

P A T H O S

TP



PATHOS

Pathos is a robust slab serif typeface that follows a simple design idea - to make serifs as large as possible. Because there are obvious limits to how much serifs can grow, for instance the space available between and inside letters, Pathos' huge serifs test the physical limits to their size.

This results in peculiar letter-forms since their structure has to accommodate thick and uncompromisingly rectangular serifs and terminals. While some letters have a stable appearance, others have to adopt more dynamic *postures*, leaning to the right or to the left, in order to make room for serifs.

Because of that, Pathos' letters not only have a distinct personality but attain a surprising clarity and legibility. Pathos works well in text settings, but also makes for eye-catching headlines.

Black *Italic*

Bold *Italic*

Medium *Italic*

Regular *Italic*

Light *Italic*

Thin *Italic*

Pathos Thin, 196 pt

FRED

Pathos Bold, 98 pt

Plaughers

Pathos Italic, Pathos Black, 36 pt

*Gelado, **Morango** e Baunilha*

Pathos Book, Pathos Book Italic, 16 pt

Quickly pack my box with
five dozen liquor bottles
from the Douro valleys,
before the Lazy dog gets
Jumped over by that young

*Quickly pack my box with five
dozen liquor bottles from the
Douro valleys, before the Lazy
dog gets Jumped over by that
young brown fox.*

Pathos Bold, Pathos Regular, Pathos Bold Italic, Pathos Italic, 7 pt

Quae nota domesticae turpitudinis non inusta vitae tuae est?
quod privatarum rerum dedecus non haeret in fama? quae libido
ab oculis, quod facinus a manibus umquam tuis, quod flagitium a
toto corpore afuit? cui tu adolescentulo, quem corruptelarum in-
lecebris inretisses, non aut ad audaciam ferrum aut ad lubidinem

Quae nota domesticae turpitudinis non inusta vitae tuae est?
quod privatarum rerum dedecus non haeret in fama? quae libido ab
oculis, quod facinus a manibus umquam tuis, quod flagitium a toto
corpore afuit? cui tu adolescentulo, quem corruptelarum inlecebris
inretisses, non aut ad audaciam ferrum aut ad lubidinem facem

Pathos Bold, 196 pt

faint

Pathos Black, 98 pt

WRITERS

Pathos Italic, 60 pt

My vagrant story

Pathos Medium, 36 pt

They need alien sensibility

Pathos Bold, Pathos Regular, Pathos Bold Italic, Pathos Italic, 12 pt

Quae nota domesticae turpitudinis non inusta vitae tuae est? quod privatarum rerum dedecus non haeret in fama? quae lubido ab oculis, quod facinus a manibus umquam tuis, quod flagitium a toto corpore afuit? cui tu adolescen-

Quae nota domesticae turpitudinis non inusta vitae tuae est? quod privatarum rerum dedecus non haeret in fama? quae lubido ab oculis, quod facinus a manibus umquam tuis, quod flagitium a toto corpore afuit? cui tu

Blink

Serifs as large as possible!

Starting last spring mysterious & apparently connected events allegedly took place in different locations in the Beiras region.

MIS TERY OF THE BEIRAS

All happened in the woods. Several locals were abducted, some claimed a kind of mystical experience, and a few of the victims even showed signs of physical violence. Some had scratches on them that appeared to have been made by some sort of big animal with sharp claws. None of them could say if the perpetrator was a man, a woman or a beast. Popular claims “Andam Grifos nos Bosques” (there are griffins in the woods) soon made headlines across national media, and to this day the case is still being investigated by the authorities. Many of the victims claim the perpetrator was everything but human, and that they were lucky to have survived. Oth-

ers say the “monster” was intending no harm and it had other interests. An anonymous victim had this to say — *I was heading home through the forest, when it suddenly jumped from the fucking woods, I only remember his sharp beak because I fainted immediately.* Mariana, another Griffin victim, told the local priest in front of the TV News Cameras — *He was chanting I think... The only thing that I was missing when the creature left were a couple of buttons from my ripped shirt and the chives I was carrying in my basket.* Sebastião reported — *He was half bird and half lion, and spoke in an odd way. Ho yeah and he took everything I had on me.*

gizi

The image shows the word "gizi" in a bold, black, sans-serif font. The letters are thick and have a slightly irregular, hand-drawn appearance. The letter 'g' is lowercase and has a large, rounded bowl. The letters 'i', 'z', and 'i' are lowercase and have a similar thick, blocky style. Above the first 'i' and the second 'i', there are small, solid black squares. Three vertical dashed orange lines are drawn through the text, one between the 'g' and the first 'i', one between the first 'i' and the 'z', and one between the 'z' and the second 'i'. The lines are slightly wavy, suggesting movement or a dynamic process.

Dynamic shapes

A mysterious plot with hard contours

Who doesn't remember the 2008 suspense surrealist movie *Uppercase and Lowercase Clock*? The film featured two characters that after meeting at a small atrium start regurgitating letters, that are dropped alive on the floor as they look at each other straight in the eyes. Director Rui Abreu refrained from explaining his intention at the time, but the movie was praised and acclaimed almost unanimously by a section of the critics that are usually turned on by this kind of cinematic statement.

Breathtaking characters

Uppercase and Lowercase took no small part in the success of this, now considered by some, a master piece of the typographic-stop-motion movie genre. Their performance was deemed "truly amazing" by the *Vigário Times*, and breathtaking by *Mundo Errático*. The two actors enjoyed great success and admiration in several parts of the world. Director Abreu, perhaps influenced by the huge success of the two characters, even included a picture of Lowercase's face in his 2001 remake of the 2008 classic *One Thousand Words*.

World Coming down

But has we have seen countless times over, the higher they rise, the harder they fall. Both Uppercase and Lowercase are now allegedly in deep trouble, and have fell on "black days" accounting to *Mundo Errático*. Lowercase clock is considered missing by the authorities, two years after his decision of living among the trees near Caniveta lake in Beja. Uppercase in turn, has fallen into a deep drug addiction.

Relations between the two started getting sour, and several hostile remarks were thrown at each other publicly in the press. *You know, they just couldn't handle fame and glory!* — said k, one of the characters that were spit out by Lowercase in the 2008 movie. Lowercase sunk deep in his already noticeable transcendentalist tendencies, and went on to pursue an uncompromised life away from madness and ugliness, as he told us in an interview last August. After several attempts from friends to deter him from his radical thinking, Lowercase packed a suitcase with just two pairs of shoes and golden make-up and haeded to Beja. He was last seen by the side Caniveta lake. *I saw him spitting question marks, but didn't want to intrude on him.* — says a cattle keeper in a television interview.

History of drug abuse and heavy drinking

Uppercase, had a long history with alcohol and heavy drugs. For the shooting of *Uppercase and lowercase Clock*, he had returned from an apparently successful rehab program, but during the production of a new film he started consuming again. *Hamburgevons* the labor union representing actors and characters of typographic movies said in a press conference, his role in Abreu's movie was too demanding for him as an actor. When we tried to ask Uppercase about his struggle with his addiction at RT studios, he told us — *I gave everything I knew to my character, I'm empty now.*

Some blame director Rui Abreu for the quick decline of the two promising actores others say "they always were misfits anyway".

n d y

Playful italics

OpenType features

Stylistic set 1

i j k m n p r u

i j k m n p r u

Uppercase forms

(H){}[]---<>«»

(H){}[]---<>«»

Old-style numbers

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

Tabular numbers

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

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

Pathos

Typeface & specimen designed by Rui Abreu

