

# + Pyros regular + & *italic*

Styles:

Regular  
Italic

Design by:

Alex Chavot

Format:

Opentype (859 glyphs)

Published:

2017

+ Pyros is a Modern, slightly condensed, typeface with a contemporary twist. Well-grounded, thanks to its conventional vertical axe and its thin serifs, it revisites the genre with surprising elements. Despite a manifest contrast between thin and thick strokes, the elegant repartition of weight keeps Pyros sturdy enough for running text use, giving an elegant and peaceful tone to your layouts. But it's in the details that Pyros expresses its most distinctive personality. Letters such as 'f', 't' and 'y' among others, present a subtle peculiarity, as if a stem made of paper had been folded on itself, bringing playfulness into the design of an otherwise rational typeface. Just like a volcano, Pyros convokes both ideas of stiffness and softness at the same time, oscillating between rock-solid straight lines and sharp cuts (f, g, j, k, r, t, w, y...) and the magma-like prominent trickling shape of its 'a'. The fire is definitely invoked by its nervous italic companion which shapes are even more condensed and subtly refined by calligraphic hints.

Extracts from *Into the Inferno* and various texts by Werner Herzog

110/110 pts

CRUST  
EARTH  
ASHES

90/93 pts

MANTLE  
PLUMES  
UBINAS  
SULFUR

110/110 pts

*CRUST*  
*EARTH*  
*ASHES*

90/93 pts

*MANTLE*  
*PLUMES*  
*UBINAS*  
*SULFUR*

110/110 pts

Smoky  
Volcano  
Magma

90/90 pts

Vesuvius  
Krakatoa  
Tambora  
Pinatubo

110/110 pts

*Smoky*  
*Volcano*  
*Magma*

90/90 pts

*Vesuvius*  
*Krakatoa*  
*Tambora*  
*Pinatubo*

80/83 pts

EXTINCT  
AEOLIAN  
OCEANIC  
ISLANDS  
CALDERA  
BASALTS  
MELTING  
MERAPI  
ZEALAND

80/83 pts

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*OCEANIC*  
*ISLANDS*  
*CALDERA*  
*BASALTS*  
*MELTING*  
*MERAPI*  
*ZEALAND*

80/83 pts

Stromboli  
Eruptions  
Hawaiian  
Santorini  
Koryaksky  
Mountain  
Nagasaki  
Pinatubo  
Icelandic



80/83 pts

*Stromboli*  
*Eruptions*  
*Hawaiian*  
*Santorini*  
*Koryaksky*  
*Mountain*  
*Nagasaki*  
*Pinatubo*  
*Icelandic*

45/54 pts

This boiling mass is monumentally indifferent to scurrying roaches, retarded reptiles and vapid humans alike. It is a fire that wants to burst forth and it could not care less about what we are doing up here.

45/54 pts

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what we are doing  
up here.*

26/30 pts

Neath the sea, the land  
sinketh, the sun dimmeth.  
From the heavens fall the  
fair bright stars, gusheth  
forth steam and gutting fire.  
Toward the heavens soared  
the hurtling flames.  
The fates I fathom, yet  
farther I see of the mighty  
gods, the engulfing doom  
comes the darks and  
dragon flying...

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16/20 pts

## The Absolute, the Sublime, the Truth...

What do these words mean? This is, I must confess, the first time in my life that I have sought to settle such questions outside of my work, which I understand, first and foremost, in practical terms. By way of qualification, I should add at once that I am not going to venture a definition of the Absolute, even if that concept casts its shadow over everything that I say here. The Absolute poses a never-ending quandary for philosophy, religion, and mathematics. Mathematics will probably come closest to getting it when someone finally proves Riemann's hypothesis. That question concerns the distribution of prime numbers; unanswered since the nineteenth century, it reaches into the depths of mathematical thinking. A prize of a million dollars has been set aside for whoever solves it, and a mathematical institute in Boston has allotted a thousand years for someone to come up with a proof. The money is waiting for you, as is your immortality. For two and a half thousand years, ever since Euclid, this question has preoccupied mathematicians; if it turned out Riemann and his brilliant hypothesis were not right, it would send unimaginable shockwaves through the disciplines of mathematics and natural science. I can only very vaguely begin to fathom the Absolute; I am in no position to define the concept.

16/20 pts

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12/14,5 pts

For now, I'll stay on the trusted ground of praxis. Even if we cannot really grasp it, I would like to tell you about an unforgettable encounter I had with Truth while shooting Fitzcarraldo. We were shooting in the Peruvian jungles east of the Andes between the Camisea and Urubamba rivers, where I would later haul a huge steamship over a mountain. The indigenous people who lived there, the Machiguengas, made up a majority of the extras and had given us the permit to film on their land. In addition to being paid, the Machiguengas wanted further benefits: they wanted training for their local doctor and a boat, so that they could bring their crops to market a few hundred kilometers downriver themselves, instead of having to sell them through middlemen.

10/12,5 pts

Finally, they wanted support in their fight for a legal title to the area between the two rivers. One company after another had seized it in order to plunder local stocks of wood; recently, oil firms had also been casting a greedy eye on their land. Every petition we entered for a deed vanished at once in the labyrinthine provincial bureaucracy. Our attempts at bribery failed, too. Finally, having traveled to the ministry responsible for such things, in the capital city of Lima, I was told that, even if we could argue for a legal title on historical and cultural grounds, there were two stumbling blocks. First, the title was not contained in any legally verifiable document, but supported only by hearsay, which was irrelevant. Second, no one had ever surveyed the land in order to provide a recognizable border.

09/11 pts

08/11 pts

To the latter end, I hired a surveyor, who furnished the Machiguengas with a precise map of their homeland. That was my part in their truth: it took the form of a delineation, a definition. I'll admit, I quarreled with the surveyor. The topographic map that he furnished was, he explained, in certain ways incorrect. It did not correspond to the truth because it did not take into account the curvature of the earth. In such a little piece of land? I asked, losing patience. Of course, he said angrily, and pushed his water glass toward me. Even with a glass of water, you have to be clear about it, what we're dealing with is not an even surface. You should see the curvature of the earth as you would see it on an ocean or a lake. If you were really able to perceive it exactly as it is — but you are too simple-minded — you would see the earth curve. I will never forget this harsh lesson. The question of hearsay had a deeper dimension and required research of an entirely different kind. [Arguing for their title to the land] the Indians could only claim that they'd always been there; this they had learned from their grandparents. When, finally, the case appeared hopeless, I managed to get an audience with the President, [Fernando] Belaúnde.

The Machiguengas of Shivankoreni elected two representatives to accompany me. [In the President's office in Lima] when our conversation threatened to come to a standstill, I presented Belaúnde with the following argument: in Anglo-Saxon law, although hearsay is generally inadmissible as evidence, it is not absolutely inadmissible. As early as 1916, in the case of *Angu vs. Atta*, a colonial court in the Gold Coast (today Ghana) ruled that hearsay could serve as a valid form of evidence. That case was completely different. It had to do with the use of a local governor's palace; then, too, there were no documents, nothing official that would have been relevant. But, the court ruled, the overwhelming consensus in hearsay that countless tribesmen had repeated and repeated, had come to constitute so manifest a truth that the court could accept it without further restrictions. At this, Belaúnde, who had lived for many years in the jungle, fell quiet. He asked for a glass of orange juice, then said only Good god, and I knew that we had won him over. Today the Machiguengas have a title to their land; even the consortium of oil firms that discovered one of the largest sources of natural gas [in the world] directly in their vicinity respects it. The audience with the President granted yet another odd glimpse into the essence of truth.



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Historical form

s → í

Historical

Contextual alternates

1x2 3x4

1×2 3×4

< + - = ←

- + > = →

v + | + ^ = ↓^

| + ^ = |^

| + v = |v

< + - + > = ↔

^ + \ = ↖

/ + ^ = /^

v + \ = ↙

\ + v = \v

Currency, slashed zeros & figures



Proportional lining

#€\$¢£¥ƒ

00123456789

Tabular lining

#€\$¢£¥ƒ

00123456789

Proportional old style

#€\$¢£¥ƒ

00I23456789

Tabular old style

#€\$¢£¥ƒ

00I23456789

Punctuation (caps + small caps)

, . : ; ! ; i ? ¿ & ? ? ... ‘ ’ “ ” , „

() ( ) ( ) [ ] [ ] [ ] { } { } { } < > < > « » « »

— — — — — — — —



Fractions

¼ ½ ¾ % ‰

12345/67890

12345/67890

Mathematical symbols

μ ∂ Σ Π π ∫ Ω ∞ √ Δ ∅

+ − × ÷ ¬ ~ = ≠ ≈ ± < > ≤ ≥





Superiors & inferiors

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Numerators & denominators

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Ordinals

OoO AaA o a

N<sup>o</sup> no No nO N<sup>o</sup> N<sup>o</sup>



Miscellaneous symbols (caps + small caps)

@ @ A . . . \* \* ' ' ℓ e

§ ¶ † ‡ ® ® © ™ ™ N<sup>o</sup> a o ° α

& & ℓ e / | | \ < > ^ v

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

[Stylistic set 3]

← ↑ → ↓ ← ↑ → ↓

Geometric symbols

■ ● ◆ ▲ □ ○ ◇ △

▣ ▤ ▥ ▦ ◐ ◑ ◒ ◓

< > ^ v

◀ ▶ ▲ ▼ ◀ ▶ △ ▽

◀ ▶ ▲ ▼ ◀ ▶ △ ▽

★ ☆ ♥ ♡ ♠ ♣ ♦



Circled figures

[Stylistic set 1]

1 2 3 4 5 6 7 8 9 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

[Stylistic set 2]

1 2 3 4 5 6 7 8 9 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨







Historical form

*s* → *f*

*Historical*

Contextual alternates

*1x2 3x4*

*1x2 3x4*

< + - = ←

- + > = →

*v* + / + ^ = ↓^

/ + ^ = /^

/ + *v* = /*v*

< + - + > = ↔

^ + \ = ↗

/ + ^ = /^

*v* + \ = ↙

\ + *v* = \ *v*

Currency, slashed zeros & figures



Proportional lining

#€\$¢£¥f

Ø0123456789

Tabular lining

#€\$¢£¥f

Ø0123456789

Proportional old style

#€\$¢£¥f

Ø0123456789

Tabular old style

#€\$¢£¥f

Ø0123456789

Punctuation (caps + small caps)

, . : ; ! j i ? ; ÷ ? ? ... ‘ ’ “ ” , „

() ( ) ( ) [ ] [ ] [ ] { } { } { } < > < > « » « »

- - - - - - - - -



Fractions

1/4 1/2 3/4 % ‰

12345/67890

12345/67890

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μ ∂ Σ Π π ∫ Ω ∞ √ Δ ∅

+ - × ÷ ¬ ~ = ≠ ≈ ± < > ≤ ≥





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Numerators  
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*H*, . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Ordinals

*OooAaa* *o a*

*N<sup>o</sup> no No nO N<sup>o</sup>* *N<sup>o</sup>*



Miscellaneous symbols  
(caps + small caps)

@ @ *A* . . . \* \* " ' *l e*

*§ ¶ † ‡* © ® © *TM SM N<sup>o</sup> a o °* □

& & *l e* / / / \ < > ^ v

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

[Stylistic set 3]

← ↑ → ↓ ← ↑ → ↓

Geometric symbols

■ ◇ □ ○ △ ▶ ◀ ▲

▣ ▤ ▥ ▦ ◐ ◑ ◒ ◓

< > ^ v

▼ ◀ ▶ △ ▽ ◀ ▶ ▲

▼ ◀ ▶ △ ◀ ▶ △ ▽

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦



Circled figures

[Stylistic set 1]

*1 2 3 4 5 6 7 8 9* ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

[Stylistic set 2]

*1 2 3 4 5 6 7 8 9* ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨





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