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# Lyon Collection

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Lyon is a contemporary interpretation of Robert Granjon's seminal serif typefaces from the 16th century, bringing book and type designer Kai Bernau's fresh point of view to classical Renaissance forms.

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**PUBLISHED**  
2010

**DESIGNED BY**  
KAI BERNAU

**20 STYLES**  
2 FAMILIES

**FAMILIES**  
LYON DISPLAY  
LYON TEXT

Lyon Display is a decidedly contemporary take on the Oldstyle tradition, with relatively high contrast and a wide weight range, while still remaining faithful to the genre's conventions: the contrast still is far lower than what it would be in a display Modern, and the Black weight manages to avoid crossing over into self-parody. Like many of the great seriffed typefaces Lyon Text draws intelligently from the work of Granjon while retaining a contemporary feel. Its elegant looks are matched with an intelligent, anonymous nature, making it excellent for magazines, book and newspapers.

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# Lyon Display

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While best known for text types, Robert Granjon cut a number of types that, while relatively small by today's standards, were the display sizes of their time. Several of the *Gros-romains* (about 24pt) and a *Gros-canon* italic (about 48pt) from 1564 were particular influences on Lyon Display.

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**PUBLISHED**  
2010

**DESIGNED BY**  
KAI BERNAU

**10 STYLES**  
5 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL OLDSTYLE/LINING FIGURES  
FRACTIONS  
SUPERSCRIPIT/SUBSCRIPT  
SWASH ALTERNATES

Lyon Display sharpens some aspects of Lyon Text, such as the serifs, while softening others, including the hard corners on the ball terminals and the the lowercase g, and the incoming strokes in the italic lowercase. Lyon Display is a decidedly contemporary take on the Oldstyle tradition, with relatively high contrast and a wide weight range, while still remaining faithful to the genre's conventions: the contrast still is far lower than what it would be in a display Modern, and the Black weight manages to avoid crossing over into self-parody. All styles of Lyon Display include fractions and both lining and oldstyle figures. Italic styles include a set of swash characters.

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Lyon Display Light

*Lyon Display Light Italic*

Lyon Display Regular

*Lyon Display Regular Italic*

Lyon Display Medium

*Lyon Display Medium Italic*

Lyon Display Bold

*Lyon Display Bold Italic*

Lyon Display Black

*Lyon Display Black Italic*

EKONOMIKA  
Diagnosticians

LYON DISPLAY LIGHT, 70 PT

*SHOREDITCH*  
*Entwurfstechnik*

LYON DISPLAY LIGHT ITALIC, 70 PT [SWASH E K]

GUIMARÃES  
Villanovaforru

LYON DISPLAY REGULAR, 70 PT

*MINIMALIST*  
*Philanthropists*

LYON DISPLAY REGULAR ITALIC, 70 PT [SWASH M]

CAMPAIGNS  
Williamsburg

LYON DISPLAY MEDIUM, 70 PT

NANOGRAM  
*Intercompares*

LYON DISPLAY MEDIUM ITALIC, 70 PT [SWASH N R, ALTERNATE A]

FOURVIÈRE  
Ydstebohavn

LYON DISPLAY BOLD, 70 PT

ARCHDUKES  
*Drechterland*

LYON DISPLAY BOLD ITALIC, 70 PT [SWASH A E K R]

**TRADITION**  
**Schiltberger**

LYON DISPLAY BLACK, 70 PT

***HELSINGØR***  
***Theoretically***

LYON DISPLAY BLACK ITALIC, 70 PT [ALTERNATE Th]

**RHYTHMIC**  
**Monasteries**

LYON DISPLAY BLACK, 70 PT

***ANTIQUITY***  
***Barometrics***

LYON DISPLAY BLACK ITALIC, 70 PT [SWASH A Q]

ERNST OTTO FISCHER  
Croix-Rousse, Vieux-Lyon

LYON DISPLAY LIGHT, 40 PT

*LES CARABINIERS (1963)*  
*Amadora, Crato, Almodôvar*

LYON DISPLAY LIGHT ITALIC, 40 PT

LIGAÇÕES EXTERNAS  
Châlons-en-Champagne

LYON DISPLAY REGULAR, 40 PT

*NORD-PAS-DE-CALAIS*  
*Auguste and Louis Lumière*

LYON DISPLAY REGULAR ITALIC, 40 PT

KITILÄ, KORSHOLM  
Diversification of assets

LYON DISPLAY MEDIUM, 40 PT

*ROBERT S. MULLIKEN*  
*Decrescendo & grandioso*

LYON DISPLAY MEDIUM ITALIC, 40 PT

**FUNDIÇÃO DE TIPOS**  
**International Courtier**

LYON DISPLAY BOLD, 40 PT [ALTERNATE J]

**NONHOMOGENEOUS**  
***Schloss Neuschwanstein***

LYON DISPLAY BOLD ITALIC, 40 PT [SWASH w, ALTERNATE M]

**HANDSATZSCHRIFT**  
**São João da Pesqueira**

LYON DISPLAY BLACK, 40 PT

**KONTINENTÁLNYMI**  
***Externalized behavior***

LYON DISPLAY BLACK ITALIC, 40 PT [SWASH z]

Around £851.9 million was taken in revenue  
THE VICTORIA AND ALBERT MUSEUM  
*She traveled from Shikokuchūō to Kitahiroshima*

LYON DISPLAY LIGHT, LIGHT ITALIC, 24 PT [SWASH K K]

Over 4 years membership rose by over 82%  
LEISURE & ENTERTAINMENT AREAS  
*The Emancipation Oak in Hampton, Virginia*

LYON DISPLAY REGULAR, REGULAR ITALIC, 24 PT [SWASH E Th]

**The Situationists and Automation, 1967**  
**DIVIDIDO ADMINISTRATIVAMENTE**  
*In society, Modern condition is production*

LYON DISPLAY MEDIUM, MEDIUM ITALIC, 24 PT

**Five days of street festivals in Hanover**  
**CHESTERFIELD, NEW HAMPSHIRE**  
*Etenkin taloudellisilla ja liikenteellisillä*

LYON DISPLAY BOLD, BOLD ITALIC, 24 PT

**Lisboa tem 489 563 habitantes, 2007**  
**AÉROPORT LYON SAINT-EXUPÉRY**  
*Hrvatska pisana jezična baština svoje*

LYON DISPLAY BLACK, BLACK ITALIC, 24 PT [SWASH e k v z]

PERSPECTIVES FOR CONSCIOUS ALTERATIONS IN  
Metropolitan Board of Works oversaw all the infrastructure  
Til allrar hamingju vóru gufukatlarnir ekki þar, því hefði svo

LYON DISPLAY LIGHT, 18 PT

*HARRIET, A GALÁPAGOS TORTOISE, LIVED 175 YEARS*  
*The alienation of the spectator, which reinforces the contemplated*  
*From 1678 onwards, Monheim also became the seat of the county*

LYON DISPLAY LIGHT ITALIC, 18 PT [SWASH E T R Y, ALTERNATE A V]

JÁSZ-NAGYKUN-SZOLNOK, BÁCS-KISKUN, HEVES  
According to the Office for National Statistics in 1997–05  
Relocated from Claremont to Meredith, New Hampshire

LYON DISPLAY REGULAR, 18 PT

*MÖTTINGEN, NIEDERSCHÖNENFELD, NERSINGEN*  
*Južnoslavenski jezici nastaju iz dva ogranka južnoslavenskog*  
*Na de uitvinding van de boekdrukkunst werden de benodigde*

LYON DISPLAY REGULAR ITALIC, 18 PT [ALTERNATE v w]

**SUCCÈS LITTÉRAIRES: ŒDIPE ET LA HENRIADE**  
**To be increased to NOK 572 million (USD 89.5 million)**  
**In 2006 the neighbourhood had a population of 9,210**

LYON DISPLAY MEDIUM, 18 PT

*LYNGSEIDET, ÅRDALSTANGEN, KYRKSÆTERØRA*  
*An exhibition of his work was held in Mexico City in 1948*  
*The origins of Amsterdam date back into the 12th century*

LYON DISPLAY MEDIUM ITALIC, 18 PT [SWASH R, ALTERNATE A h w]

**MATHEMATICAL MODELS AND ABSTRACTION**  
**Union Internationale des Associations d'Alpinisme**  
**In London tourists spend over £15 billion annually**

LYON DISPLAY BOLD, 18 PT [ALTERNATE J]

***L'ARRIVÉE D'UN TRAIN EN GARE DE LA CIOTAT***  
***Transportation is one of the four main areas of policy***  
***A homage to the French medieval poet François Villon***

LYON DISPLAY BOLD ITALIC, 18 PT [SWASH v]

**INTERNATIONAL ASSEMBLY OF ART CRITICS**  
**One of London's largest Industrial Sectors is the**  
**Détournement as Negation and Prelude (SI 1959)**

LYON DISPLAY BLACK, 18 PT

***PRELIMINARY PROBLEMS IN CONSTRUCTING***  
***In 1997, over 18.5% of the new residents in the area***  
***A nyelvtani rendszer hasonlóságain kívül számos***

LYON DISPLAY BLACK ITALIC, 18 PT [ALTERNATE h v]

Buckinghamshire

LYON DISPLAY LIGHT, 60 PT

Demokratischen

LYON DISPLAY REGULAR, 60 PT

Entroncamento

LYON DISPLAY MEDIUM, 60 PT

Portomaggiore

LYON DISPLAY BOLD, 60 PT

Midi-Pyrénées

LYON DISPLAY BLACK, 60 PT

*Neurophysiological*

LYON DISPLAY LIGHT ITALIC, 60 PT

*Basse-Normandie*

LYON DISPLAY REGULAR ITALIC, 60 PT

*Misclassification*

LYON DISPLAY MEDIUM ITALIC, 60 PT

*Championships*

LYON DISPLAY BOLD ITALIC, 60 PT

*Dreißigjährige*

LYON DISPLAY BLACK ITALIC, 60 PT

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# Lyon Text

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Kai Bernau originally designed Lyon Text in 2006 as his degree project for the Type + Media MA program at the Royal Academy of Art (KABK) in The Hague, and later reworked the family for release by Commercial Type. The family made its debut in the *New York Times Magazine* in 2009.

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**10 STYLES**

5 WEIGHTS W/ ITALICS

**FEATURES**

SMALL CAPS

PROPORTIONAL/TABULAR LINING FIGURES

PROPORTIONAL/TABULAR OLDSTYLE FIGURES

FRACTIONS

SUPERSCRIP/T/SUBSCRIPT

ORDINALS

Lyon takes a serious approach to history, working from punchcutter Robert Granjon's 16th century masterworks, but views it through the lens of up-to-the-minute contemporary type design techniques, perfectly balancing tradition and innovation. A contemporary book and publication typeface, Lyon retains a decisively digital outline treatment that reveals the modern repertoire of tools, and the typeface itself as a modern design tool, paired with a certain Times-like unobtrusiveness in text sizes, contrasts nicely with Lyon's 16th century heritage.

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Lyon Text Regular  
*Lyon Text Regular Italic*  
Lyon Text Regular No. 2  
*Lyon Text Regular No. 2 Italic*  
Lyon Text Semibold  
*Lyon Text Semibold Italic*  
Lyon Text Bold  
*Lyon Text Bold Italic*  
Lyon Text Black  
*Lyon Text Black Italic*

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Society of the Spectacle  
*Society of the Spectacle*

REGULAR & REGULAR ITALIC, 16 PT

Society of the Spectacle  
*Society of the Spectacle*

REGULAR NO. 2 & REGULAR NO. 2 ITALIC, 16 PT

Different printing methods - and different taste - make for disparate requirements in the overall color of a block of text, so Kai Bernau has included two different Regular weights in the Lyon Text family. Lyon Text Regular is a bit lighter, with a quieter, more airy feel on coated paper. Conversely, it prevents blocks of text from looking too dark when printed on uncoated paper, where type has a tendency to gain weight. Lyon Text Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper, and making it work well for smaller sizes and reversing type out of a dark background.

**THIS GREAT INCREASE IN THE QUANTITY OF PRODUCTIONS**  
 The social appropriation of time and the production of man by human  
 Pittacus of Mytilene, son of Hyrradius, died in 568 BCE, he challenged  
**IT'S A CONSEQUENCE OF THE DIVISION OF LABOUR, THEREBY**  
*Secondly, The advantage which is gained by saving the time commonly lost*

LYON TEXT REGULAR, REGULAR ITALIC, 14 PT [ALTERNATE h, v, w]

**THE DISAPPEARANCE OF THE PARTICULAR CONDITIONS OF**  
 The constant tendency toward the monopolization of the productive  
 A város alatt némán kanyarodtak le a Hodrics felé vezető útra. A hold  
**FU UN TERRORE E NELLO STESSO TEMPO UNA SPERANZA CHE**  
*Spain had to declare four state bankruptcies in 1557, 1560, 1575 and 1596*

LYON TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC, 14 PT

**THE FIRST SOVEREIGN NATION TO ISSUE A DECLARATION**  
 There were earlier precedents, but the 1976 novel is most relevant  
 In 1541, the Amazon River is discovered by Francisco de Orellana  
**THE OWNERS OF HISTORY HAVE GIVEN TIME A DIRECTION**  
*Ogni giorno egli spendeva qualche tempo a guardarli moversi, ed era*

LYON TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT

**OBSERVERS REPORT A REMARKABLE SURGE IN MARKET**  
 To say nothing of such complicated machines as the ship of the  
 Every workman has a great quantity of his own work to dispose  
**IN 1978, THE FIRST COMPUTER BULLETIN BOARD SYSTEM**  
*It is the great multiplication of the productions of all the different*

LYON TEXT BOLD, BOLD ITALIC, 14 PT

**LE COÛT DE CES ÉQUIPEMENTS ÉTAIT TRÈS ÉLEVÉ CAR**  
 Tato zahrádka byla jim zároveň pravým rejdištěm, na němžto  
 In 1579, the *Union of Utrecht* unifies the northern Netherlands  
**FROBEN ALSO EMPLOYED HANS HOLBEIN THE YOUNGER**  
*He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys*

LYON TEXT BLACK, BLACK ITALIC, 14 PT

LYON TEXT REGULAR, 14 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL  
LINING FIGURESPROPORTIONAL  
OLDSTYLE FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it, occasioned a 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 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to Postlethwaite's *History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; 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 £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt 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, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,789, 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 1764, therefore, the

LYON TEXT REGULAR NO. 2, 14 PT

REGULAR NO. 2 SMALL CAPS

REGULAR NO. 2

BOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR NO. 2 ITALIC

BOLD

PROPORTIONAL  
LINING FIGURESPROPORTIONAL  
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REGULAR NO. 2 ITALIC

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LYON TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600, by a charter from Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded as a regulated company, with separate stocks, though only in the general ships of the company. They united into a joint stock, in 1612. Their charter was exclusive, and, though not confirmed by act of parliament, was in those days supposed to convey a real exclusive privilege.

#### **Exclusive privilege of the royal charter**

For many years, the old English East India company were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings so extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the Dutch East India company, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful, how far a royal charter, not confirmed by act of parliament, could convey an exclusive privilege. Upon this question the decisions of the courts of justice were not uniform, but varied with the authority of government, and the humours of the times. Interlopers multiplied upon them; and towards the end of the reign of Charles II, through the whole of that of James II, and during a part of that of William III, reduced them to great distress.

#### **Ramifications of the proposal of 1668**

In 1668, a proposal was made to parliament, of advancing two millions to government, at eight per cent. provided the subscribers were erected into a new East India company, with exclusive privileges. The old East India company offered seven hundred thousand pounds, nearly the

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LYON TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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In 1698, a proposal was made to parliament, of advancing two millions to government, at eight per cent. provided the subscribers were erected into *a new East India company, with exclusive privileges*. The old East India company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent. upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent. than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India company established in consequence. The old East India company, however,

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 LYON TEXT REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 LYON TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC, BOLD, 8/11 PT

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LYON REGULAR, 7/9 PT [TRACKING +5]

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 and psychogeography.

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 one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*" The main obstacle to such situations is the cultural emptiness of the advanced capitalist society.

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International". The same journal defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists." They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the Situationist

LYON REGULAR NO. 2, 7/9 PT [TRACKING +5]

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LYON BOLD, 7/9 PT [TRACKING +2]

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**INCLUDED FAMILIES**

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**ABOUT THE DESIGNER**

**Kai Bernau** (born 1978) studied graphic design at the University of Applied Sciences Schwäbisch Gmünd in Germany before relocating to the Netherlands, where he graduated with honors from the Design & Typography BA course of the Royal Academy of Arts (KABK) in The Hague in 2005 with his critically acclaimed Neutral Typeface project. He continued at the KABK's Type and Media Master course where he graduated in 2006. Together with his wife Susana Carvalho, they formed Atelier Carvalho Bernau, a practice that designs printed matter (mainly books), bespoke and retail typefaces, and identity programs. The two have lectured and set workshops at the Faculty of Fine Arts of the University of Lisbon, the Écal in Lausanne, the Typographic Society in Vienna, the Danish School of Media and Journalism's Typoo8 conference, the Arnhem ArtEz design school, the MICA in Baltimore, among others.

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