
Stag Sans

Stag is characterized by many distinctive details, so the trick in designing a companion sans was to pinpoint the right balance between the rounded terminals, which connect it to the original Stag, and the blunt terminals, which give the family a no-nonsense muscularity. The end result is a sans that is interesting in headlines but not distracting at text sizes.

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2009

DESIGNED BY

CHRISTIAN SCHWARTZ

14 STYLES

7 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL LINING FIGURES
FRACTIONS

Stag is emphatically a headline face, not a text face, but Stag Sans was drawn - at *Esquire's* request - to bridge this gap. Extremely short ascenders and descenders are easier to swallow in a sans serif, as demonstrated by many classic agate typefaces, and Stag's open counterforms, designed originally to facilitate heavy, blocky terminals, adapted well to readability at more normal weights in the sans.

Stag Sans Thin

Stag Sans Thin Italic

Stag Sans Light

Stag Sans Light Italic

Stag Sans Book

Stag Sans Book Italic

Stag Sans Medium

Stag Sans Medium Italic

Stag Sans Semibold

Stag Sans Semibold Italic

Stag Sans Bold

Stag Sans Bold Italic

Stag Sans Black

Stag Sans Black Italic

PHOTOGENIC
Manifestations

STAG SANS THIN, 70 PT

AHISTORICAL
Convergences

STAG SANS THIN ITALIC, 70 PT

OUTREMONT
Mercier-Ouest

STAG SANS LIGHT, 70 PT

AHMEDABAD
Johannesburg

STAG SANS LIGHT ITALIC, 70 PT

GUANGZHOU
Infrastructure

STAG SANS BOOK, 70 PT

ØKONOMISK
Communauté

STAG SANS BOOK ITALIC, 70 PT

AUTONOMIA
Etymological

STAG SANS MEDIUM, 70 PT

LINGUISTICS
Demographic

STAG SANS MEDIUM ITALIC, 70 PT

MODERNITY
Jurisdictions

STAG SANS SEMIBOLD, 70 PT

INFLUENCES
Reconstructs

STAG SANS SEMIBOLD ITALIC, 70 PT

DEVELOPER
Prehistórica

STAG SANS BOLD, 70 PT

ARGENTINA
Semnificativ

STAG SANS BOLD ITALIC, 70 PT

FABRIQUÉS
Informative

STAG SANS BLACK, 70 PT

INDUCTION
Abundancia

STAG SANS BLACK, 70 PT

HONDURAS
Etimologică

STAG SANS BLACK ITALIC, 70 PT [ALTERNATE a]

PENINSULA
Velocissimo

STAG SANS BLACK ITALIC, 70 PT

Provincial Nature Reserve
BOSTON OPERA HOUSE
Sisällissodan aikana ja sen

STAG SANS THIN, THIN ITALIC, 40 PT

An average of 1825.61 km
PÄIJÄNNE TAVASTLAND
Convention of Kanagawa

STAG SANS LIGHT, LIGHT ITALIC, 40 PT

Fundamental processes
MĀKAHA, WAIMĀNALO
Pukaskwa National Park

STAG SANS BOOK, BOOK ITALIC, 40 PT

Közigazgatási felosztás
HÖFUÐBORGARSVÆÐI
Contemporary ceramics

STAG SANS MEDIUM, MEDIUM ITALIC, 40 PT

Städtepartnerschaften
UPPSALA DOMKYRKA
Abitibi-Témiscamingue

STAG SANS SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Birgitta Gustafsdotter
MUNICIPAL PROJECT
Dollard-des-Ormeaux

STAG SANS BOLD, BOLD ITALIC, 40 PT

Burnaby City Council
TOWN OF PRIMROSE
Informal designation

STAG SANS BLACK, BLACK ITALIC, 40 PT

1,281,522 inhabitants
SIGNIFICANT OTTER
Sør-Odal, Nannestad

STAG SANS BLACK, BLACK ITALIC, 40 PT

VAN OUDHEID NAAR MIDDELEEUWEN
Between 1960 and 1962 London became
EERSTE STADHOUDERLOZE TIJDPERK
Suosittu matkakohde on Lapin lääni, jossa

STAG SANS THIN, THIN ITALIC, 24 PT

CSODÁLATOSAN JÓZAN, GYORS ESZÜ
The administration of Brussels is formed
BUT THE IRREVERSIBLE TIME OF THE
A territory of the French colonial empire

STAG SANS LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE ITALIC a]

QUISPAMISIS, SALISBURY & LAMEQUE
The Discreet Charm of the Bourgeoisie
AN INCOMPLETE MYTHICAL WORLD
Kylä sijaitsi leveiden laidunkaistaleiden

STAG SANS BOOK, BOOK ITALIC, 24 PT

NATIONAL FILM BOARD OF CANADA
First of all the measure of commodity
BRUCE PENINSULA NATIONAL PARK
Post-war investment in heavy industry

STAG SANS MEDIUM, MEDIUM ITALIC, 24 PT

KUSTAA VAASAN VALTAKAUDELLA
Metropolregion Berlin/Brandenburg
HAN GICK FÖRBI KARUSELLEN OCH
Tiden har mildnet den og klarnet den

STAG SANS SEMIBOLD, SEMIBOLD ITALIC, 24 PT

WELLINGTON REGIONAL COUNCIL
Le charme discret de la bourgeoisie
L'ÎLE-BIZARD-SAINTE-GENEVIÈVE
Oversaw infrastructure expansions

STAG SANS BOLD, BOLD ITALIC, 24 PT

FĂȚ-FRUMOS SE SUI-N LUNTRE ȘI
Pacific Rim National Park Reserve
COMPARATIVE MYTH & HISTORY
Świata tego drobne tajemnice zna

STAG SANS BLACK, BLACK ITALIC, 24 PT

ISOLATED COMMUNITIES OF THE
Due to the success of this separate
LANAUDIÈRE, NORD-DU-QUÉBEC
The Acadians people settled along

STAG SANS BLACK, BLACK ITALIC, 24 PT [ALTERNATE Q]

VÄLIRAUHAN AIKANA NEUVOSTOLIITON JA SUOMEN
 A soprano is the highest of the standard four voice range
The greater part of the islands are found in the southwest

STAG SANS THIN, THIN ITALIC, 18 PT

SNÆFELLSNES-OG HNAPPADALSSÝSLA, DALASÝSLA
 Emanuel Swedenborg, 18th century scientist and mystic
Manchester is represented by three tiers of government

STAG SANS LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE ITALIC a]

TÜRKIYE'DE EN BÜYÜK İDARİ BİRİME İL ADI VERİLİR
 Per al físic no existeix el concepte mentre no es brindi
To, čo v našej vede máme, i to, čoho sa nám nedostáva

STAG SANS BOOK, BOOK ITALIC, 18 PT

DE VADER HAALDE ZIJN LAPPEN WEËR VOOR DEN
 László Moholy-Nagy replaced Johannes Itten in 1923
það fylgdi líka sögunni, að það væri ærið hraðfara, því

STAG SANS MEDIUM, MEDIUM ITALIC, 18 PT

THE HIGHEST TEMPERATURES ON THE WARMEST
 Separation is the alpha and omega of the spectacle
The Irwell and Mersey were made navigable by 1736

STAG SANS SEMIBOLD, SEMIBOLD ITALIC, 18 PT

NE MOGU DA NE SPOMENEM KAKO JE POSTALA
 Finland currently numbers 5,350,156 inhabitants
In 1950 half of the Finnish workers were occupied

STAG SANS BOLD, BOLD ITALIC, 18 PT

HISTOIRE(S) DU CINÉMA: UNE HISTOIRE SEULE
 The second official language is Swedish, spoken
Seulement un mot et ce mot comme mouvement

STAG SANS BLACK, BLACK ITALIC, 18 PT

STAG SANS BOOK, 16 PT

BOOK ALL CAPS

BOOK

SEMIBOLD

BOOK ITALIC

PROPORTIONAL
LINING FIGURES

BOLD

BOOK ITALIC

THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, occasioned a further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the **treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace, of 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to *Postlethwaite's History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, the funded debt of Great Britain amounted to £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense **occasioned by the war** did not end with the conclusion of the peace; so that, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,789, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt, which was brought to account in that and the following year, of 975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this au-

Pharmacologists

STAG SANS THIN, 60 PT

Tiergartenstraße

STAG SANS LIGHT, 60 PT

Västernorrlands

STAG SANS BOOK, 60 PT

Herausragende

STAG SANS MEDIUM, 60 PT

Mezőgazdaság

STAG SANS SEMIBOLD, 60 PT

Interpretation

STAG SANS BOLD, 60 PT

Hertfordshire

STAG SANS BLACK, 60 PT

Kurfürstendamm

STAG SANS THIN ITALIC, 60 PT

Characteristically

STAG SANS LIGHT ITALIC, 60 PT

Overgeneralizes

STAG SANS BOOK ITALIC, 60 PT

Lexicographical

STAG SANS MEDIUM ITALIC, 60 PT

Fundamentally

STAG SANS SEMIBOLD ITALIC, 60 PT [ALTERNATE a]

Kehittämiselle

STAG SANS BOLD ITALIC, 60 PT

Authorization

STAG SANS BLACK ITALIC, 60 PT

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

!@?.,;:...'---()[]{}|\/&@“”‘’„,«»<> §•¶†‡©®™

ALL-CAP PUNCTUATION

---@•¶†‡

LIGATURES

fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl

PROPORTIONAL LINING
default figures

\$£€¥1234567890¢ƒ %‰ªº³´µ¶·¸¹º»¼½¾¿

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

Ⅰ Ⅱ Ⅲ Ⅳ Ⅴ Ⅵ Ⅶ Ⅷ Ⅸ Ⅹ Ⅺ Ⅻ Ⅼ Ⅽ Ⅾ Ⅿ ⅰ ⅱ ⅲ ⅴ ⅵ ⅶ ⅷ ⅸ ⅹ ⅺ ⅻ

STYLISTIC ALTERNATES

Q Q “ ” « » ‹ ›

ACCENTED UPPER CASE

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWER CASE

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS

PROPORTIONAL LINING
default figures

FRACTIONS

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractions**DEACTIVATED**

Fish & 'Chips' for £24.65?

Sale price: \$3,460 €1,895

217/2624 10/18 460/920

0123456789 0123456789

0123456789 0123456789

ACTIVATED

FISH & 'CHIPS' FOR £24.65?

Sale price: \$3,460 €1,895

217/2624 10/18 460/920

0123456789 0123456789

0123456789 0123456789

OPENTYPE FEATURES
ROMAN & ITALICSTYLISTIC SET 01
big quotesSTYLISTIC SET 02
Q and relatedSTYLISTIC SET 03
Q and relatedSTYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED**“Quit Quilting Quite *Quickly*”“Quit Quilting Quite *Quickly*”“Quit Quilting Quite *Quickly*”“Quit Quilting Quite *Quickly*”**ACTIVATED**““Quit Quilting Quite *Quickly*””“Quit Quilting Quite *Quickly*”“Quit Quilting Quite *Quickly*”““Quit Quilting Quite *Quickly*””**OPENTYPE FEATURES**
ITALIC ONLYSTYLISTIC SET 04
a and relatedSTYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED***Päijänne Tavastia, Materializing**Päijänne Tavastia, Materializing***ACTIVATED***Päijänne Tavastia, Materializing**Päijänne Tavastia, Materializing*

STYLES INCLUDED IN COMPLETE FAMILY

Stag Sans Thin
 Stag Sans Thin Italic
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 Stag Sans Semibold Italic
 Stag Sans Bold
 Stag Sans Bold Italic
 Stag Sans Black
 Stag Sans Black 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, 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.