After arriving in late 2011, *Vanity Fair* design director Chris Dixon took his time to gradually refresh the look of the magazine. Rather than undertaking a major redesign and launching it with a splash, he kept the visual identity of the magazine largely intact while improving the sections and navigation, and refining the aesthetic as a whole. Part of this evolution was a new display typeface: the original incarnation of Le Jeune debuted in the August and September 2013 issues, just in time for the magazine’s 100th anniversary.

Le Jeune *Text* is available in four weights, from Regular to a hefty Black weight. Greg Gazdowicz has added a stencil version in each optical size, inspired by the famed Modern-style stencil letters found throughout France. In their default form, the ball terminals have been abstracted to simple circles; more tradition-minded designers will find a full set of ‘cut’ alternates available as well. Though we do not expect the Le Jeune Text Stencils to be used for running text, the stencil offers new possibilities for applications such as folios or even interface elements.
Le Jeune Text Regular
Le Jeune Text Regular Italic
Le Jeune Text Semibold
Le Jeune Text Semibold Italic
Le Jeune Text Bold
Le Jeune Text Bold Italic
Le Jeune Text Black
Le Jeune Text Black Italic
Le Jeune Text Stencil
Le Jeune Text Stencil Italic
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 even after several mishaps some by way of the malice of the Dutch East India Company and through other calamities they carried on for decades.

Successful trade confirmed.

Move Rum.
IN 1971 IS 3.142 HECTARE DOOR DE RIJKSOVERHEID
Un año más tarde, en 1989, volvió a proclamarse campeón
REFERENCES CHOPIN’S PRÉLUDES & DANCE HALL
Convoqué un congrès pour inviter les 70.000 adhérents

EXPRESSLY EXCLUDED IDEAS OF AN AESTHETIC
Technical issues paralyzing New York Stock Exchange
DÂNSUL VA SUSȚINE UN MECI VERBAL ȘI AMICAL
Az együttes átlagosan évente tizenkét lemezt adott ki

TRA I FINALISTI C’È ANCHE UN 1 ANNI ITALIANO
Zeigt besonders große Künstlern und Vorbereitung
PARA FESTAS MILÃO, PARA AMORES LUSITÂNIA
Placerede forskellige objekter på følsomt fotopapir

BODID ER UPP Á TÓNLIST OG ÝMISLEGT ANNAÐ
Çocuklarımızın okuma beceri konusunda ise 17 ülke
11 SUB-SAHARAN AFRICAN (MUSICAL) METERS
Energy alternatives swiftly crystallized change

O MUSICÓLOGO TAMBIÉM ANALISA AS QUESTÕES
It was during her time spent with the Section d’Or that
IT GAVE RISE TO HIS 24 PRINCIPAL DISCIPLINES
Un graphiste, urbaniste, écrivain & homme de lettres
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 1763, 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 (according to the very well informed author of Considerations on the Trade and Finances of Great Britain) an unfunded debt which was brought to account in that and the following year of £975,017. In 1763, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to
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Methodologies of Aesthetics
The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of these aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner,
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**THE INCREASE OF STOCK**, which raises wages, tends to lower profit. Currently, when the stocks of many rich, zealous merchants are turned into the same trade, their mutual competition naturally tends to lower its profit towards zero; and when there is a like increase of stock in all the different trades carried on in the same society, the same competition must produce the same realized effect in them all.

**Rate of French Interest**
The legal rate of interest in France has not, during the course of the present century, been always regulated by the market rate. In 1720 interest was reduced from the twentieth to the fiftieth penny, or from five to two per cent. In 1724 it was raised to the thirtieth penny, or to $3\frac{1}{3}$ per cent. In 1725 it was again raised to the twentieth penny, or to five per cent. In 1768 (during the administration of Mr. Laverdy) it was reduced to the twenty-fifth penny, or to four per cent. The Abbe Terray raised it afterwards to the old rate of five per cent. The supposed purpose of many of those violent reductions of interest was to prepare the way for reducing that of the public debts; a purpose which has sometimes been executed. France is perhaps in the present times not so rich a country as England; and though the legal rate of interest has in France frequently been lower than in England, the market rate has generally been higher; for there, as in other countries, they have several very safe and easy methods of evading the law.

**A Word on Public Debts**
In 1693, during the reigns of King William and Queen Anne, an act was passed for borrowing one million upon an annuity of fourteen per cent, or of £140,000 a year for sixteen years. In 1691, an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. In 1693, the persons who had purchased those annuities were allowed to exchange them for others of ninety-six years upon paying into the Exchequer sixty-three pounds in the hundred. In 1720, the greater part of the other annuities for terms of years both long and short were subscribed into the same fund. The long annuities at that time amounted to £666,821.8s.3½d. a year. On the 5th of January 1775, the remainder of them, or what was not...
EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—*the general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and *the empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

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SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From Internationale Situationiste #1: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambitions in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method...”
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 the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years 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 *The History of the Public Revenue.*)

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Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olymps kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird

Csupa energia volt ez a határ minta, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra.


On zna tak dobrze tę uliczkę ciechą. Jej fizjonomie, jej ruch, jej glosy, jej tętno. Wie, kiedy zza którego węgła wyjrza w dzień pogodny słońce; ile dzieci przebiło się do szkolnej klatki; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jagody, skarżąc się na drogość jaj, mięsa i masła; ile wyrobników przetrząsają środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą wężełki, a w ręku
Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar döko upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var.

<table>
<thead>
<tr>
<th><strong>OPENTYPE FEATURES</strong></th>
<th><strong>DEACTIVATED</strong></th>
<th><strong>ACTIVATED</strong></th>
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<tbody>
<tr>
<td><strong>FAMILY WIDE</strong></td>
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<tr>
<td><strong>ALL CAPS</strong></td>
<td>Belts &amp; [Socks] @ £9.70</td>
<td>BELTS &amp; [SOCKS] @ £9.70</td>
</tr>
<tr>
<td>opens up spacing, moves punctuation up</td>
<td>(Mayo) &amp; ‘Ketchup’ @ €18?</td>
<td>(MAYO) &amp; ‘KETCHUP’ @ €18?</td>
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<td>SMALL CAPS</td>
<td>(Mayo) &amp; ‘Ketchup’ @ €18?</td>
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<td><strong>ALL SMALL CAPS</strong></td>
<td>March: $32,460 €11,895</td>
<td>March: $32,460 €11,895</td>
</tr>
<tr>
<td>includes punctuation &amp; figures</td>
<td>April: ¥70,031 £97,215</td>
<td>April: ¥70,031 £97,215</td>
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<td><strong>PROPORTIONAL LINING</strong></td>
<td>March: $32,460 €11,895</td>
<td>March: $32,460 €11,895</td>
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<td>April: ¥70,031 £97,215</td>
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<td><strong>PROPORTIONAL OLDSTYLE</strong></td>
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<td>MARCH: $32,460 €11,895</td>
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<td><strong>PROPORTIONAL SMALL CAP</strong></td>
<td>April: ¥70,031 £97,215</td>
<td>APRIL: ¥70,031 £97,215</td>
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<tr>
<td><strong>ARBITRARY FRACTIONS</strong></td>
<td>21/03/15 &amp; 291/118 46/923</td>
<td>21/03/15 &amp; 2½118 46/923</td>
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<td>ignores numeric date format</td>
<td>x₁⁵₈ + y₂³ × z₁⁸ − a₄₂⁶₀</td>
<td>x₁⁵₈ + y²³ × z¹⁸ − a₄²⁶₀</td>
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<tr>
<td><strong>SUPERSCRIPT/SUPERIOR</strong></td>
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<td>x₁⁵₈ ÷ y₂³ × z¹⁸ − a₄²⁶₀</td>
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<tr>
<td><strong>SUBSCRIPT/INFERIOR</strong></td>
<td>FAIMOȘI CONȘTIINȚA artiști</td>
<td>FAIMOȘI CONȘTIINȚA artiști</td>
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<tr>
<td><strong>LANGUAGE FEATURE</strong></td>
<td>VRIJDAG IJSSELMEER Rijker</td>
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<td>Română ș accent</td>
<td>Mögliche sävelasteikko börjar</td>
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<td><strong>LANGUAGE FEATURE</strong></td>
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<td>Deutsche, Suomi, Svenska</td>
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<td><strong>LANGUAGE FEATURE</strong></td>
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<td>Nederlands ij glyph</td>
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April: ¥70,031 £97,215

(Mayo) & ‘Ketchup’ @ €18?
OPENTYPE FEATURES
ROMAN & ITALIC
STYLISTIC SET 04
thin parenthesis, braces, brackets
STYLISTIC SET 05
archaic oldstyle 3 5
STYLISTIC SET 06
archaic oldstyle figures
STYLISTIC SET 07
alternate oldstyle 8
STYLISTIC SET 12
cut terminals (stencil only)

DEACTIVATED

Touring the (old) Hudson shoal
It wasn’t until 1953’s decision to
Total revenues of £3,298,746,150
Seismic event around 8700 BCE
JUST REJOIN configure after
JOLLY JOY for 36½ icy crux

ACTIVATED

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Seismic event around 8700 BCE
JUST REJOIN configure after
JOLLY JOY for 36½ icy crux

OPENTYPE FEATURES
ROMAN
STYLISTIC SET 01
alternate K k
STYLISTIC SET 02
alternate g
STYLISTIC SET 03
alternate 1
STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

SKILLS KNEADING risky brick
Regulating wage arrangements
100 New Styles for Spring 2016
Racing a P-12 [worth] $1,467,503

ACTIVATED

SKILLS KNEADING risky brick
Regulating wage arrangements
100 New Styles for Spring 2016
Racing a P-12 [worth] $1,467,503

OPENTYPE FEATURES
ITALIC
STYLISTIC SET 01
alternate K
STYLISTIC SET 02
alternate g k
STYLISTIC SET 03
alternate oldstyle 1
STYLISTIC SET 08
alternate v w (straight serif)
STYLISTIC SET 09
alternate v w (curved serif)
STYLISTIC SET 10
alternate 2
STYLISTIC SET 11
alternate C
STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

QUICKLY RANKS Knackwurst
Chuck Yeager’s 670 MPH flight
Over 1,510 new office buildings
Cave divers waver afterwards
Every town voted not to allow
Frazzled gongoozlers rezoned
CHECKING COFFEE Cultivars
The new (41-350) figure waiver

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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&lc. 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.