
Le Jeune *Hairline*

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.

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.

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

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

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

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALL CAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

STANDARD PUNCTUATION !:;?.,:;...--()[]{}/\|&@*“”‘’.,,«»<> \$•¶†‡©®™

ALL CAP PUNCTUATION ¡:;?.,:;...--()[]{}/\|@«»<>

SMALL CAP PUNCTUATION !:;?&“”‘’ ()[]{}/\|@

LIGATURES fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl

PROPORTIONAL LINING default figures \$£€¥1234567890¢ƒ%‰°ª«»¼½¾¿

PROPORTIONAL OLDSTYLE \$£€¥1234567890%‰°ª«»¼½¾¿

PROPORTIONAL SMALL CAP \$£€¥1234567890%‰°ª«»¼½¾¿

PREBUILT FRACTIONS ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS & DENOMINATORS H 1234567890 / 1234567890

SUPERSCRIP & SUBSCRIPT H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

STYLISTIC ALTERNATES K K kg fk ffk (Hn)[]{} (HN)[]{} (HN)[]{}
 1 1 ⅓ ¼ ½ H¹/₁ H₁ H¹
 O I 2 3 4 5 6 7 8 9 8
 K K k ĝ ĝ ĝ ĝ

ACCENTED UPPER CASE Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWER CASE á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED SMALL CAPS Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

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

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

SMALL CAPS *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

STANDARD PUNCTUATION *!@?.,:;...--O[]{}/|&@*""'.,,«»o \$•/†‡©®™*

ALL CAP PUNCTUATION *!@?--O[]{}/|@«»o*

SMALL CAP PUNCTUATION *!@?&""' O[]{}/|@*

LIGATURES *fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl*

PROPORTIONAL LINING default figures *\$£€¥1234567890¢ƒ%‰ª«#°<+=-×÷>'"*

PROPORTIONAL OLDSTYLE *\$£€¥1234567890%‰ª«#°<+=-×÷>*

PROPORTIONAL SMALL CAP *\$£€¥1234567890%‰ª«#*

PREBUILT FRACTIONS *1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8*

NUMERATORS & DENOMINATORS *H1234567890/1234567890*

SUPERSCRIPT & SUBSCRIPT *H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*

STYLISTIC ALTERNATES *C C gkvvwz fk ffk (Hn)[]{} (HN)[]{} (HN)[]{}
o123456789 8
ççççç ççççç ġġġġġ ħħħħħ ĩĩĩĩĩ ĵĵĵĵĵ*

"CUT" STENCIL ALTERNATES *J J c f g g j k k r s v w x y ¿ ? \$ % ' ¿ ?
fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl
\$£€¥23569¢ƒ 23569 35 \$£€¥23569
1/2 1/3 2/3 3/4 3/8 5/8 H²³⁵⁶⁹/23569 H²³⁵⁶⁹ H₂₃₅₆₉
ççĵŋ\$ŷ ççĵŋ\$ŷ ææççççç ġġġġġ ħħħħħ ĩĩĩĩĩ ĵĵĵĵĵ*

ACCENTED UPPER CASE *ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß*

ACCENTED LOWER CASE *á à â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß*

ACCENTED SMALL CAPS *À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß*

NOTE: LE JEUNE TEXT STENCIL SUBSTITUTED HERE IN PLACE OF LE JEUNE HAIRLINE STENCIL, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL.

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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1 Gal. [3.78 L] @ £20

May: \$3,460 €1,895

June: ¥7,031 £7,215

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June: ¥7,031 £7,215

21/06/15 & 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

ACTIVATED

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MAY: \$3,460 €1,895

JUNE: ¥7,031 £7,215

21/06/15 & 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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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 08
alternate v w (curved serif)

STYLISTIC SET 09
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 3⁵/₉ 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]

ACTIVATED

[License: €5 (£4) {\$6}]

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CLOCK PICKS Crops

[Fig. (v) {1305.47} cwt]

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STYLES INCLUDED IN COMPLETE FAMILY

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

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

Commercial Type
 110 Lafayette Street, #203
 New York, New York 10013

office 212 604-0955
 fax 212 925-2701
www.commercialtype.com

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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.