





































**OPENTYPE FEATURES**  
FAMILY WIDE

**DEACTIVATED**

**ACTIVATED**

ALL CAPS  
opens up spacing, moves  
punctuation up

1 Gal. [3.78 L] @ £20

1 GAL. [3.78 L] @ £20

SMALL CAPS

1 Gal. [3.78 L] @ £20

1 GAL. [3.78 L] @ £20

ALL SMALL CAPS  
includes punctuation & figures

1 Gal. [3.78 L] @ £20

1 GAL. [3.78 L] @ £20

PROPORTIONAL LINING  
default figures

May: \$3,460 €1,895  
June: ¥7,031 £7,215

May: \$3,460 €1,895  
June: ¥7,031 £7,215

PROPORTIONAL OLDSTYLE

May: \$3,460 €1,895  
June: ¥7,031 £7,215

May: \$3,460 €1,895  
June: ¥7,031 £7,215

PROPORTIONAL SMALL CAP

May: \$3,460 €1,895  
June: ¥7,031 £7,215

MAY: \$3,460 €1,895  
JUNE: ¥7,031 £7,215

ARBITRARY FRACTIONS  
ignores numeric date format

21/06/15 & 28/116/92

21/06/15 & 2<sup>8</sup>/<sub>11</sub> <sup>6</sup>/<sub>92</sub>

SUPERSCRIPT/SUPERIOR

x<sup>78</sup> + y<sup>13</sup> × z<sup>54</sup> - a<sup>426</sup>

x<sup>78</sup> + y<sup>13</sup> × z<sup>54</sup> - a<sup>426</sup>

SUBSCRIPT/INFERIOR

x<sub>78</sub> + y<sub>13</sub> × z<sub>54</sub> - a<sub>426</sub>

x<sub>78</sub> + y<sub>13</sub> × z<sub>54</sub> - a<sub>426</sub>

LANGUAGE FEATURE  
Română ș accent

ÎNSUȘI FAIMOȘI știri

ÎNSUȘI FAIMOȘI știri

LANGUAGE FEATURE  
Nederlands IJ glyph

VRIJDAG RIJK zijds

VRIJDAG RIJK zijds

LANGUAGE FEATURE  
Deutsche, Suomi, Svenska  
low i j dot

Römisç höjd börjar

Römisç höjd börjar

**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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*[Fig. (v) {1305.47} cwt]*

## STYLES INCLUDED IN COMPLETE FAMILY

Le Jeune Deck Light  
 Le Jeune Deck Light Italic  
 Le Jeune Deck Regular  
 Le Jeune Deck Regular Italic  
 Le Jeune Deck Medium  
 Le Jeune Deck Medium Italic  
 Le Jeune Deck Semibold  
 Le Jeune Deck Semibold Italic  
 Le Jeune Deck Bold  
 Le Jeune Deck Bold Italic  
 Le Jeune Deck Black  
 Le Jeune Deck Black Italic  
 Le Jeune Deck Stencil  
 Le Jeune Deck 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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[www.commercialtype.com](http://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.