The French Modern of the nineteenth century, often called Didot after the famous French printing dynasty who popularized the style, is often the serif typeface of choice to communicate elegance and sophistication. Le Jeune, designed by Paul Barnes and Christian Schwartz for Vanity Fair in 2013, is a modern take on the idiom.

To satisfy the needs of contemporary designers, Le Jeune comes in four optical sizes for use from huge headlines of 200 point and above, where contrast between thick and thin is at its most extreme, down to 6 point text, where robustness is needed. In the largest sizes the family comes in six weights, from a Light to a full-figured Black, while the text size omits the Light and Medium for a succinct total of four weights. Greg Gazdowicz has added a stencil version in each optical size, inspired by the famed Modern-style stencil letters found throughout France. All weights of roman and italics feature small capitals, lining and non-lining figures, fractions, and superior and inferior numerals. The non-lining figures come in two versions, one drawn for modern expectations, and a set that is faithful to the forms found in the French Moderns.
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+

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

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.
HOWL
Sighted
SYRUP
Izmedu
CIDER
Merino
QUAIL
Tiikeri
BRISK
Origini
GAINS
Power
SZÍNŰ
Módur

DEUX
Rzeką

LE JEUNE HAIRLINE SEMIBOLD, 140 PT

LE JEUNE HAIRLINE SEMIBOLD ITALIC, 140 PT [ALTERNATE z]
AESER
Særlig
YAĞIŞ
Coffee
KILOS
Sépare
RIJST
Joiner

LE JEUNE HAIRLINE STENCIL, 140 PT
LE JEUNE HAIRLINE STENCIL ITALIC, 140 PT
Le Jeune, originally designed by Commercial Type partners Paul Barnes and Christian Schwartz for *Vanity Fair*, is a modern adaptation of the French Modern popularized by the Didot family. Where the French Moderns typically feature soft teardrop forms, Le Jeune features sharp, round ball terminals more typical of British and American moderns.

Le Jeune Poster is the most flexible display size, intended for use between 40 and 96 point. 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 exuberant spirit of the italics. Though initially intended for magazines and editorial design, Le Jeune is well suited to graphic, book and corporate design where modern elegance is a requirement.
NOÖSPHERE
Enhancements

DOGMÁTICA
Hallucinatory

BEZOEKERS
Zahlenmäßige

DISTINCTLY
Pääteoksenha
ZASAHOVÁŤ
Cunoștințelor

KLUCZOWE
Fürstklassiga

TEOLÓGICA
Registrazioni

COGNITIVE
Marketplace
Superintelligence

Veronderstelling

Eystrasaltsráðið

Compatibilistic

Kristalogrāfija

Enciclopedias

Prognostication
The French Modern of the nineteenth century, often called Didot after the famous French printing dynasty who popularized the style, is often the genre of choice to communicate elegance and sophistication. Le Jeune, designed by Paul Barnes and Christian Schwartz for *Vanity Fair* in 2013, is a modern adaptation of the idiom.

Le Jeune Deck is intended for small display typography such as subheads, pullquotes, and decks, between 18 and 40 point. While many digital adaptations of the French Modern exist, few if any have explicitly referenced Molé Le Jeune’s italic, truly one of the most distinct and beautiful variants of the italic produced during this era. Its idiosyncrasies have been preserved in this contemporary interpretation: in addition to its uncommonly steep angle, it features distinct letterforms such as the sharp lowercase v and w.
THE NEW £10 NOTE PRINTED IN 2018

Den græske madkultur har kun ændret sig

OBROČ ŠESTAVLJAJA PRAŠNI DELCI

Bevestiging van het principe van objecten

LOOK AT THE EDGE OF THE EARTH

Tank für 890.764 Liter Raketentreibstoff

AFIN D’ÉCONOMISER DE L’ÉNERGIE

Un único examen de español para todo

WORSHIP AT THE ALTAR OF IDEAS

Mart sayısı ile yayını dünyasına veda etti

ITS UNIQUE ORBITAL RESONANCE

Awarded a Velvet Ribbon in late 2001

DOPO 170 ORE DAL LANCIO DELLA

Example of embargo & remonstration

DECIDEDLY ECCENTRIC STYLING

Multe aspecte ale civilizației grecești
COLLECTION DE L’HUMOUR NOIR
Die Existenz von der Welt außerhalb
AMBITIØSE SPILLEFILMSDEBUT
Ef tunglið er á þríðja kvartili þýdir

MUŽIČIST U KITTIEB NORVEĢIŻI
Rauhallinen helmikuun Helsingissä
MAIN SPECULATIVE CRITIQUES
His brilliant (but crazy) plan had

AS TRADIÇÕES E ÉTICAS TAOISTAS
Born in Zürich, he went to generate the
THIRD CANONICAL COMMENTARY
Deliberate rejoining of kindling stave
Erkenntnisvermögen
LE JEUNE DECK LIGHT, 48 PT  [ALTERNATE k]

Geheugenvervalsing
LE JEUNE DECK REGULAR, 48 PT  [ALTERNATE g]

Anthropomorphize
LE JEUNE DECK MEDIUM, 48 PT

Presuppositionally
LE JEUNE DECK SEMIBOLD, 48 PT

Erdőgazdálkodási
LE JEUNE DECK BOLD, 48 PT

Corespunzătoare
LE JEUNE DECK BLACK, 48 PT

Kulmamäärityksen
LE JEUNE DECK STENCIL, 48 PT
Stjörnufræðingarnir

Vraisemblablement

Einschlußkomplex

Counterargument

Johtopääätöksestä

Retrocognitively

Intellectualization
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.
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

EXPLICITLY EXCLUDED IDEAS OF AN AESTHETIC
Technical issues paralyzing New York Stock Exchange

DÂNSUL VA SUȘȚINE 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

BODID ER UPP Á TÓNLIST OG ÝMISLEG HT ANNAD
Çocuklarımız okuma beceri konusunda ise 17 ülke

O MUSICÓLOGO TAMBÉM ANALISA AS QUESTÕES
It was during her time spent with the Section d’Or that

11 SUB-SAHARAN AFRICAN (MUSICAL) METERS
Energy alternatives swiftly crystallized change

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
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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.”

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
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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 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 1720, an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. In 1695, 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
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INCLUDED FAMILIES

Le Jeune Hairline
Le Jeune Poster
Le Jeune Deck
Le Jeune Text

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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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&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.