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# Le Jeune *Hairline*

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Named for Parisian typefounder and punchcutter Joseph Molé Le Jeune, a contemporary of the Didot family, Le Jeune blends the precision of French neo-classical types with a more contemporary enlarged x-height and round, sharp ball terminals from the Anglo-American tradition.

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**PUBLISHED**  
2016

**DESIGNED BY**  
PAUL BARNES & CHRISTIAN SCHWARTZ  
STENCIL BY GREG GAZDOWICZ

**14 STYLES**  
7 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERSCRIPIT/SUBSCRIPT  
SMALL CAPS (ROMAN AND ITALIC)

Le Jeune Hairline is intended for the largest display sizes, 100 point and above, where its delicate hairlines can best express their extreme elegance. This family is based primarily on the showings in the famed broadsheet specimen Molé Le Jeune produced in 1819. Molé's foundry was bought out by E. Tarbé around 1834, who also acquired the Firmin Didot & fils foundry around 1837 and later renamed the operation the 'Fonderie générale'. By the 1900s Molé's punches had ended up in the hands of the Peignot & fils typefoundry, who kept his types available, though they were incorrectly labelled as "Didot". In both roman and italic, Le Jeune is characterized by crispness and beauty. Though its vertical proportions and ball terminals differ significantly from Le Jeune's model, the spirit of the original comes through in the grace of the romans and the exuberance of the italics.

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Le Jeune Hairline Light

*Le Jeune Hairline Light Italic*

Le Jeune Hairline Regular

*Le Jeune Hairline Regular Italic*

Le Jeune Hairline Medium

*Le Jeune Hairline Medium Italic*

Le Jeune Hairline Semibold

*Le Jeune Hairline Semibold Italic*

Le Jeune Hairline Bold

*Le Jeune Hairline Bold Italic*

Le Jeune Hairline Black

*Le Jeune Hairline Black Italic*

Le Jeune Hairline Stencil

*Le Jeune Hairline Stencil Italic*

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NOTE: LE JEUNE DECK SUBSTITUTED HERE IN PLACE OF LE JEUNE HAIRLINE, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.

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**RECOMMENDED MINIMUM & MAXIMUM SIZES**

TEXT, 8-18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In their first four voyages in which they fitted out for India, their central provinces were for cotton, silk, and opium. In 1648 they banded

DECK, 18-40 PT

Even after several mishaps some by way of  
The malice of the Dutch East India Co  
And through other calamities they  
CARRIED ON FOR DECADES

POSTER, 40-96 PT

Successful trade  
Confirmed

HAIRLINE, 100 PT+

Mlove

RUM

HOWL

Sighted

LE JEUNE HAIRLINE LIGHT, 140 PT

SYRUP

*Izmedu*

LE JEUNE HAIRLINE LIGHT ITALIC, 140 PT

CIDER

Merino

LE JEUNE HAIRLINE REGULAR, 140 PT

QUALITY

Tiikeri

LE JEUNE HAIRLINE REGULAR ITALIC, 140 PT

BRISK

Origini

LE JEUNE HAIRLINE MEDIUM, 140 PT [ALTERNATE K]

GAINS

*Power*

LE JEUNE HAIRLINE MEDIUM ITALIC, 140 PT [ALTERNATE w]

SZÍNŰ

Móður

LE JEUNE HAIRLINE SEMIBOLD, 140 PT

DEUX

Rzeka

LE JEUNE HAIRLINE SEMIBOLD ITALIC, 140 PT [ALTERNATE z]

AESER

Sæerlig

LE JEUNE HAIRLINE BOLD, 140 PT [ALTERNATE g]

YAGIS

Coffee

LE JEUNE HAIRLINE BOLD ITALIC, 140 PT



FLAŠI

Größe

LE JEUNE HAIRLINE BLACK, 140 PT

CÔTE

Etude

LE JEUNE HAIRLINE BLACK ITALIC, 140 PT [ALTERNATE C]

KILOS

Sépare

LE JEUNE HAIRLINE STENCIL, 140 PT

RIJST

Joiner

LE JEUNE HAIRLINE STENCIL ITALIC, 140 PT









**OPENTYPE FEATURES**  
FAMILY WIDEALL CAPS  
opens up spacing, moves  
punctuation up

SMALL CAPS

ALL SMALL CAPS  
includes punctuation & figuresPROPORTIONAL LINING  
default figures

PROPORTIONAL OLDSTYLE

PROPORTIONAL SMALL CAP

ARBITRARY FRACTIONS  
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE  
Română ș accentLANGUAGE FEATURE  
Nederlands IJ glyphLANGUAGE FEATURE  
Deutsche, Suomi, Svenska  
low i j dot**DEACTIVATED**

1 Gal. [3.78 L] @ £20

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May: \$3,460 €1,895

June: ¥7,031 £7,215

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21/06/15 &amp; 28/11 6/92

 $x^{78} + y^{13} \times z^{54} - a^{426}$  $x_{78} + y_{13} \times z_{54} - a_{426}$ 

ÎNSUȘI FAIMOȘI știri

VRIJDAG RIJK zijds

Römisch höjd börjar

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JUNE: ¥7,031 £7,215

21/06/15 & 2<sup>8</sup>/<sub>11</sub> 6/<sub>92</sub> $x^{78} + y^{13} \times z^{54} - a^{426}$  $x_{78} + y_{13} \times z_{54} - a_{426}$ 

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**OPENTYPE FEATURES**  
ROMAN & ITALIC

STYLISTIC SET 04  
thin parenthesis, braces,  
and brackets

STYLISTIC SET 05  
alternate oldstyle 3 5

STYLISTIC SET 06  
archaic oldstyle figures

STYLISTIC SET 07  
alternate oldstyle 8

STYLISTIC SET 12  
cut terminals (stencil only)

**OPENTYPE FEATURES**  
ROMAN

STYLISTIC SET 01  
alternate K k

STYLISTIC SET 02  
alternate g

STYLISTIC SET 03  
alternate lining 1

STYLISTIC ALTERNATES  
Illustrator/Photoshop

**OPENTYPE FEATURES**  
ITALIC

STYLISTIC SET 01  
alternate K

STYLISTIC SET 02  
alternate g k

STYLISTIC SET 08  
alternate v w (straight serif)

STYLISTIC SET 09  
alternate v w (curved serif)

STYLISTIC SET 10  
alternate z

STYLISTIC SET 11  
alternate C

STYLISTIC ALTERNATES  
Illustrator/Photoshop

**DEACTIVATED**

[License: €5 (£4) {\$6}]

In 1853 it was decreed

Worth £12,657,348.09

Only until 13,800 BCE

JUST configure after  
*JOY for 3<sup>5</sup>/<sub>9</sub> icy crux*

**DEACTIVATED**

KINGS RISK backers

Top rankings pegged

Buyout of \$12 million

(Selling) [1] {\$14675.03}

**DEACTIVATED**

*RANK QUICK Kneels*

*Staggering cloaking*

*Everyone's own view*

*Allows simple travel*

*Styles frozen in time*

*CLOCK PICKS Crops*

[Fig. (v) {1305.47} cwt]

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## STYLES INCLUDED IN COMPLETE FAMILY

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 Le Jeune Hairline Medium Italic  
 Le Jeune Hairline Semibold  
 Le Jeune Hairline Semibold Italic  
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 Le Jeune Hairline Bold Italic  
 Le Jeune Hairline Black  
 Le Jeune Hairline Black Italic  
 Le Jeune Hairline Stencil  
 Le Jeune Hairline Stencil 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, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

## CONTACT

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## COPYRIGHT

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## ABOUT THE DESIGNERS

**Paul Barnes** (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Ic*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper\**, *Harper's Bazaar* and *frieze*. Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper\**. A year later *The Guardian* named him as one of the 50 best designers in Britain.

**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.

**Greg Gazdowicz** (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.