

OPENTYPE FEATURES
 FAMILY WIDE

 ALL CAPS
 opens up spacing, moves
 punctuation up

SMALL CAPS

 ALL SMALL CAPS
 includes punctuation & figures

 PROPORTIONAL LINING
 default figures

PROPORTIONAL OLDSTYLE

PROPORTIONAL SMALL CAP

 ARBITRARY FRACTIONS
 ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

 LANGUAGE FEATURE
 Română ș accent

 LANGUAGE FEATURE
 Nederlands IJ glyph

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

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 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]

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[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

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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.