
Stag Dot

In the 1800s, display type families commonly included interesting variants like shadows and inlines, and sometimes even intricately engraved flowers, leaves and fruit.

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DESIGNED BY

CHRISTIAN SCHWARTZ

2 STYLES

2 WEIGHTS

FEATURES

PROPORTIONAL LINING FIGURES

Coming up with contemporary ways to make decorated type can be a real challenge, but in this case the main idea was to keep it simple. Commissioned for *Las Vegas Weekly*, these two variants on the original slab version of Stag capture the unique spirit of Las Vegas. The two weights use very different approaches to the idea of building type out of dots: the Bold follows a strict grid, while the Thin faithfully traces the contours of Stag Thin.

Stag Dot Thin

STAG DOT BOLD

Reykjavík
MODERN
Emergent

STAG DOT THIN, 100 PT

Attaching
RØYRVÍK
Caractère

STAG DOT THIN, 100 PT

MADRID BY

MADRID

ACQUITTER

STAG DOT BOLD, 100 PT

ACQUITTER

MADRID

ACQUITTER

STAG DOT BOLD, 100 PT

MARVELOUS
Einfließenden

STAG DOT THIN, 70 PT

DIPLOMATIC
Flamboyance

STAG DOT THIN, 70 PT

FUNCTIONS
JAVARÉSZT

STAG DOT BOLD, 70 PT

EXPLORING
DOKUMENT

STAG DOT BOLD, 70 PT

STYLES INCLUDED IN COMPLETE FAMILY

Stag Dot Thin
Stag Dot Bold

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, 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 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.