Stag mixes the contemporary taste for large x-heights and quirky details with influences from continental Egyptians of the early twentieth century. With more overt personality than a more sober family like Guardian Egyptian, Stag is perfect for situations that need a little more distinction in typographic dress.

Stag was originally designed as a headline face for the US edition of Esquire in a very limited number of weights. Because it was originally intended to be used for just a handful of very large, very heavy words at a time, its designer focused on making the space between characters as interesting as the space inside them, ending up with an unusual mixed bracketing treatment on the serifs. This contrast between sharp and soft forms grew into the main design feature of the family, with the balance shifted more towards soft forms in the cursive-influenced italic. The Cyrillic version has been designed by Moscow-based type designer Ilya Ruderman, and the Greek extension by Panos Haratzopoulos in Vouliagmeni, Greece.
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 Stag.

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, Ukrainian, Belorussian, Serbian, and Bulgarian.

Font files with **LG** in the family name support our full standard range of languages that use the **Latin** alphabet, plus monotonic **Greek**.

Font files with **LCG** in the family name support our full standard range of languages that use the **Latin**, **Cyrillic**, and **Greek** alphabets.
Of the 180,174 households
THE CITY OF BANGKOK
An average of 31,875.69 km²

Regreso a la democracia
ÁGUA E SANEAMENTO
Convention of Kanagawa

Biological anthropology
PIERROT LE FOU (1965)
The History of Breukelen

68.4% of the population
RELACÕES EXTERNAS
Nyelvjárási különbségek
Cultural Anthropology

Estimated growth

Redevelopment plans

Natural Scientist

St-Rambert-l'Île-Barbe

Histoire(s) du cinéma

Education Center

Originally founded in
И каждый раз молодой
НЕМА ЗБОРОВИ ДА ГО
В ближайшие 2000 лет

Хозяйство приходится
НЕОБИЧНИ МУДРОСТ
Научна истраживања

З 1,189 чоловік запитав
ЕКСТРЕМНИ ДЕТАЙЛ
Гісторья кінатэатра

И доказательства, как
СПОРТСКИ СТАДИОН
I сярэдняе павелічэнне
Нобелевская премия
ПІВДЕННОМУ СХОДІ
Кралска̀ма академија

Свечение кислорода
ПЛАНУВАННЯ МІСТ
Герметичны пакет

Годишни икономии
ЛЕТЮЧИХ РИНКАХ
Муніципальна рада
Υπάρχει διαφωνία για την ΑΡΧΑΪΚΗ ΓΛΩΣΣΑ ΤΩΝ Πληθυσμιακές ομάδες σε

Είναι κατασκευασμένος ΕΙΝΑΙ ΤΕΣΣΕΡΑ ΦΟΡΕΣ Υπήρχε στην αρχαιότητα

Και όπως ο ίδιος γράφει ΠΟΛΥ ΑΡΓΟΤΕΡΑ ΑΠΟ Χρονολογείται γύρω στο

Τα κατώτερα στρώματα ΥΠΑΡΧΟΥΝ ΟΜΩΣ ΚΑΙ Είναι μια μινωική γραφή
Χρονολογήθηκαν στην ΚΑΙ ΕΧΟΥΜΕ ΣΗΜΕΡΑ
Πολύ αργότερα από την

Φέρει στο πάνω μέρος ΦΤΙΑΧΤΕΙ ΩΣ ΓΡΑΦΗ
Επιλέχθηκε η εταιρεία

Αναπόφευκτα λοιπόν ΒΕΒΑΙΑ ΣΗΜΕΡΑ ΜΕ ΕΞΕΛΙΞΗ αυτή υπάρχει
Антропология

Технологічний

Заканадаўства

Укрепляющий

Едноставност

Међународне

Синхронный
Уповноважений

Антропология

Мешройолийше

Славалюбства

Двухсэнсоўны

Мишернозан

Константин
βιβλιοθηκονομία

Συστηματοποιώ

Απελευθέρωση

Αντικατασταθεί

Παρατηρώντας

Θερμοκρασίας

Ονομάσθηκαν
Μεσοδαβήσαντα

Χρησιμοποιείται

Πυθαγοριστικές

Χαρακτηριστικά

Εφαρμοσμένης

Εξατμιζομένου

Συγκεκριμένα

Συγκεκριμένα
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.

Panos Haratzopoulos is an Athens-based designer specializing in Greek type design and typography. Born in 1967 in Athens, Panos studied graphic design in Polytechnic College in Athens and then acquired an MA in Graphic Fine Arts from the University of Kent in England. He is specialised in type and multimedia design, and has designed websites and CD-ROMs for large cultural institutions and museums. Together with Yiannis Kouroudis he started Cannibal (www.fonts.gr) in 1995.

An accomplished type designer, Panos has created original designs for clients in Greece as well as Greek versions of well-known typefaces for a range of typefoundries in Europe and the United States, including Christian Schwartz's Neutraface, Farnham, and Amplitude.

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, and Big City magazine. Later he worked for several years as the group 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 and a freelance graphic designer.