT [ALTERNATE g]

Herausgebildet
KNIGHTSBRIDGE
Beaubassin-Est

GIORGIO LARGE REGULAR, 90 PT

Contemporary
SØRUMSAND!
Gießmaschine

GIORGIO LARGE ITALIC, 90 PT [TITLING CAPITALS, ALTERNATE ITALIC a h i m n ß]

EUSKALTZAINDIKO LEHEN
Myndighetsuppgifterna?

GIORGIO SANS THIN, 75 PT

UNCOMPARTMENTALIZES
Anthropologists in denial

GIORGIO SANS THIN ITALIC, 75 PT

POLITIKAI INDÍTTATÁSBÓL
Gebietskörperschaften

GIORGIO SANS EXTRALIGHT, 75 PT

DEPARTMENT OF LABOR
The Noninterventionists

GIORGIO SANS EXTRALIGHT ITALIC, 75 PT

MITTELHOCHDEUTSCHE
Bibliothèque Nationale!

GIORGIO SANS LIGHT, 75 PT

VORGÄNGERSPRACHEN
Borsod-Abaúj-Zemplén

GIORGIO SANS LIGHT ITALIC, 75 PT [ALTERNATE R G a d l m n u]

CACOPHONIOUS
Zvlášť vypravováním

GIORGIO SANS REGULAR, 75 PT

UNCONSTITUTIONALITY
Internal Infrastructure

GIORGIO SANS REGULAR ITALIC, 75 PT [ALTERNATE a f l n u]

TRENTINO-ALTO ADIGE
Administrative areas

GIORGIO SANS MEDIUM, 75 PT [ALTERNATE G & R]

NORD-PAS-DE-CALAIS
In the late fall of 1958

GIORGIO SANS MEDIUM ITALIC, 75 PT

SIXTY QUESTIONS
Chatrného příbytku

GIORGIO SANS BOLD, 75 PT

BYZANTINE EMPEROR
Municipal Engineers

GIORGIO SANS BOLD ITALIC, 75 PT

There are 16,470 households in the area
 AZ ERDŐ FELŐL ÉLES SZÉL CSAPOTT ALÁ
 The spectacle's estrangement from the

GIORGIO SANS THIN, 45 PT

About 5.4 million people reside in Finland
 WIE, KIEDY ZZA KTÓREGO WĘGLA WYJRZY
His work represents a transitional period

GIORGIO SANS THIN ITALIC, 45 PT

The Zwanenburgwal is a famous canal
 ADMINISTRATIVE DIVISIONS OF BULGARIA
 Jeffersonian architecture, 1790s-1830s

GIORGIO SANS EXTRALIGHT, 45 PT

En este pueblo no hay ladrones (1965)
 ZACHODNIOŚLÓWIAŃSKICH WYODREBNIŁ
A magyar nyelv hatása más nyelvekre

GIORGIO SANS EXTRALIGHT ITALIC, 45 PT [ALTERNATE a h k l m n]

The general separation of worker and
NIJMEGEN, RIJSWIJK, ACHTKARSPELEN
Ste-Marie-St-Raphael, New Brunswick

GIORGIO SANS LIGHT, 45 PT

Parc de la Tête d'Or, Cité Internationale
EXTRACTING OF SOLUBLE SUBSTANCES
Standardized method for brewing tea

GIORGIO SANS LIGHT ITALIC, 45 PT

Due to the very success of this work
ZMIANY UKSZTAŁTOWANIA DIALEKTÓW
È una frase soltanto, che tuttavia per

GIORGIO SANS REGULAR, 45 PT

Maintains consistent test procedure
POSTMODERNIST ARCHITECTURE
Though separated from productions

GIORGIO SANS REGULAR ITALIC, 45 PT

Regions are led by directly elected
INTERNATIONAL ORGANIZATIONS
A magyar nyelvjárási különbségek

GIORGIO SANS MEDIUM, 45 PT

En Buenos Aires existen alrededor
YHTEISKUNNALLINEN LEVOTTOMUUS
Perpendicular Period architecture

GIORGIO SANS MEDIUM ITALIC, 45 PT

Tra i numerosi tratti che l'italiano
WYSOCZYŻNA BIAŁOSTOCKA
Categories such as public health

GIORGIO SANS BOLD, 45 PT

Study of Linguistic Anthropology
RESTAURANT EQUIPMENT DISTRICT
Poitou-Charentes, Midi-Pyrénées

GIORGIO SANS BOLD ITALIC, 45 PT

INCLUDED FAMILIES

Giorgio
Giorgio Sans

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

CONTACT

Commercial Type
110 Lafayette Street, Room 203
New York, New York 10013

office 212 604-0955
fax 212 925-2701
www.commercialtype.com

COPYRIGHT

© 2013 Commercial Type.
All rights reserved.
Commercial® is a registered trademark and Giorgio™
is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

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 for *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.