



Pyros

Design
Alex Chavot

2 Styles
Regular + Italic

Formats
OTF / WOFF2

Encoding
Latin Extended-B

Release
14.12.2017

Pyros

Aa Aa

2 styles
regular + italic

There is a certain calm in looking into something dangerous. Pyros was built from that tension. A serif that stands firm, structured, composed, but carries within it the suggestion of heat. Of movement. Of something organic and not entirely settled.

Pyros is a slightly condensed contemporary serif which revisits the Modern genre: high contrast, rational proportions, vertical axis, thin serifs that cut clean. The kind of type that feels calm and familiar until it doesn't. Its weight distribution stays balanced enough for long-form text with authority, keeping things measured, unhurried, easy on the eye. But look closer and you'll notice what it's been holding back. In display setting, its personality sharpens. The peculiarities surface. Strokes that fold. Curves that refuse to close the way you expect. Letters that hold their shape while quietly bending the rules that define it. A small gesture, but enough to shift the temperature. 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 on one hand (f, g, j, k, r, t, w, y...) and magma-like prominent trickling shapes on the other hand. Pyros nervous italic turns up the heat even further. Rooted in calligraphic tradition, more restless than the roman, it's where the fire becomes visible.

Serious without being cold. Distinctive without announcing itself. Pyros is for work that wants to feel inevitable. The volcano doesn't perform. It simply is.

Extracts:
Into the Inferno, Werner Herzog (2016)

Family Overview

Pyros Regular

[400]

Pyros Italic

[400]

CAUGHT
BY THE
TIDES

*Enter Into
The Inferno*

Stromboli

Kilimandjaro

Vesuvius

There is *no single*
one that is
not connected to
a *belief system*.

As dusk came, we made our way to the volcano. Looking into the *magma* at night, the interior of our planet reveals its *strange beauty*. Compared to Ethiopia, Iceland's history is a mere blip in time.

24pt

Sometimes great visionaries appear that seem to *anticipate the course of our culture*, like the pharaoh Akhenaton, who was more than a thousand years ahead of his time as the first monotheist, but also the creator of a new style in ancient Egyptian art, or like Carlo Gesualdo, Prince of Venosa, who four hundred years ago in his *Sixth Book of Madrigals* created music that leads straight to the twentieth century. Only from Stravinsky on have we heard music like his, and it is not a coincidence that Stravinsky made two pilgrimages to Gesualdo's castle near Naples and wrote an orchestra piece with the title *Monumentum pro Gesualdo*. This list is extendable: Hölderlin, who as a poet went to the outer limits of human language, or Turner, predecessor of the impressionists. [...] Images can be like windows pushed open for us into a world of the unearthly, *the sheer imagination*, as if aliens had come upon us in the form of a strange visitation; and at the same time we recognize the visions as something not foreign, but belonging to us—born hundreds of years later—as if they had been dormant deeply within us.

14pt Our entire *sense of reality* has been called into question. But I do not want to dwell on this fact any longer, since what moves me has never been *reality*, but a question that lies behind it [*beyond; dahinter*]: the question of *truth*. Sometimes facts so exceed our expectations—have such an unusual, bizarre power—that they seem unbelievable. But in the fine arts, in music, literature, and cinema, it is possible to reach a deeper *stratum of truth*—a poetic, ecstatic truth, which is mysterious and can only be grasped with effort; one attains it through vision, style, and craft. In this context I see the quotation from Blaise Pascal about the collapse of the stellar universe not as a fake [*counterfeit; Fälschung*], but as a means of making possible an ecstatic experience of inner, deeper truth. Just as it's not fakery when Michelangelo's *Pietà* portrays Jesus as a 33-year-old man, and his mother, the mother of God, as a 17-year-old. However, we also gain our ability to have ecstatic experiences of truth through the *Sublime*, through which we are able to elevate ourselves over nature. Kant says: *The irresistibility of the power of nature forces us to recognize our physical impotence as natural beings, but at the same time discloses our capacity to judge ourselves independent of nature as well as superior to nature...*

12pt I am leaving out some things here, for simplicity's sake. Kant continues: *In this way nature is not estimated in our aesthetic judgment as sublime because it excites fear, but because it summons up our power (which is not of nature)...* I should treat Kant with the necessary caution, because his explanations concerning the sublime are so very abstract that they have always remained alien to me in my practical work. However, *Dionysus Longinus*, whom I first came to know while exploring these subjects, is much closer to my heart, because he always speaks in practical terms and uses examples. We don't know anything about Longinus. Experts aren't even sure that that's really his name, and we can only guess that he lived in the first century after Christ. Unfortunately, his essay *On the Sublime* is also rather fragmentary. In the earliest writings that we have from the tenth century, the *Codex Parisinus 2036*, there are pages missing everywhere, sometimes entire bundles of pages. Longinus proceeds systematically; here, at this time, I cannot even start in on the structure of his text. But he always quotes very lively examples from literature. And here I will, again, without following a schematic order, seize upon what seems most important to me. What's fascinating is that, right at the beginning of his text, [Longinus] invokes the concept of *Ecstasy*, even if he does so in a different context than what I have identified as *ecstatic truth*. With reference to rhetoric, Longinus says: *Whatever is sublime does not lead the listeners to persuasion but to a state of ecstasy; at every time and in every way imposing speech, with the spell it throws over us, prevails over that which aims at persuasion and gratification. Our persuasions we can usually control, but the influences of the sublime bring power and irresistible might to bear, and reign supreme over every hearer...* Here he uses the concept of *ekstasis*, a person's stepping out of himself into an elevated state—where we can raise ourselves.

80pt

ALTHEA
PEAKED
CHASER

40pt

FRUITLESSNESS
ROMANTICALLY
COLLECTIVISED
UNACCEPTABLE
DEHUMANIZING

56pt

MEGAWATT
REPARABLY
LEASTWISE
SPECTATOR

24pt

THE KRAFFTS SIMPLY
CHALLENGED THEIR
OWN LUCK TOO CLOSELY,
ALMOST ALL THE TIME.
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80pt

Georgian
Whipsaw
Overtake

40pt

Predetermination
Crystallographers
Undiscriminating
Overcompensates
Dishonorableness

56pt

Paleographic
Unfamiliarly
Superpowers
Intermediate

24pt

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10pt 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. 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 topo-graphic 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

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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.

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80pt

*BIFOCAL
WIDOWS
GUILDER*

40pt

*HOLLOW KNIGHT
DEMOBILISATION
MAINSTREAMING
ARCHIEPISCOPAL
DAGUERREOTYPE*

56pt

*POLYAMOUR
STEAMPUNK
APHORIZING
CHOPSTICKS*

24pt

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CHALLENGED THEIR OWN
LUCK TOO CLOSELY, ALMOST
ALL THE TIME. THEY SPOKE
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80pt

*Luftansa
Thwarting
Anciennes*

40pt

*Exponential growth
Amedeo Modigliani
Glorious Revolution
Battle of Stalingrad
Éditions Le Tripode*

56pt

*Domesticating
Marshall Plan
Prestidigitator
Intellectualize*

24pt

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Lining figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₣	ƒ	¥	₹	₺	₸	₹
₹	₺	₸	₹								

Old style figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₣	ƒ	¥	₹	₺	₸	₹
₹	₺	₸	₹								

Tabular figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₣	ƒ	¥	₹	₺	₸	₹
₹	₺	₸	₹								

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€	\$	฿	¢	£	₣	ƒ	¥	₹	₺	₸	₹
₹	₺	₸	₹								

Mathematical symbols

+	-	±	×	÷	=	≠	~	≈	^	¬	∅	∞
<	>	≤	≥	∞	∠	Δ	Ω	∂	∫	√	Σ	Π
π	μ	°	ℓ	e	<	>	[]	‘	’	«	»
()	[]	‘	’							

Case sensitive mathematical punctuation

+	-	×	÷	=	≠	~	≈	¬	<	>		
---	---	---	---	---	---	---	---	---	---	---	--	--

Superior figures

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

Inferior figures

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

Numerators

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

Denominators

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

Open and close circled figures

①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩			
⓪	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩		

Fractions

/	%	‰	¼	½	¾	⅛	⅜	⅝	⅞			
---	---	---	---	---	---	---	---	---	---	--	--	--

Roman figures

I	II	III	IV	V	VI	VII	VIII	IX				
L	C	D	M									

OFF

Contextual Alternates

[calt]

In specified situations, replaces default glyphs or combinations with more suitable alternate forms.

Them Where www
 I0X20 mm 30+40
 <- -> |^ |v ^|v
 ^\ /^ v/ \v <->

ON

Them Where www
 I0X20 mm 30+40
 ← → ↑ ↓ ⇅
 ↖ ↗ ↘ ↙ ⇄

Case-sensitive Forms

[case]

Shifts various punctuation marks up to a position that works better with all-capital (or small caps), or lining figures sequences; also changes oldstyle figures to lining figures.

(am) [PM] {2026}
 info@mail.fr
 ac-dc 0-9 — Un·e
 <Holà> «Hello»
 ¿Qué? ¡Cómo!

(AM) [PM] {2026}
 INFO@MAIL.FR
 AC-DC 0-9 — UN·E
 <HOLÀ> «HELLO»
 ¿QUÉ? ¡CÓMO!

Small Caps from Capitals

[c2sc]

Turns capital characters into small capitals; also changes lining figures to oldstyle figures.

CAMP (5,150 m)

CAMP (5,150 M)

Small Caps

[smcp]

Turns lowercase characters into small capitals. It is generally used for display lines set in Large & small caps, such as titles. Forms related to small capitals, such as oldstyle figures and punctuation also change.

Base Camp (17,598 ft)

BASE CAMP (17,598 FT)

OFF

Standard Ligatures

[liga]

Replaces a sequence of glyphs with a single glyph which is preferred for typographic setting purposes.

finch flew offtrack

finch flew offtrack

Discretionary Ligatures

[dlig]

Replaces a sequence of glyphs with a single glyph which is preferred for stylistic purposes.

facts spin street

facts sp̃in st̃reet

Historical Forms

[hist]

Replaces the default (current) forms with the historical alternates.

Historical

Hiforical

OFF

ON

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Open Circled Figure

[ss01]

012345678910

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Close Circled Figure

[ss02]

012345678910

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Alternative Arrows

[ss03]

← → ↑ ↓

← → ↑ ↓

OFF

ON

OFF

ON

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$Bc£ŁfYTB@PꝤWđ
#00123456789

€\$Bc£ŁfYTB@PꝤWđ
#00123456789

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$Bc£ŁfYTB@PꝤWđ
#00123456789

€\$Bc£ŁfYTB@PꝤWđ
#00123456789

Tabular Oldstyle Figures

[tnum]+[onum]

Replaces default proportional lining figure glyphs with corresponding glyphs set on uniform (tabular) widths and oldstyle form.

€\$Bc£ŁfYTB@PꝤWđ
#00123456789

€\$Bc£ŁfYTB@PꝤWđ
#00123456789

Slashed zeros

[zero]

Allows the user to change from the default 0 to a slashed form, mostly to mark difference with O or o.

1900 2000

1900 2000

Ordinals

[ordn]

Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures; also changes "No." by "N^o".

1A 2a 3O 4o No.

1^a 2^a 3^o 4^o N^o

Superscript

[sup]

Replaces selected figures and letters with superscript forms.

H,.)+-×÷=0123456789

H[,].⁰+⁻×⁺÷⁼0123456789

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H,.)+-×÷=0123456789
H₂O C₂H₄

H_,.₀+₋×₊÷₌0123456789
H₂O C₂H₄

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H,.)+-×÷=0123456789

H_,.₀+₋×₊÷₌0123456789

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H,.)+-×÷=0123456789

H_,.₀+₋×₊÷₌0123456789

Fractions

[frac]

Replaces figures separated by a slash with "common" precomposed (diagonal) fractions.

1/2 30/40 567/890

½ ¾ ⅝

Supported
languages
(289)

A	Acheron, Achinese, Acholi, Achuar-Shiwiari, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Alonquin, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi, Dongolawi, Anuta, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Atayal	Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito
B	Balinese, Banjar, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese	N Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Marquesan, North Ndebele, Northern Kurdish, Northern Qiandong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole
C	Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Central Nahuatl, Chachi, Chamorro, Chavacano, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech	O Occitan, Ojiltlán Chinantec, Omaha-Ponca, Orma, Oroqen
D	Danish, Dehu, Dimli, Dutch	P Palauan, Pampanga, Papantla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez
E	Eastern Arrernte, Eastern Oromo, English	Q Quechua
F	Faroese, Fijian, Filipino, Finnish, French, Friulian	R Romanian, Romansh, Rotokas, Rundi
G	Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwichin	S Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Sena, Seri, Seselwa Creole French, Shawnee, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Soninke, South Marquesan, South Ndebele, Southern Aymara, Southern Qiandong Miao, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German
H	Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian	T Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil
I	Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec	U Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian
J	Jamaican Creole English, Japanese, Javanese, Jola-Fonyi	V Venetian, Veps, Võro
K	K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Karelian, Kashubian, Kekchí, Kenzi, Mattokki, Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kirmanjki, Kituba (DRC), Kongo, Konzo, Koyraboro Senni Songhai, Kven Finnish, Kölsch	W Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof
L	Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish	X Xhosa
M	Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir,	Y Yanesha', Yao, Yucateco
		Z Zapotec, Zulu, Záparo

Open Type
Features

aalt	Access All Alternates
calt	Contextual Alternates
case	Case-Sensitive Forms
c2sc	Small Caps from Capitals
ccmp	Glyph Composition / Decomposition
cpSP	Capital Spacing
dlig	Discretionary Ligatures
dnom	Denominators
frac	Fractions
hist	Historical Forms
kern	Kerning
liga	Standard Ligatures
Inum	Lining Figures
locl	Localized Forms
numr	Numerators
onum	Oldstyle Figures
ordn	Ordinals
pnum	Proportional Figures
smcp	Small Capitals
ss01	Stylistic Set 01
ss02	Stylistic Set 02
ss03	Stylistic Set 03
sinf	Scientific Inferiors
supS	Superscript
tnum	Tabular Figures
zero	Slashed Zero

