
Lyon Text

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.

PUBLISHED
2009

DESIGNED BY
KAI BERNAU

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS
SUPERScript/SUBSCRIPT
ORDINALS

Lyon takes a serious approach to history, working from punch-cutter 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.

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

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 muoversi, 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 1968

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

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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

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ČESKÝ (CZECH)
LYON TEXT REGULAR, 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 báčorek, Paleček a Malenka, Z ráje, Rodinná skříňka 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 pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a

DEUTSCH (GERMAN)
LYON TEXT REGULAR, 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 es uns nicht schwer fallen an Hand von Dokumenten, die uns die

DANSK (DANISH)
LYON TEXT REGULAR, 9/12 PT

DER VAR en lille Havfisk af god Familie, Navnet husker jeg ikke, det maa de Lærde sige Dig. Den lille Fisk havde attenhundrede Søskende, alle lige gamle; de kjendte ikke deres Fader eller Moder, de maatte strax skjøtte sig selv og svømme om, men det var en stor Fornøielse; Vand havde de nok at drikke, hele Verdenshavet, Føden tænkte de ikke paa, den kom nok; hver vilde følge sin Lyst, hver vilde faae sin egen Historie, ja det tænkte heller Ingen af dem paa. Solen skinnede ned i Vandet, det lyste om dem, det var saa klart, det var en Verden med de forunderligste *Skabninger*, og nogle saa gruelig store, med voldsomme Gab, de kunde sluge de attenhundrede Søskende, men det tænkte de heller ikke paa, for Ingen af dem var endnu bleven slugt. *De Smaa svømmede sammen, tæt op til hverandre, som Sildene og Makrelerne svømme;* men som de allerbedst svømmede i Vandet og tænkte paa Ingenting, sank, med forfærdelig Lyd, ovenfra, midt ned imellem dem, en lang, tung Ting, der slet ikke vilde holde op; længere og længere strakte den sig, og hver af Smaafiskene, som den ramte, blev qvaset eller fik et Knæk, som de ikke kunde forvinde. Alle Smaafisk, de store med, lige

ESPAÑOL (SPANISH)
LYON TEXT REGULAR, 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 he dado por España, un poco cansado de catedrales, de piedras muertas, de

FRANÇAIS (FRENCH)
LYON TEXT REGULAR, 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 célèbre ? En disant Dada. D'un geste noble et avec des manières raffinées.

MAGYAR (HUNGARIAN)
LYON TEXT REGULAR, 9/12 PT

HAJNALI KÉT órákor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rótesen csillogott a lámpafényben. Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi. 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 áruáltak volna el mozdulatai*. Némán bólintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Széllakna 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 s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják

ITALIANO (ITALIAN)
LYON TEXT REGULAR, 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 creda. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè 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 un suo organo. Ed ecco come avvenne. Allo scoppio della

POLSKI (POLISH)
LYON TEXT REGULAR, 9/12 PT

OD W CZORAJ jakiś niepokój panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką ławkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? *Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy?* 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 blaszyczkami 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 przeciąpie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymsach

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

SMALL CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STANDARD PUNCTUATION

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ALL-CAP PUNCTUATION

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SMALL CAP PUNCTUATION

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LIGATURES

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PROPORTIONAL OLDSTYLE
default figures

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PROPORTIONAL LINING

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PROPORTIONAL SMALL CAP

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TABULAR OLDSTYLE

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PREBUILT FRACTIONS

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NUMERATORS, DENOMINATORS
SUPERScript & SUBScript

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ORDINALS

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ACCENTED UPPERCASE

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ACCENTED LOWERCASE

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ACCENTED SMALL CAPITALS

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

OPENTYPE FEATURES
 FAMILY WIDE

DEACTIVATED
ACTIVATED

SMALL CAPS

Bacon & 'Eggs' for £2348.50?

BACON & 'EGGS' FOR £2348.50?

ALL SMALL CAPS

Mayo & 'Ketchup' for £17.99?

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ALL CAPS

Fish & 'Chips' for £254.65?

FISH & 'CHIPS' FOR £254.65?

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 default figures

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TABULAR OLDSTYLE

 Sale price: \$3,460 €1,895
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 SALE PRICE: \$3,460 €1,895
 ORIGINALLY: \$7,031 £9,215

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 SALE PRICE: \$3,460 €1,895
 ORIGINALLY: \$7,031 £9,215

 FRACTIONS
 ignores numeric date format

21/03/10 and 2 1/18 460/9320

21/03/10 and 2¹/₁₈ 460/9320

SUPERScript/SUPERIOR

 $x^{158} + y^{23} \times z^{18} - a^{4260}$ $x^{158} + y^{23} \times z^{18} - a^{4260}$

SUBSCRIPT/INFERIOR

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 DENOMINATOR
 for making arbitrary fractions

0123456789 0123456789

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 NUMERATOR
 for making arbitrary fractions

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ORDINAL

1st 2nd 3rd 2^e 2^{ème} 1^{re}1st 2nd 3rd 2^e 2^{ème} 1^{re}
 LANGUAGE FEATURE
 Română (Romanian) s accent

ÎNSUȘI conștiință ȘTIINȚIFICE

ÎNSUȘI conștiință ȘTIINȚIFICE

OPENTYPE FEATURES
 ITALIC ONLY

DEACTIVATED
ACTIVATED

 STYLISTIC SET 01
 A M V W and related

Ability Material Viewing Weaving

Ability Material Viewing Weaving

 STYLISTIC SET 02
 h v w and related

Ability hilarious viewing weaving

Ability hilarious viewing weaving

 STYLISTIC ALTERNATES
 Illustrator / Photoshop

Ability Material Viewing Weaving

Ability Material Viewing Weaving

STYLES INCLUDED IN COMPLETE FAMILY

Lyon Text Regular
Lyon Text Regular Italic
Lyon Text Regular No. 2
Lyon Text Regular No. 2 Italic
Lyon Text Medium
Lyon Text Medium Italic
Lyon Text Bold
Lyon Text Bold Italic
Lyon Text Black
Lyon Text Black 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, Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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