Stag LCG

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.

Stag LCG Thin

Stag LCG Thin Italic

Stag LCG Light

Stag LCG Light Italic

Stag LCG Book

Stag LCG Book Italic

Stag LCG Medium

Stag LCG Medium Italic

Stag LCG Semibold

Stag LCG Semibold Italic

Stag LCG Bold

Stag LCG Bold Italic

Stag LCG Black

Stag 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.

Of the 180,174 households
THE CITY OF BANGKOK
An average of 31,875.69 km²

STAG THIN, THIN ITALIC, 40 PT

Regreso a la democracia
ÁGUA E SANEAMENTO
Convention of Kanagawa

STAG LIGHT, LIGHT ITALIC, 40 PT

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

STAG BOOK, BOOK ITALIC, 40 PT

68.4% of the population
RELAÇÕES EXTERNAS
Nyelvjárási különbségek

STAG MEDIUM, MEDIUM ITALIC, 40 PT

Cultural Anthropology
ESTIMATED GROWTH
Austfirðingafjórðungur

STAG SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Redevelopment plans
NATURAL SCIENTIST
St-Rambert-l'Île-Barbe

STAG BOLD, BOLD ITALIC, 40 PT

Histoire(s) du cinéma
EDUCATION CENTER
Originally founded in

STAG BLACK, BLACK ITALIC, 40 PT

И каждый раз молодой

НЕМА ЗБОРОВИ ДА ГО

В ближайшие 2000 лет

STAG CYRILLIC THIN, THIN ITALIC, 40 PT

Хозяйство приходится

НЕОБИЧНИ МУДРОСТ

Научна истраживања

STAG CYRILLIC LIGHT, LIGHT ITALIC, 40 PT   [ALTERNATE a]

З 1,189 чоловік запитав

ЕКСТРЕМНИ ДЕТАЙЛ

Гісторыя кінатэатра

STAG CYRILLIC BOOK, BOOK ITALIC, 40 PT

И доказательства, как

СПОРТСКИ СТАДИОН

І сярэдняе павелічэнне

STAG CYRILLIC MEDIUM, MEDIUM ITALIC, 40 PT   [ALTERNATE K к]

Нобелевская премия

ПІВДЕННОМУ СХОДІ

Кралската академија

STAG CYRILLIC SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Свечение кислорода

ПЛАНУВАННЯ МІСТ

Герметычны пакет

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

Годишни икономии

ЛЕТЮЧИХ РИНКАХ

Муніципальна рада

STAG CYRILLIC BLACK, BLACK ITALIC, 40 PT

Υπάρχει διαφωνία για την ΑΡΧΑΪΚΗ ΓΛΩΣΣΑ ΤΩΝ *Πληθυσμιακές ομάδες σε*

STAG GREEK THIN, THIN ITALIC, 40 PT

Είναι κατασκευασμένος ΕΙΝΑΙ ΤΕΣΣΕΡΑ ΦΟΡΕΣ *Υπήρχε στην αρχαιότητα*

STAG GREEK LIGHT, LIGHT ITALIC, 40 PT

Και όπως ο ίδιος γράφει ΠΟΛΥ ΑΡΓΟΤΕΡΑ ΑΠΟ *Χρονολογείται γύρω στο*

STAG GREEK BOOK, BOOK ITALIC, 40 PT

Τα κατώτερα στρώματα ΥΠΑΡΧΟΥΝ ΟΜΩΣ ΚΑΙ *Είναι μια μινωική γραφή*

STAG GREEK MEDIUM, MEDIUM ITALIC, 40 PT

Χρονολογήθηκαν στην
ΚΑΙ ΕΧΟΥΜΕ ΣΗΜΕΡΑ
Πολύ αργότερα από την

STAG GREEK SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Φέρει στο πάνω μέρος
ΦΤΙΑΧΤΕΙ ΩΣ ΓΡΑΦΗ
Επιλέχθηκε η εταιρεία

STAG GREEK BOLD, BOLD ITALIC, 40 PT

Αναπόφευκτα λοιπόν
ΒΕΒΑΙΑ ΣΗΜΕΡΑ ΜΕ
Εξέλιξη αυτή υπάρχει

STAG GREEK BLACK, BLACK ITALIC, 40 PT

Harmondsworth

STAG THIN, 60 PT

Cambridgeshire

STAG LIGHT, 60 PT

Konuşmaktadır

STAG BOOK, 60 PT

Constitutioneel

STAG MEDIUM, 60 PT

Länsstyrelsens

STAG SEMIBOLD, 60 PT

Jelenségeinek

STAG BOLD, 60 PT

Hertfordshire

STAG BLACK, 60 PT

Szintkülönbségek

STAG THIN ITALIC, 60 PT

Tiergartenstraße

STAG LIGHT ITALIC, 60 PT

Wolverhampton

STAG BOOK ITALIC, 60 PT

Mitteldeutschen

STAG MEDIUM ITALIC, 60 PT

Langanesbyggð

STAG SEMIBOLD ITALIC, 60 PT

Schriftgießerei

STAG BOLD ITALIC, 60 PT

Characterized

STAG BLACK ITALIC, 60 PT

Антропология

STAG CYRILLIC THIN, 60 PT

Технологічний

STAG CYRILLIC LIGHT, 60 PT

Заканадаўства

STAG CYRILLIC BOOK, 60 PT

Укрепляющий

STAG CYRILLIC MEDIUM, 60 PT

Едноставност

STAG CYRILLIC SEMIBOLD, 60 PT

Међународне

STAG CYRILLIC BOLD, 60 PT

Синхронный

STAG CYRILLIC BLACK, 60 PT

Уповноважений

STAG CYRILLIC THIN ITALIC, 60 PT

Антропология

STAG CYRILLIC LIGHT ITALIC, 60 PT

Метройолите

STAG CYRILLIC BOOK ITALIC, 60 PT

Славалюбства

STAG CYRILLIC MEDIUM ITALIC, 60 PT

Двухсэнсоўны

STAG CYRILLIC SEMIBOLD ITALIC, 60 PT   [ALTERNATE y ў]

Мистериозан

STAG CYRILLIC BOLD ITALIC, 60 PT

Константин

STAG CYRILLIC BLACK ITALIC, 60 PT   [ALTERNATE KA]

βιβλιοθηκονομία

STAG GREEK THIN, 60 PT

Συστηματοποιώ

STAG GREEK LIGHT, 60 PT

Απελευθέρωση

STAG GREEK BOOK, 60 PT

Αντικατασταθεί

STAG GREEK MEDIUM, 60 PT

Παρατηρώντας

STAG GREEK SEMIBOLD, 60 PT

Θερμοκρασίας

STAG GREEK BOLD, 60 PT

Ονομάσθηκαν

STAG GREEK BLACK, 60 PT

Μεσολαβήσαντα

STAG GREEK THIN ITALIC, 60 PT

Χρησιμοποιειται

STAG GREEK LIGHT ITALIC, 60 PT

Πυθαγοριστικές

STAG GREEK BOOK ITALIC, 60 PT

Χαρακτηριστικά

STAG GREEK MEDIUM ITALIC, 60 PT

Εφαρμοσμένης

STAG GREEK SEMIBOLD ITALIC, 60 PT

Εξατμιζομένου

STAG GREEK BOLD ITALIC, 60 PT

Συγκεκριμένα

STAG GREEK BLACK ITALIC, 60 PT

Stag LCG Thin
Stag LCG Thin Italic
Stag LCG Light
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Stag LCG Medium
Stag LCG Medium Italic
Stag LCG Semibold
Stag LCG Semibold Italic
Stag LCG Bold
Stag LCG Bold Italic
Stag LCG Black
Stag LCG 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.