Stag Sans LCG

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.

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 faciliate heavy, blocky terminals, adapted well to readability at more normal weights in the sans. The Cyrillic version has been designed by Moscow-based type designer Ilya Ruderman, and the Greek extension by Panos Haratzopoulos in Vouliagmeni, Greece.

Stag Sans LCG Thin

Stag Sans LCG Thin Italic

Stag Sans LCG Light

Stag Sans LCG Light Italic

Stag Sans LCG Book

Stag Sans LCG Book Italic

Stag Sans LCG Medium

Stag Sans LCG Medium Italic

Stag Sans LCG Semibold

Stag Sans LCG Semibold Italic

Stag Sans LCG Bold

Stag Sans LCG Bold Italic

Stag Sans LCG Black

Stag Sans LCG 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 Stag.

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.

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

Тока варира од 1,56 m/s²

КОРЕННЫХ ЖИТЕЛЕЙ

Температура плавления

STAG SANS CYRILLIC THIN, THIN ITALIC, 40 PT

Сама башня наклонена

В ЭТИМ ПРОТОТИПОМ

Сетка цвёрдых рэчываў

STAG SANS CYRILLIC LIGHT, LIGHT ITALIC, 40 PT

Вместо слома корабль

НЕТЫПОВЫЯ АТАМАЎ

Досеѓа орѓанизацијаѿа

STAG SANS CYRILLIC BOOK, BOOK ITALIC, 40 PT

С височина 8 321,531 m

ХАРАКТЕРНО ТАКОЖ

Аснове складае 4,09 м

STAG SANS CYRILLIC MEDIUM, MEDIUM ITALIC, 40 PT

Тука членуваат 5.500
ИЗНОСИЛИ СУ НЕГДЕ
Вышэйшай Адукацыі

STAG SANS CYRILLIC SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Ребик енд Комапани
РАНЕЙ ЛІЧЫЛІ, ШТО
Фильм был впервые

STAG SANS CYRILLIC BOLD, BOLD ITALIC, 40 PT   [ALTERNATE K к]

Першим серйозним
ЗАПАЗЕНИ ДО ДНЕС
Другие важнейшие

STAG SANS CYRILLIC BLACK, BLACK ITALIC, 40 PT   [ALTERNATE ж]

Κοινωφελούς χαρακτήρα
ΣΤΟΥΣ ΚΑΤΟΙΚΟΥΣ ΤΗΣ
Δύο δισεκατομμύρια μίλια

STAG SANS GREEK THIN, THIN ITALIC, 40 PT

Χωρίς επιπλέον φωτισμό
ΣΤΡΑΒΙΝΣΚΙ ΚΑΙ ΣΟΠΕΝ
Συνεχίζεται απρόσκοπτα

STAG SANS GREEK LIGHT, LIGHT ITALIC, 40 PT

Το νέο ιστορικό πλαίσιο
ΦΩΤΟΣ ΣΤΟΝ ΟΥΡΑΝΟ
Στον τέταρτο χρόνο του

STAG SANS GREEK BOOK, BOOK ITALIC, 40 PT

Αμερικανίδα χορεύτρια
ΠΑΡΑΘΥΡΟ ΕΥΚΑΙΡΙΑΣ
Παρόμοιες περιπτώσεις

STAG SANS GREEK MEDIUM, MEDIUM ITALIC, 40 PT

Νεότευκτο οικονομικό

Ο ΠΑΡΑΤΗΡΗΤΗΣ ΣΤΟ

Ήλιος φωτίζει διαρκώς

STAG SANS GREEK SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Ελληνικό σινεμά ήταν

ΔΥΤΙΚΗ ΜΑΚΕΔΟΝΙΑ

Δύο μέρες πριν από τα

STAG SANS GREEK BOLD, BOLD ITALIC, 40 PT

Ιστορικά μνημεία και

ΣΕΙΣΜΟΣ 4,9 ΡΙΧΤΕΡ

Μας χωρίζουν μέτρα

STAG SANS GREEK BLACK, BLACK ITALIC, 40 PT

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

Неоготическом

STAG SANS CYRILLIC THIN, 60 PT

Реконструкција

STAG SANS CYRILLIC LIGHT, 60 PT   [ALTERNATE к]

Символізувала

STAG SANS CYRILLIC BOOK, 60 PT

Впоследствие

STAG SANS CYRILLIC MEDIUM, 60 PT

Рестриктором

STAG SANS CYRILLIC SEMIBOLD, 60 PT

Постигнуваат

STAG SANS CYRILLIC BOLD, 60 PT

Ахвяраванне

STAG SANS CYRILLIC BLACK, 60 PT

Ажыццяўлялася

STAG SANS CYRILLIC THIN ITALIC, 60 PT   [ALTERNATE ж]

Традиционално

STAG SANS CYRILLIC LIGHT ITALIC, 60 PT

Теоретической

STAG SANS CYRILLIC BOOK ITALIC, 60 PT

Национализам

STAG SANS CYRILLIC MEDIUM ITALIC, 60 PT

Аеродинаміка

STAG SANS CYRILLIC SEMIBOLD ITALIC, 60 PT

Резултатами

STAG SANS CYRILLIC BOLD ITALIC, 60 PT

Бюджетите

STAG SANS CYRILLIC BLACK ITALIC, 60 PT

Ανθρωπογενούς

STAG SANS GREEK THIN, 60 PT

Συναλλάσσονται

STAG SANS GREEK LIGHT, 60 PT

Χαρακτηριστικά

STAG SANS GREEK BOOK, 60 PT

Επανασυνθέσει

STAG SANS GREEK MEDIUM, 60 PT

Φονταινεμπλώ

STAG SANS GREEK SEMIBOLD, 60 PT

Απομάκρυνση

STAG SANS GREEK BOLD, 60 PT

Ομοιόμορφες

STAG SANS GREEK BLACK, 60 PT

Πολυυπολογιστή

STAG SANS GREEK THIN ITALIC, 60 PT

Ζαχαροκάλαμου

STAG SANS GREEK LIGHT ITALIC, 60 PT

Ολοκληρωμένοι

STAG SANS GREEK BOOK ITALIC, 60 PT

Χαρακτηρίζεται

STAG SANS GREEK MEDIUM ITALIC, 60 PT

Διαφωτιστικής

STAG SANS GREEK SEMIBOLD ITALIC, 60 PT

Επιταχύνονται

STAG SANS GREEK BOLD ITALIC, 60 PT

Ραδιενεργούς

STAG SANS GREEK BLACK ITALIC, 60 PT

STAG SANS BOOK, BOOK ITALIC, SEMIBOLD, BOLD, 16/20 PT

BOOK ALL CAPS

BOOK

SEMIBOLD

BOOK ITALIC

BOLD

BOOK ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from **four to three per cent**; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted 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 though, 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 £129,586,782, there still remained an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, there-

Commercial

STAG SANS CYRILLIC BOOK, BOOK ITALIC, SEMIBOLD, BOLD, 16/20 PT

BOOK ALL CAPS

BOOK

SEMIBOLD

BOOK ITALIC

BOLD

BOOK ITALIC

ЛЕТ СЕМЬ ИЛИ ВОСЕМЬ тому назад в Париже жил бедный рабочий по имени Клод Ге. Жил он вместе со своей возлюбленной, от которой имел ребенка. Я описываю только то, **что было в действительности**, пусть ход событий раскроет читателю нравоучительный смысл этой истории. Рабочий этот, *умный, способный, дельный* человек, был лишен образования, но щедро одарен природой; он не умел читать, но умел мыслить. Как-то зимой он очутился без работы. В его лачуге не было ни хлеба, ни огня. Мужчина, женщина и ребенок мерзли и голодали. **И тогда он украл**. Не знаю, что он украл, и не знаю, где он украл. Знаю лишь одно: после этой кражи женщина и ребенок три дня были сыты и жили в тепле, а он был приговорен к пяти годам тюрьмы. Отбывать наказание рабочего послали в Центральную тюрьму Клерво. Клерво – это монастырь, превращенный в острог, келья, превращенная в темницу, алтарь, превращенный в позорный столб. Вот каким образом иные люди понимают прогресс и как претворяют его в жизнь. Вот какой смысл придают они этому слову. *Однако продолжаю.* В тюрьме его на ночь запирали в камеру, а на день переводили в мастерскую. Но, разумеется, не работу в мастерской я порицаю. Клод Ге,

STAG SANS GREEK BOOK, BOOK ITALIC, SEMIBOLD, BOLD, 16/20 PT

BOOK ALL CAPS

BOOK

SEMIBOLD

BOOK ITALIC

BOLD

BOOK ITALIC

ΠΡΙΝ ΤΕΛΕΙΩΣΕΙ Η ΕΒΔΟΜΑΔΑ είχα μάθει τα κατατόπια όλα του σπιτιού και είχα γίνει φίλος με όλους, ακόμα και με τον κυρ-Θανάση το μάγειρα. Στην αρχή ήταν δύσκολες οι σχέσεις μας. Όχι πως ήταν **κακός άνθρωπος**. Κάθε άλλο. Μάλιστα όταν μ' απαντούσε στο περιβόλι, μου έδειχνε πάντα πολύ φιλικές διαθέσεις, και κάποτε μου έφερνε και κανένα κόκαλο. Αλίμονο μου όμως αν *πατούσα στην κουζίνα*, την ώρα που ήταν και αυτός μέσα! Κατσαρόλες, τεντζερέδες, κουτάλες, καρέγλες, τσιμπίδες, λες και συμμαχούσαν μαζί του για να με σκοτώσουν. Μόλις μ' έβλεπαν, από ράφια, τραπέζια και γωνιές, όλα τ' άψυχα ξαφνικά χίμιζαν και διέσχιζαν τον αέρα, για να καταλήξουν όλα **στο ίδιο σημείο**, το δύστυχο το κεφάλι μου. Αποφάσισα πως θέση για τους δυο μας συγχρόνως δεν έχει η κουζίνα. Ή αυτός πρέπει να είναι κει ή εγώ. Κι επειδή σ' αυτά τα πράματα δε βάζω φιλότιμο, αποφάσισα να μην πατώ στο βασίλειο του, παρά μόνο όταν έλειπε αυτός. Και αφού ήταν άγγελος στο περιβόλι και διάβολος στην κουζίνα του, σα φρόνιμος που είμαι, έκανα με τρόπο να μην τον συναντώ παρά στις αγγελικές του ώρες, δηλαδή στο περιβόλι. Όλοι οι άλλοι με ανέχουνταν και *μ' αγαπούσαν στην κουζίνα*. Η κερα-Μαρία, η παραμαγείρισσα, όπου κανένα καλό κομμάτι κρέας ή κοκαλάκι, μου το περνούσε. Η νόστιμη Μαριγώ, ο φίλος μου ο Σω-

STYLES INCLUDED IN COMPLETE FAMILY

Stag Sans LCG Greek Thin
Stag Sans LCG Greek Thin Italic
Stag Sans LCG Greek Light
Stag Sans LCG Greek Light Italic
Stag Sans LCG Greek Book
Stag Sans LCG Greek Book Italic
Stag Sans LCG Greek Medium
Stag Sans LCG Greek Medium Italic
Stag Sans LCG Greek Semibold
Stag Sans LCG Greek Semibold Italic
Stag Sans LCG Greek Bold
Stag Sans LCG Greek Bold Italic
Stag Sans LCG Greek Black
Stag Sans LCG Greek Black 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, Greek, 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

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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 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.