Джорджо Санс

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. The Cyrillic version has been designed by Moscow-based type designer Ilya Ruderman.

PUBLISHED
2016

DESIGNED BY
CHRISTIAN SCHWARTZ AND ILYA RUDERMAN

16 STYLES
8 WEIGHTS W/ ITALICS

FEATURES
TABULAR 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 lower-case 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 Cyrillic Thin

Giorgio Sans Cyrillic Thin Italic

Giorgio Sans Cyrillic Extralight

Giorgio Sans Cyrillic Extralight Italic

Giorgio Sans Cyrillic Light

Giorgio Sans Cyrillic Light Italic

Giorgio Sans Cyrillic Regular

Giorgio Sans Cyrillic Regular Italic

Giorgio Sans Cyrillic Medium

Giorgio Sans Cyrillic Medium Italic

Giorgio Sans Cyrillic Bold

Giorgio Sans Cyrillic Bold Italic

Giorgio Sans Cyrillic Heavy

Giorgio Sans Cyrillic Heavy Italic

Giorgio Sans Cyrillic Black

Giorgio Sans Cyrillic Black Italic

Rather than using ambiguous names like "Pro", "World" or "WGL" for our font files with extended language support, we have devised a simple way to denote which alphabets are supported in complex families like Giorgio Sans.

LC *Latin + Cyrillic*	Font files with **LC** in the family name support our full standard range of languages that use the **Latin** alphabet, plus languages that use **Cyrillic,** including Russian, Ukranian, Belorussian, Serbian, and Bulgarian.
LG *Latin + Greek*	Font files with **LG** in the family name support our full standard range of languages that use the **Latin** alphabet, plus monotonic **Greek.**
LCG *Latin + Cyrillic + Greek*	Font files with **LCG** in the family name support our full standard range of languages that use the **Latin, Cyrillic,** and **Greek** alphabets.

Разнавіднасцямі

ПЕРЕВОРАЧИВАТЬ

Затвердженими

GIORGIO SANS CYRILLIC THIN, THIN ITALIC, 100 PT

Существования

КОНСТРУКТОРОМ

Неустойчивыми

GIORGIO SANS CYRILLIC EXTRALIGHT, EXTRALIGHT ITALIC, 100 PT

Мемориальный

НЕДОВРШЕНИОТ

Высокородного

GIORGIO SANS CYRILLIC LIGHT, LIGHT ITALIC, 100 PT   [ALTERNATE к]

Бързоходните

ОФІЦІЙНОГО

Улучшавшееся

GIORGIO SANS CYRILLIC REGULAR, REGULAR ITALIC, 100 PT   [TITLING ALTERNATE О, ALTERNATE а л ч я]

Урбанизирана ФИНАНСОВОГО *Посредством*

GIORGIO SANS CYRILLIC MEDIUM, MEDIUM ITALIC, 100 PT

Находящаяся МАЙСТЭРСТВА *Устойчивыми*

GIORGIO SANS CYRILLIC BOLD, BOLD ITALIC, 100 PT   [ALTERNATE я]

Објаснување
ПРИРОДНОЕ
Изследвания

GIORGIO SANS CYRILLIC HEAVY, HEAVY ITALIC, 100 PT   [TITLING ALTERNATE O]

Архитектура
ЛУКРЕЦИЈОМ
Морфология

GIORGIO SANS CYRILLIC BLACK, BLACK ITALIC, 100 PT

МОРАЛЬНАЯ ЦЕННОСТЬ
Устаревшая передача

GIORGIO SANS CYRILLIC THIN, 75 PT   [ALTERNATE Я я]

ГРАЂАНСКЕ ДУЖНОСТИ
Гойдельської підгрупи

GIORGIO SANS CYRILLIC THIN ITALIC, 75 PT   [ALTERNATE Ж К к]

ЗАПОЧВА ЧИРАКУВАНЕ
Південного Белфаста

GIORGIO SANS CYRILLIC EXTRALIGHT, 75 PT

МОРАЛЕН СМИСЪЛ
Карибского бассейна

GIORGIO SANS CYRILLIC EXTRALIGHT ITALIC, 75 PT   [TITLING ALTERNATE О С]

УНУТРАНАЯ ПАЛІТЫКА

Средневековый поэт

GIORGIO SANS CYRILLIC LIGHT, 75 PT

ХАРАКТЕРНОЙ ЧЕРТОЙ

Леинстерската книга

GIORGIO SANS CYRILLIC LIGHT ITALIC, 75 PT

МЕСТОРОЖДЕНИЯ

Двомірний прототип

GIORGIO SANS CYRILLIC REGULAR, 75 PT   [TITLING ALTERNATE O C, ALTERNATE Я]

У 1939 ГОДЗЕ ЦАРКВА

Исследовательница

GIORGIO SANS CYRILLIC REGULAR ITALIC, 75 PT

СИСТЕМАТИЧЕСКОГО 5700 летний Хендж

GIORGIO SANS CYRILLIC MEDIUM, 75 PT

ДРЕВНЯЯ ИРЛАНДИЯ Всегда стремились

GIORGIO SANS CYRILLIC MEDIUM ITALIC, 75 PT

ДЕЛ ОД ВЕШТИНАТА Сличне критикама

GIORGIO SANS CYRILLIC BOLD, 75 PT

ПЪРВАТА ДЪРЖАВА Этимологии слова

GIORGIO SANS CYRILLIC BOLD ITALIC, 75 PT   [ALTERNATE а и л м]

ПОШИРЕННЯ МОВИ
Ценности морали

GIORGIO SANS CYRILLIC HEAVY, 75 PT

ЗАПОЧАТКОВАНИЙ
Полифонические

GIORGIO SANS CYRILLIC HEAVY ITALIC, 75 PT

ПРИЛОЖНА ЕТИКА
Легендарни бића

GIORGIO SANS CYRILLIC BLACK, 75 PT

ЗНАЧНУЮ ЧАСТКУ
Така умира на 110

GIORGIO SANS CYRILLIC BLACK ITALIC, 75 PT

Промышленная революция связана
БОЉИ ЈЕ ГРАМ ИСКУСТВА, НЕГО ТОВАР
Действительный статский советник

GIORGIO SANS CYRILLIC THIN, 45 PT

За добро етичка теорија може узети
ПОРАДИ ПРОБЛЕМОТ НА ДЕФИНИРАЊЕ
Таким чином, прагматисти твердять

GIORGIO SANS CYRILLIC THIN ITALIC, 45 PT

Слабоактивный за 5 лет с момента
ГОСУДАРСТВЕННОГО САМОСОЗНАНИЯ
Бриттское население в Шотландии

GIORGIO SANS CYRILLIC EXTRALIGHT, 45 PT

Знанието имащо отношение към
ЛЮДЗЕЙ ЗАЎСЁДЫ ЦІКАВІЛА ПЫТАННЕ
Сложные ритуалы воспроизводили

GIORGIO SANS CYRILLIC EXTRALIGHT ITALIC, 45 PT

Индоевропейски език от групата
ПРОДОЛЖИЛ СВОЙ СТРЕМИТЕЛЬНЫЙ
Существуют научные дисциплины

GIORGIO SANS CYRILLIC LIGHT, 45 PT

Яго паходжанне звязваюць з імем
ИНДУСТРИАЛЬНОМУ ПРОИЗВОДСТВУ
Близкородственным английскому

GIORGIO SANS CYRILLIC LIGHT ITALIC, 45 PT   [ALTERNATE Я а ж й к л м н п ы я i]

За когото се знае твърде малко
У НОВИЈЕ ВРЕМЕ СЕ КОРИСТЕ БРВНА
Фламанските изработувачи биле

GIORGIO SANS CYRILLIC REGULAR, 45 PT

Чи можна звести наукове поняття
УЧЕНИТЕ ПРЕДПОЛАГАТ, ЧЕ ПЪРВИТЕ
Натурализм и антикартезианство

GIORGIO SANS CYRILLIC REGULAR ITALIC, 45 PT

Его собственная прелюдия № 14

БУДЬ-ЯКА ТЕОРЕТИЧНА ПРОБЛЕМА

Далей прагматызм развіваўся ў

GIORGIO SANS CYRILLIC MEDIUM, 45 PT

Вот что об этом говорил Ференц

ПРАГМАТИЗМ КАК ФИЛОСОФСКОЕ

То драматическим выражением

GIORGIO SANS CYRILLIC MEDIUM ITALIC, 45 PT

Дебатите околу демократијата

ОСЕНЬЮ 1711 ГОДА СПУСТЯ

Если я хочу узнать, как попасть

GIORGIO SANS CYRILLIC BOLD, 45 PT   [TITLING ALTERNATE О С Ю, ALTERNATE я]

Были поддержаны Эфиопской

ИСТИНИТА ЈЕ ОНА ИДЕЈА КОЈА ЈЕ

Распространение английского

GIORGIO SANS CYRILLIC BOLD ITALIC, 45 PT   [ALTERNATE ж к]

Что его невольно встречали и

ДЕСЯТИЛЕТНЕЕ СОЖИТЕЛЬСТВО

Присутствие в перенесенных

GIORGIO SANS CYRILLIC HEAVY, 45 PT

Были композиторы, которые

ТРЁХМЕРНОЙ ГЕОМЕТРИЧЕСКОЙ

Якобитските претенденти

GIORGIO SANS CYRILLIC HEAVY ITALIC, 45 PT   [ALTERNATE Я]

Историјат на утилитаризмот

ЗА РАЗЛИКУ ОД ПОЗИТИВИСТА

Чи це мало б якесь значення

GIORGIO SANS CYRILLIC BLACK, 45 PT

Гісторыя пабудовы капліцы

УЖЕ ОКОЛО 5 169 ЧЕЛОВЕК

Географическое положение

GIORGIO SANS CYRILLIC BLACK ITALIC, 45 PT   [TITLING ALTERNATE O, ALTERNATE к]

Яго паходжанне звязваюць

GIORGIO SANS CYRILLIC THIN, 60 PT

Основной объём является

GIORGIO SANS CYRILLIC EXTRALIGHT, 60 PT

Личното благородништво

GIORGIO SANS CYRILLIC LIGHT, 60 PT

Легкая промышленность

GIORGIO SANS CYRILLIC REGULAR, 60 PT

Виждайки възможните

GIORGIO SANS CYRILLIC MEDIUM, 60 PT

Носителей этого языка

GIORGIO SANS CYRILLIC BOLD, 60 PT

Критике прагматизма

GIORGIO SANS CYRILLIC HEAVY, 60 PT

После спуска на воду

GIORGIO SANS CYRILLIC BLACK, 60 PT

Прагматизм, на його думку

GIORGIO SANS CYRILLIC THIN ITALIC, 60 PT

Окончание Средневековья

GIORGIO SANS CYRILLIC EXTRALIGHT ITALIC, 60 PT

Терминът антропология

GIORGIO SANS CYRILLIC LIGHT ITALIC, 60 PT

Торжественно короновал

GIORGIO SANS CYRILLIC REGULAR ITALIC, 60 PT

Гэта адлюстроўвалася ў

GIORGIO SANS CYRILLIC MEDIUM ITALIC, 60 PT

Для притвора решение

GIORGIO SANS CYRILLIC BOLD ITALIC, 60 PT

Первыми носителями

GIORGIO SANS CYRILLIC HEAVY ITALIC, 60 PT

Разни други чинови и

GIORGIO SANS CYRILLIC BLACK ITALIC, 60 PT

UPPERCASE

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ЂЃЄЅІЇЈЉЊЋЌЎЏЍ

LOWERCASE

абвгдеёжзийклмнопрстуфхцчшщъыьэюя ђѓєѕіїјљњћќўџѝ

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

¡!¿?.,:;…--—()[]{}/|\&@*""''‘·„,«»‹› §•¶†‡©®™

ALL CAP PUNCTUATION

¡¿--—

LIGATURES

ff

PROPORTIONAL LINING
default figures

$£€¥1234567890¢f%‰ª⁰#°<+=−×÷>

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾

TITLING CAPS

ЄОСЭЮƏⱭ
CDGOQX
ĆČÇĈĊÐĎĞĜĢĠÓŎÔÖÒŐŌÕØ

STYLISTIC ALTERNATES

ЯЯ я
GQQRR gg *&&& GQ ĠĜĢĠ
ĞĜĢĠŔŘŖŔŘŖ ğĝģġğĝģġ

BULGARIAN

ДЖКЛ вгджзийклнптцшщю

SERBIAN / MACEDONIAN

б

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎĐÉÊÈËĔĖĒĘĞĜĢĠĦĤÍÎÌÏİĪĮĨĬĴĶŁĹĽĿ
ŃŇÑŅŊÓÔÒÖÕŐŌÕØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŨŲŮŨŴŴŴŴ
ÝŶŸŶĲŽŹŻ

ACCENTED LOWER CASE

áâàäåãăāąæçćčĉċďđéêèëĕėēęğĝģġħĥíîìïiīįĩĭĵķłĺľŀ· ńňñņ
ŋóôòöõőōõøœŕřŗßšśşŝşþťţŧúûùüŭűũųůũẃŵẁẅýŷỳÿĳžźż

UPPERCASE

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ЂЃЄЅІЇЈЉЊЋЌЎЏЃ

LOWERCASE

абвгдеёжзийклмнопрстуфхцчшщъыьэюя ђѓєѕіїјљњћќўџѓ

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

¡!¿?.,:;…·-–—()[]{}/|\&@*""''‚„«»‹› §•¶†‡©®™

ALL CAP PUNCTUATION

¡¿-–—

LIGATURES

ff

PROPORTIONAL LINING
default figures

$£€¥1234567890¢f%‰ªº#°‹+=−×÷›

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾

TITLING CAPS

ЄОСЭЮӘӨ
CDGOQX
ĆČÇĈĊĐĎĞĜĢĠÓŌÔÖÒŐÕ Ø

STYLISTIC ALTERNATES

ЖКЯ жийклпмнчыяіїћ Жийкнптцшщ ЌĹ Ķҝ ӈ GKQQRR adffgghiklmnu *&&& ff ff ßßij GQ ĞĜĢĠ ĞĜĢĠĶŔŘŖŔŘŖ àáâãäåǎāąďdǧĝģġǧĝĝġĥħìíîïiïķĺľŀłñńňņůűų

BULGARIAN

ДЖКЛ вгджзийклнптцшщю

SERBIAN / MACEDONIAN

б

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎĐÉÊÈËĖĒĘĞĜĢĠĤÂÍÎÌÏİĮĪĨĴĶŁĹĽĿ ÑŃŇŅÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴ ÝŶŶŸIJŽŹŻ

ACCENTED LOWER CASE

áâàäåãăāąæçćčĉċďđéêèëėēęğĝģġĥħíîìïiïįīĩĵķłĺľŀ· ñńňņ ŋóôòöõőōøœŕřŗßšśşŝşþťţŧúûùüŭűūųůũẃŵẁẅýŷỳÿijžźż

OPENTYPE FEATURES
FAMILY WIDE

DEACTIVATED

ACTIVATED

ALL CAPS
opens up spacing, moves
punctuation up

New Fish & 'Chips' @ £2.15?

NEW FISH & 'CHIPS' @ £2.15?

PROPORTIONAL LINING
default figures

$1,047 €969 £734 ¥12,436

$1,047 €969 £734 ¥12,436

FRACTIONS
prebuilt fractions only

21 1/2 9 1/3 5 2/3 3 1/4 4 3/4

$21\frac{1}{2}$ $9\frac{1}{3}$ $5\frac{2}{3}$ $3\frac{1}{4}$ $4\frac{3}{4}$

LANGUAGE FEATURE
Bulgarian ДЖКЛ
вгджзийклнптцшщю

ПОДОБНИ са *грудестите*

ПОДОБНИ са *грудестите*

LANGUAGE FEATURE
Serbian / Macedonian б

Надебеляване на корена

Надебеляване на корена

LANGUAGE FEATURE
Română (Romanian) s accent

MAŞINILOR arbuşti *înşiruire*

MAŞINILOR arbuşti *înşiruire*

OPENTYPE FEATURES
ROMAN & ITALIC

DEACTIVATED

ACTIVATED

TITLING ALTERNATES
Є О С Э Ю
C D G O Q X

СХОДИТ СО *СТАПЕЛЯ*

СХОДИТ СО *СТАПЕЛЯ*

STYLISTIC SET 01
alternate G Q R g &

Gambling Quests & Ramen

Gambling Quests & Ramen

STYLISTIC SET 02
alternate Q R g &

Righted & Belaying Quickly

Righted & Belaying Quickly

STYLISTIC SET 03
alternate &

Centimetres & Millimetres

Centimetres & Millimetres

OPENTYPE FEATURES
ROMAN

DEACTIVATED

ACTIVATED

STYLISTIC SET 01
alternate Я я

ВРЕМЯ Является полевая

ВРЕМЯ Является полевая

STYLISTIC SET 02
alternate Я я

ХОТЯ Являются редакция

ХОТЯ Являются редакция

OPENTYPE FEATURES
ITALIC

DEACTIVATED

ACTIVATED

STYLISTIC SET 01
alternate Я

ВРЕМЯ ЯВЛЯЕТСЯ ПОЛЕВАЯ

ВРЕМЯ ЯВЛЯЕТСЯ ПОЛЕВАЯ

STYLISTIC SET 02
alternate Ж К Я ж к
alternate K k

ХОТЯ Является труженик

ХОТЯ Является труженик

STYLISTIC SET 04
alternate f ß

Schriftgießerei Riffing Loft

Schriftgießerei Riffing Loft

STYLISTIC SET 05
alternate Я а и й л м н п ч ы я і ї ћ
alternate a d f h i k l m n u ß

Железо для заклёпок не

Железо для заклёпок не

Giorgio Sans Cyrillic Thin
Giorgio Sans Cyrillic Thin Italic
Giorgio Sans Cyrillic Extralight
Giorgio Sans Cyrillic Extralight Italic
Giorgio Sans Cyrillic Light
Giorgio Sans Cyrillic Light Italic
Giorgio Sans Cyrillic Regular
Giorgio Sans Cyrillic Regular Italic
Giorgio Sans Cyrillic Medium
Giorgio Sans Cyrillic Medium Italic
Giorgio Sans Cyrillic Semibold
Giorgio Sans Cyrillic Semibold Italic
Giorgio Sans Cyrillic Bold
Giorgio Sans Cyrillic Bold Italic
Giorgio Sans Cyrillic Black
Giorgio Sans Cyrillic Black Italic
Giorgio Sans Cyrillic Super
Giorgio Sans Cyrillic Super Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Bulgarian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Gaelic, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Macedonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Russian, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Cyrillic), Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Ukrainian, Walloon, Welsh, Wolof

CONTACT

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www.commercialtype.com

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.

Ilya Ruderman is a type designer living and working in Moscow, where he did his undergraduate studies at the Moscow State University of Print. His interest in type came from his classes with Alexander Tarbeev, and as his interest developed into a passion he chose to attend the Type and Media course at the Royal Academy of Art (KABK) in The Hague.

After graduating from Type and Media he returned to Moscow to pursue commercial projects for clients such as *Men's Health Russia, Yes* magazine, *Best Life* magazine, *Big City* magazine, Moscow City and Transport system, Perm City and Tele2. Later he worked for several years as the creative director at news agency RIA Novosti. Ruderman has lectured extensively on type and typography, both on his own and together with Valery Golyzhenkov. Ruderman is a curator of the Type & Typography course at the British Higher School of Art and Design, is currently co-founder of two studios—CSTM Fonts and Moscow Design Studio—and is a partner in type.today, a type distributor founded in 2016 that focuses on high-quality Cyrillic type.