
Stag Stencil

Stag Stencil takes the masculinity of the original slab serif to almost comical extremes by making the implicit “constructedness” of the characters explicit. Although it was a relatively late addition to the family, in 2008, it seemed to be a natural fit.

PUBLISHED

2009

DESIGNED BY

CHRISTIAN SCHWARTZ & BERTON HASEBE

4 STYLES

2 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL LINING FIGURES
FRACTIONS

The Bold was commissioned by the US edition of *Esquire* for their 75th anniversary issue, while the Light was commissioned by *Red Bulletin* magazine. Stag Stencil differs from most existing stencil faces because the original slab serif has no clear basis in geometry, so many of the the stencil components end up being unusual organic forms, leading to especially interesting solutions in Berton Hasebe's design of the italics.

Stag Stencil Light

Stag Stencil Light Italic

Stag Stencil Bold

Stag Stencil Bold Italic

SØRGMODIG
Relationships

STAG STENCIL LIGHT, 70 PT

EUROPEANS
Segédtsztnek

STAG STENCIL LIGHT ITALIC, 70 PT

REPUBLICS
Apostrophe

STAG STENCIL BOLD, 70 PT

ŻOŁNIERZY
Functioning

STAG STENCIL BOLD, 70 PT

Historical circumstance
HAJDÚBÖSZÖRMÉNYI
Szabolcs-Szatmár-Bereg

STAG STENCIL LIGHT, 40 PT

Preliminary competition
GEMEENTEBESTUREN
Introduced in April 2004

STAG STENCIL LIGHT ITALIC, 40 PT

Nordrhein-Westfalen
KESKI-POHJANMAA
San Giorgio Maggiore

STAG STENCIL BOLD, 40 PT

268,923 people reside
POLYCHORAL STYLE
Groningen, Overijssel

STAG STENCIL BOLD ITALIC, 40 PT

‘WELTANSCHAUUNG’ IN PHILOSOPHY
 Norður-Píngeyjarsýsla, Rangárvallasýsla
 The average rainfall is 1,125.0 millimetres
 AN INCREASINGLY CHAOTIC SYSTEM
 Norra Österbotten, Södra Savolax, Åland

STAG STENCIL LIGHT, 24 PT

THE MUNICIPALITY OF STRATHCONA
Giuseppe Pinot-Gallizio, Raoul Vaneigem
Œuvres cinématographiques complètes?
SIGNIFICANT POST-MODERN THEORY
London Psychogeographical Committee

STAG STENCIL LIGHT ITALIC, 24 PT [ALTERNATE R, a, z]

BORNHOLMS REGIONSKOMMUNE
Hurléments en faveur de Sade, 1952
Ministeriële verantwoordelijkheid
KISKÖRÖSI, FÜZESABONYI, GYÖRI
International Modern Architecture

STAG STENCIL BOLD, 24 PT

GRUBER-DE GASPERI AGREEMENT
The Taft-Katsura Agreement in 1905
Divided into 29 administrative areas
THE EXCLUSION OF THE SPURISTS
Movement for an Imaginist Bauhaus

STAG STENCIL BOLD ITALIC, 24 PT

OPENTYPE FEATURES
FAMILY WIDE

DEACTIVATED

ACTIVATED

ALL CAPS

Fish & 'CHIPS'?

FISH & 'CHIPS'?

TITLING ALTERNATES
“ ” ‹ › and related

“ ” ‹ ›

“ ” ‹ ›

PROPORTIONAL LINING
default figures

£49 \$71.13 €91,31

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FRACTONS

2 12/34 8 4/17 1/3

2¹²/₃₄ 8⁴/₁₇ 1/3

OPENTYPE FEATURES
ITALIC ONLY

DEACTIVATED

ACTIVATED

STYLISTIC SET 01
R a f g y z & related

Rag Bluff & Lazy

Rag Bluff & Lazy

STYLES INCLUDED IN COMPLETE FAMILY

Stag Stencil Light
Stag Stencil Light Italic
Stag Stencil Bold
Stag Stencil Bold 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 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 Director's Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the redesign team for *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 BA 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 in the Hague (KABK). His typeface Alda, designed while attending Type and Media, was awarded the 2008 judges pick from the Type Directors Club in New York. In the same year Alda was also selected by the Tokyo Type Directors Club to be included in its annual publication. Since 2008 he resides in New York and has been working with Commercial Type.