
Feature Deck

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
2022

DESIGNED BY
BERTON HASEBE AND CHRISTIAN SCHWARTZ

ASSISTED BY
HRVOJE ŽIVČIĆ

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 Light

Feature Deck Light Italic

Feature Deck Regular

Feature Deck Regular Italic

Feature Deck Medium

Feature Deck Medium Italic

Feature Deck Bold

Feature Deck Bold Italic

Feature Deck Extrabold

Feature Deck Extrabold Italic

RECOMMENDED MINIMUM & MAXIMUM SIZES

FEATURE DISPLAY, 40 PT+

Regional trading
Mercantile
SPARKS

FEATURE DECK, 18 - 40 PT

Due to animosities of their main competitor
A series of upsets befell the ships
Launched a final voyage
This official inquiry

FEATURE TEXT, 8 - 18 PT

THE ENGLISH EAST INDIA COMPANY WAS established in 1600 and was granted a Royal Charter by Queen Elizabeth I under the name Governor and Company As Merchants of London trading into the East Indies Trading mainly in silk, rum, cotton, and opium

Ascertained new findings
THE NEWER MAJORITY
Als Aktiva in seiner Bilanz

FEATURE DECK LIGHT, LIGHT ITALIC, 40 PT

Elle figurait parmi le plus
OBJECTIVE LAWMAKER
Codex of global currency

FEATURE DECK REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE J M R W a g]

Comprehensive outlines
SPECIALIZZATO NELLA
Not commercially viable

FEATURE DECK MEDIUM, MEDIUM ITALIC, 40 PT

Organometallic species
PHYSICS RESEARCHER
Hữu thuộc về nhiều bên

FEATURE DECK BOLD, BOLD ITALIC, 40 PT

Afforded no interviews
UN NUEVO LIDERAZGO
Postdoctoral Research

FEATURE DECK EXTRABOLD, 40 PT [ALTERNATE w]

Állam és a kormányzat
RELEVANT PROCESSES
Amplified this feedback

FEATURE DECK EXTRABOLD ITALIC, 40 PT

Designates their standard monetary unit
UM VIÐFANGSEFNI EÐLISFRÆÐINNAR
The finished garment would be less bulky

FEATURE DECK LIGHT, LIGHT ITALIC, 25 PT

A molecule containing 7 rhodium atoms
THE SIEGE STARTED ON 19 JUNE, 1635
Bau von Beljanen war das Einzugsgebiet

FEATURE DECK REGULAR, REGULAR ITALIC, 25 PT [ALTERNATE a]

Wystarczy porównać prędkość światła
STATIONARY LUMINIFEROUS ÆTHER
New Zealand's foreign & defence policy

FEATURE DECK MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE a g]

Weighing between 51.3 and 69 pounds
TA USKUS, ET PALJUD TEADUSLIKUD
Their construction took all of October

FEATURE DECK BOLD, BOLD ITALIC, 25 PT [ALTERNATE J 3 5 6 9]

Popular methods of teaching science
LEGISLATION ON POLICY & SOCIETY
Física e astronomia foram traduzido

FEATURE DECK EXTRABOLD, EXTRABOLD ITALIC, 25 PT

Ideological standpoint

FEATURE DECK LIGHT, 45 PT

Structure of ferrocene

FEATURE DECK REGULAR, 45 PT

Omvendt anerkender

FEATURE DECK MEDIUM, 45 PT

Final business model

FEATURE DECK BOLD, 45 PT

Discussions directes

FEATURE DECK EXTRABOLD, 45 PT

Constitutional theorist

FEATURE DECK LIGHT ITALIC, 45 PT

Seefahrt unzugänglich

FEATURE DECK REGULAR ITALIC, 45 PT

A handwoven selvage

FEATURE DECK MEDIUM ITALIC, 45 PT

Two volcanic islands

FEATURE DECK BOLD ITALIC, 45 PT

Stretto di Magellano

FEATURE DECK EXTRABOLD ITALIC, 45 PT

OPENTYPE FEATURES
 FAMILY WIDE

 ALL CAPS
 opens up spacing, moves
 punctuation up

 PROPORTIONAL LINING
 default figures

TABULAR LINING

 FRACTIONS
 ignores numeric date format

SUPERScript/SUPERIOR

SUBSCRIPT/INFERIOR

 DENOMINATOR
 for making arbitrary fractions

 NUMERATOR
 for making arbitrary fractions

 LANGUAGE FEATURE
 Nederlands (Dutch) IJ glyph

 LANGUAGE FEATURE
 Català (Catalan) l glyph

 LANGUAGE FEATURE
 Română (Romanian) ș accent

DEACTIVATED

;jFish & 'Chips' @ £25!?

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

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

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

 $x^{158} + y^{23} \times z^{18} - a^{4260}$
 $x_{158} \div y_{23} \times z_{18} - a_{4260}$

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 £9,215

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

 21/03/10 and 2¹/₁₈ 4⁶/₉₁
 $x^{158} + y^{23} \times z^{18} - a^{4260}$
 $X_{158} \div Y_{23} \times Z_{18} - a_{4260}$

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

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

DEACTIVATED

Aggravating situation
Preliminary proposals
Follows the New Wave

DEACTIVATED

Aggravating situation
Follows the New Wave
Resizing the old zones

ACTIVATED

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

ACTIVATED

Aggravating situation
Preliminary proposals
Follows the New Wave

ACTIVATED

Aggravating situation
Follows the New Wave
Resizing the old zones

STYLES INCLUDED IN COMPLETE FAMILY

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

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, 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, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

CONTACT

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

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

COPYRIGHT

© 2022 Commercial Type. All rights reserved.
Commercial® is a registered trademark and Feature™
is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

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.