
Le Jeune *Text*

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.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ
STENCIL BY GREG GAZDOWICZ

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN AND ITALIC)

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

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+

Mlove
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

LE JEUNE TEXT REGULAR, REGULAR ITALIC, 16 PT

EXPLICITLY 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

LE JEUNE TEXT SEMIBOLD, SEMIBOLD ITALIC, 16 PT

TRA I FINALISTI C'È ANCHE UN 1 ANNI ITALIANO
 Zeigt besonders große Künstler und Vorbereitung
PARA FESTAS MILÃO, PARA AMORES LUSITÂNIA
Placere de forskellige objekter på følsomt fotopapir

LE JEUNE TEXT BOLD, BOLD ITALIC, 16 PT [ALTERNATE K g k]

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

LE JEUNE TEXT BLACK, BLACK ITALIC, 16 PT [THIN PARENTHESIS, ALTERNATE 1, ITALIC C v w z]

O MUSICÓLOGO TAMBÉM 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

LE JEUNE TEXT STENCIL, STENCIL ITALIC, 16 PT

LE JEUNE TEXT REGULAR, REGULAR ITALIC, BOLD, 14/18 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

PROPORTIONAL
OLDSTYLE FIGURESARCHAIC
OLDSTYLE FIGURES

REGULAR ITALIC

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

LE JEUNE TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 14/18 PT

SEMIBOLD SMALL CAPS

SEMIBOLD

BLACK

PROPORTIONAL
LINING FIGURES

SEMIBOLD ITALIC

PROPORTIONAL
OLDSTYLE FIGURESARCHAIC
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LE JEUNE TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT
[NO ALTERNATES, PROPORTIONAL OLDSTYLE FIGURES]

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 $3\frac{1}{2}$ 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 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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[ARCHAIC OLDSTYLE FIGURES, THIN PARENTHESIS, ROMAN & ITALIC ALTERNATES]

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LE JEUNE TEXT REGULAR, 7/9 PT
[TRACKING +6]

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing 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 construc-

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[TRACKING +6]

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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 ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method

LE JEUNE TEXT SEMIBOLD, 7/9 PT
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 LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/11 PT

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.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, 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.

 LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/13 PT

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ČESKÝ (CZECH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

AČKOLI KLIMŠOVA NENAPSALA KNIH MNOHO, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, mělť v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až

DEUTSCH (GERMAN)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

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 Olympos 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

DANSK (DANISH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

DER VAR EN LILLE HAVFISK AF GOD FAMILIE, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attehundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attehundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæt op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk,

ESPAÑOL (SPANISH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó “reverendas madres de todos los cantares”. Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo

FRANÇAIS (FRENCH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

DADA A SON ORIGINE DANS LE DICTIONNAIRE. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillardeuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude? En disant Dada. Comment devenir cé-

MAGYAR (HUNGARIAN)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bölintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét

ITALIANO (ITALIAN)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESSO in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credeva. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale

POLSKI (POLISH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

OD WCZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom nciarza Greulicha? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch*. jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku

PORTUGUÉS (PORTUGUESE)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

D. BENEDITA LEVANTOU-SE, NO DIA SEGUINTE, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro,

SVENSKA (SWEDISH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

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 mullet 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 inlörd att i brodern se ett slags styvfår, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök 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, begävad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan;* han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar efterträdde stenhuset, illa klädda människor kastade miss-

SUOMI (FINNISH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamantilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamantilaisen kylän reunalla*, peninkulman päässä Antwerpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhtas

TÜRKÇE (TURKISH)
LE JEUNE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPİYİ ÇEKİNCE, yine birden kararan sanduka sükonu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği yalnız bir iman selameti idi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başlardı.* Yakın akıbetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu.

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LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALL CAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

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SUPERSCRIPT & SUBSCRIPT H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

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 1 1 ⅓ ¼ ½ H¹/1 H₁ H¹
 0 I 2 3 4 5 6 7 8 9 8
 K K k ĝ ĝ ĝ ĝ

ACCENTED UPPER CASE Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ŷ Ÿ Ž ž

ACCENTED LOWER CASE á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ŷ Ÿ Ž ž

ACCENTED SMALL CAPS Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ŷ Ÿ Ž ž

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

SMALL CAPS *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

STANDARD PUNCTUATION *!@?.,:;...--O[]{}/|&@*""'.,,«»o \$•/ſ*©®™*

ALL CAP PUNCTUATION *!@?.,:;...--O[]{}/|@«»o*

SMALL CAP PUNCTUATION *!@?&""' O[]{}/|@*

LIGATURES *fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl*

PROPORTIONAL LINING default figures *\$£€¥1234567890¢ƒ%‰ª«»¼½¾*

PROPORTIONAL OLDSTYLE *\$£€¥1234567890%‰ª«»¼½¾*

PROPORTIONAL SMALL CAP *\$£€¥1234567890%‰ª«»¼½¾*

PREBUILT FRACTIONS *½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*

NUMERATORS & DENOMINATORS *H1234567890/1234567890*

SUPERSCRIPT & SUBSCRIPT *H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*

STYLISTIC ALTERNATES *C C gkvvwz fk ffk (Hn)[]{} (HN)[]{} (HN)[]{}
o123456789 8
ççççç ççççç ġġġġġ ħħħħħ ĩĩĩĩĩ ĵĵĵĵĵ*

"CUT" STENCIL ALTERNATES *J J c f g g j k k r s v w x y ¿ ? \$ % & ' ?
fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl
\$£€¥23569¢ƒ 23569 35 \$£€¥23569
½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ H²³⁵⁶⁹/23569 H²³⁵⁶⁹ H₂₃₅₆₉
ççĵſſſ ççĵſſſ ææççççç ġġġġġ ħħħħħ ĩĩĩĩĩ ĵĵĵĵĵ*

ACCENTED UPPERCASE *ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ*

ACCENTED LOWER CASE *á à â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ*

ACCENTED SMALL CAPS *À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ*

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 ij dot

DEACTIVATED

Belts & [Socks] @ £9.70

(Mayo) & 'Ketchup' @ €18?

(Mayo) & 'Ketchup' @ €18?

March: \$32,460 €11,895
April: ¥70,031 £97,215

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April: ¥70,031 £97,215

March: \$32,460 €11,895
April: ¥70,031 £97,215

21/03/15 & 2 91/118 46/923

x¹⁵⁸ + y²³ × z¹⁸ - a₄₂₆₀

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

FAIMOȘI CONȘTIINȚA artiști

VRIJDAG IJSSELMEER Rijker

Mögliche sävelasteikko börjar

ACTIVATED

BELTS & [SOCKS] @ £9.70

(MAYO) & 'KETCHUP' @ €18?

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March: \$32,460 €11,895
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MARCH: \$32,460 €11,895
APRIL: ¥70,031 £97,215

21/03/15 & 2^{91/118} 46/923

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

FAIMOȘI CONȘTIINȚA artiști

VRIJDAG IJSSELMEER Rijker

Mögliche sävelasteikko börjar

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)

OPENTYPE FEATURES
ROMAN

STYLISTIC SET 01
alternate K k

STYLISTIC SET 02
alternate g

STYLISTIC SET 03
alternate 1

STYLISTIC ALTERNATES
Illustrator/Photoshop

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 z

STYLISTIC SET 11
alternate C

STYLISTIC ALTERNATES
Illustrator/Photoshop

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 36⁵/₉ icy crux

DEACTIVATED

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

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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CHECKING COFFEE *Cultivars*
The new (41-350) figure waiver

STYLES INCLUDED IN COMPLETE FAMILY

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

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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 New York, New York 10013

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 fax 212 925-2701
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.