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.
Le Jeune Poster Light

\textit{Le Jeune Poster Light Italic}

Le Jeune Poster Regular

\textit{Le Jeune Poster Regular Italic}

Le Jeune Poster Medium

\textit{Le Jeune Poster Medium Italic}

Le Jeune Poster Semibold

\textit{Le Jeune Poster Semibold Italic}

Le Jeune Poster Bold

\textit{Le Jeune Poster Bold Italic}

Le Jeune Poster Black

\textit{Le Jeune Poster Black Italic}

Le Jeune Poster Stencil

\textit{Le Jeune Poster Stencil Italic}

\textbf{NOTE: LE JEUNE DECK SUBSTITUTED HERE IN PLACE OF LE JEUNE POSTER, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.}
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 Co And through other calamities they CARRIED ON FOR DECADES

Successful trade Confirmed Move RUM
Kuuluviksi
OBSERVE
Linguistics
Klasikinės
AMPLIFY
Désintégré
Macchiato
TERRÆN
Überprüft

Århundre
POSTING
Ludského
Héraðsins
CLOSING
Organizer

Mecánica
RECENT
Horských
Anodized
RESPITE
Mentyään
Initiative
OCÉANO
Hoofdrol
Instituíta
ROMANS
Najväčšie
Province
OBJECT
Signifier
Costume

KRAŠTO

Mužikali

Between

FÖRSTA

Jazzmen
Dioničara
MISSÕES
Cognition
Extremes
QUÉBEC
Håndbok
NOÖSPHERE
Enhancements

DOGmática
Hallucinatory

BEZOEKERS
Zahlenmäßige

DISTINCTLY
Pääteoksenda
ZASAHOVAT
Cunoștințelor

KLUCZOWE
Fürstklassiga

TEOLÓGICA
Registrazioni

COGNITIVE
Marketplace
OFICJALNIE
Paleographer

REJOINDER
Combinaison
In 1430 Rouen received an UNASSUMING FAÇADE
Composizione Equilibrata

En dramatiska konstform
KÖZÉPKORI EREDETŰ
Reduced down to essences

Nearing year’s end in 1981
AKLIN DENETIMINDE
Organická a Anorganická

Fizician și filosof scoțian
TEXTILE INDUSTRIES
Estratégia de separação
The Evolution of Trends
ÉTUDES CLASSIQUES
Persönlichkeitstheorien

Stijlen en mechanismes
ODDLY ASYMMETRIC
Limestone outcropping

Agreed-upon definition
PRÍR MÆLIKVARDAR
Revolusjonær tenkning

Klasyfikacja objawów
MASSIVE ENDEAVOR
21st century magnates
 Granted him audience
 LE ROUGE & LE NOIR
 Werkelijkheid bestaat

 Tyto postoje vytvářejí
 APPARENT COLOUR
 Orderly masquerade

 Dæmi um afurðir eru
 AWTOBJOGRafiJa
 Valued @ £3.1 million

 En el verano de 2001
 TIETOJA PIDETÄÄN
 Geri kalan ömrünün

 Commercial
Rakennesuunnittelussa
CHANGE & IDENTITY
Pedagogical philosophy

Worldwide Production
DZIESIĘĆ SKRZYDEŁ
La lectura mediante el
Geschwindigkeit

Caractéristique

Rappresentant

Nødvendighed

Supplemental

Tækjabúnaði

Numerological
NOTE: LE JEUNE TEXT SUBSTITUTED HERE IN PLACE OF LE JEUNE POSTER, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL.
<table>
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| STANDARD PUNCTUATION | !?.,;;;...--0[]{}|&@*"'«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«}
NOTE: LE JEUNE TEXT STENCIL SUBSTITUTED HERE IN PLACE OF LE JEUNE POSTER STENCIL, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL.
NOTE: LE JEUNE DECK SUBSTITUTED HERE IN PLACE OF LE JEUNE POSTER, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.
[License: €5 (£4) {$6}] In 1853 it was decreed Worth £12,657,348.09 Only until 13,800 BCE JUST configure after JOY for 3½ icy crux

KINGS RISK backers Top rankings pegged Buyout of $12 million (Selling) [1] $14675.03

RANK QUICK Kneels Staggering cloaking Everyone’s own view Allows simple travel Styles frozen in time CLOCK PICKS Crops [Fig. (v) {1305.47} cwt]

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