

PGF

ELYSS SANS

a Nouveau Inspiration

— SPECIMEN DOCUMENT —

PGF Elyss Sans is based on its previous family relative **PGF Elyss Roman**. With clean and modern lines, but preserving the original Roman style, created to be in labels, invitation, website design, digital graphics, book headlines & titles, brochures, newspaper and magazines design, logotypes, branding and corporate design and much more. In seven weights with more than 900 glyphs each, and ready for more than 200 languages.

Including: Standard and Discretionary Ligatures - Contextual Alternates - Scientific and fractional forms - Lining, Old Style and Tabular figures (Numerals, Mathematical operators and Currency Symbols) - SmallCaps (alphabet, numerals and symbols) - Social Network & Letter alike symbols - Localized language customization (for Azeri, Crimean Tatar, Tatar, Kazakh German, Dutch, Polish, Catalan, Romanian, Moldavian and Turkish)

Art Nouveau 1890 - 1910

Encyclopædia Britannica ©

ORNAMENTAL STYLE OF ART THAT flourished between about 1890 and 1910 throughout Europe and the United States. Art Nouveau is characterized by its use of a long, sinuous, organic line and was employed most often in architecture, interior design, jewelry and glass design, posters, and illustration. It was a deliberate attempt to create a new style, free of the imitative historicism that dominated much of 19th-century art and design.

About this time the term Art Nouveau was coined, in Belgium by the periodical *L'Art Moderne* to describe the work of the artist group Les Vingt and in Paris by S. Bing, who named his gallery *L'Art Nouveau*. The style was called Jugendstil in Germany, Sezessionstil in Austria, Stile Floreale (or Stile Liberty) in Italy, and Modernismo (or Modernista) in Spain. In England the style's immediate precursors were the Aestheticism of the illustrator Aubrey Beardsley, who depended heavily on the expressive quality of organic line, and the Arts and Crafts movement of **William Morris**, who established the importance of a vital style in the applied arts.

On the European continent, Art Nouveau was influenced by experiments with expressive line by the painters **Paul Gauguin** and **Henri de Toulouse-Lautrec**. The movement was also partly inspired by a vogue for the linear patterns of Japanese prints (*ukiyo-e*). The distinguishing ornamental characteristic of Art Nouveau is its undulating asymmetrical line, often taking the form of flower stalks and buds, vine tendrils, insect wings, and other delicate and sinuous natural objects; the line may be elegant and graceful or infused with a powerfully rhythmic and whiplike force. In the graphic arts the line subordinates all other pictorial elements—form, texture, space, and colour—to its own decorative effect. In architecture and the other plastic arts, the whole of the three-dimensional form becomes engulfed in the or-

ganic, linear rhythm, creating a fusion between structure and ornament.

Architecture particularly shows this synthesis of ornament and structure; a liberal combination of materials—ironwork, glass, ceramic, and brickwork—was employed, for example, in the creation of unified interiors in which columns and beams became thick vines with spreading tendrils and windows became both openings for light and air and membranous outgrowths of the organic whole.

This approach was directly opposed to the traditional architectural values of reason and clarity of structure. There were a great number of artists and designers who worked in the Art Nouveau style. Some of the more prominent were the Scottish architect and designer **Charles Rennie Mackintosh**, who specialized in a predominantly geometric line and particularly influenced the Austrian Sezessionstil; the Belgian architects **Henry van de Velde** and **Victor Horta**, whose extremely sinuous and delicate structures influenced the French architect **Hector Guimard**, another important figure; the American glassmaker **Louis Comfort Tiffany**; the French furniture and ironwork designer **Louis Majorelle**; the Czechoslovakian graphic designer-artist **Alphonse Mucha**; the French glass and jewelry designer René Lalique; the American architect **Louis Henry Sullivan**, who used plantlike Art Nouveau ironwork to decorate his traditionally structured buildings; and the Spanish architect and sculptor **Antonio Gaudí**, perhaps the most original artist of the movement, who went beyond dependence on line to transform buildings into curving, bulbous, brightly coloured, organic constructions.

After 1910 Art Nouveau appeared old-fashioned and limited and was generally abandoned as a distinct decorative style. In the 1960s, however, the style was rehabilitated, in part, by major exhibitions.

HERMANN ZAPF

8 November 1918 - 4 June 2015

WAS A GERMAN TYPE DESIGNER AND CALLIGRAPHER who lived in Darmstadt, Germany. He was married to the calligrapher and typeface designer **GDURUN ZAPF-VON HESSE**. Typefaces he designed include Palatino, Optima, and **Zapfino**. He is considered one of the greatest type designers of all time.

Zapf was born in Nuremberg during turbulent times marked by the German Revolution of 1918–1919 in Munich and Berlin, the end of World War I, the exile of Kaiser Wilhelm, and the establishment of Bavaria as a free state by Kurt Eisner. In addition, the Spanish flu pandemic took hold in Europe in 1918 and 1919. Two of Zapf's siblings died of the disease. Famine later struck Germany, and Zapf's mother was grateful to send him to school in 1925, where he received daily meals in a program organized by Herbert Hoover. In school, Zapf was mainly interested in technical subjects. One of his favorite books was the annual science journal *Das neue Universum* (The New Universe). He and his older brother experimented with electricity, building a crystal radio and an alarm system for his house. Even at this early age, Zapf was already getting involved with type, inventing cipher alphabets to exchange secret messages with his brother.

Zapf left school in 1933 with the ambition of pursuing a career in electrical engineering. However, his father had become unemployed and was in trouble with the newly established Third Reich, having been involved with trade unions, and was sent to the Dachau concentration camp for a short time.

Under the new political regime, Zapf was not able to attend the Ohm Technical Institute in

Nuremberg, and therefore he needed to find an apprenticeship. His teachers, aware of the new political difficulties, noticed Zapf's skill in drawing and suggested that he become a lithographer.

Each company that interviewed him for an apprenticeship would ask him political questions, and every time he was interviewed, he was complimented on his work but was rejected. Ten months later, in 1934, he was interviewed by the last company in the telephone directory, and the company did not ask any political questions. They also complimented Zapf's work, but did not do lithography and did not need an apprentice lithographer. However, they allowed him to become a retoucher, and Zapf began his four-year apprenticeship in February 1934.

In 1935, Zapf attended an exhibition in Nuremberg in honor of the late typographer **Rudolf Koch**. This exhibition gave him his first interest in lettering. Zapf bought two books there, using them to teach himself calligraphy. He also studied examples of calligraphy in the Nuremberg city library. Soon, his master noticed his expertise in calligraphy, and Zapf's work shifted to retouching lettering and improving his colleagues' retouching.

A few days after finishing his apprenticeship, Zapf left for Frankfurt. He did not bear a journeyman's certificate and thus would not be able to get a work permit at another company in Nuremberg, as they would not have been able to check on his qualifications. Zapf went to the Werkstatt Haus zum Fürsteneck, a building run by **Paul Koch**, son of **Rudolf Koch**. He spent most of his time there working in typography and writing songbooks. Through print historian Gustav Mori, Zapf came into contact with the type foundries D. Stempel.

STRAßENKILOMETER

ARCHÉOASTRONOMIE

HÚÐSJÚKDÓMAFRÆÐI

WEEKENDHUWELJKEN

NEJPRODUKTIVNĚJŠÍM

EMPEQUEÑECIMIENTO

MILJØUNDERSØGELSER

müəyyənleşdirmək

leðurblökumaðurinn

bemærkelsesværdige

hódmezővásárhelyiek

dzēlējzarndobumaiņi

najvyhláďavanejších

språkmedarbeider

NEDOSTATOČNOSTĚ

MUZUŁMAŹSKIEGO

NYTJASTÆRÐFRÆÐI

WERKBĴEENKOMST

PĒRKONKRUSTIEŠU

ACOMPAÑAMIENTO

VERNUNFTGEMÄß

LIBRERÍA ^{DE} BARRIO

24 de octubre de 1962

«DEN HAAG» №15

$E=mc^2$ Albert Einstein

3½ cup of Absinthe

17 W 85st, NEW YORK

offline fjaðra spock

Deactivated

Activated

Standard

fi fj fl fb ff fk fh ft fp
fifí fî fi fi fi fi flç fl'
ffb ffh ffi ffj ffk ffi
Th Ťh Ṭh Ṫh

fi fj fl fb ff fk fh ft fp
fí fî fî fî fî fî fî flç fl'
ffb ffh ffi ffj ffk ffi
Th Ťh Ṭh Ṫh

Discretionary Ligatures

AE AL AT Co IJ
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RJ RS RŚ RŠ RŞ RŞ ŖS
TA TE TI TO TU
ct sp st fi tt ft
RJ RS RŚ RŠ RŞ RŞ ŖS

AE AL AT Cº IJ
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RJ RS RŚ RŠ RŞ RŞ ŖS
T^A T^E T^I T^O T^U
ct sp st fi tt ft
RJ RS RŚ RŠ RŞ RŞ ŖS

Smallcaps

Old Style Numbers

1234567890

A 1234567890

Small Caps

1234567890

A 1234567890

Tabular Lining Numbers

1234567890

A 1 2 3 4 5 6 7 8 9 0

Tabular Old Style

1234567890

A 1 2 3 4 5 6 7 8 9 0

Superscript Numbers

1234567890

A 1² 3⁴ 5⁶ 7⁸ 9⁰

Numerators

1234567890

A 1² 3⁴ 5⁶ 7⁸ 9⁰

Denominators

1234567890

A 1² 3⁴ 5⁶ 7⁸ 9⁰

Subscript Numbers

1234567890

A 1₂ 3₄ 5₆ 7₈ 9₀

Fractions

0123456789/0123456789

0¹2³4⁵6⁷8⁹/0₁2₃4₅6₇8₉

Deactivated

Activated

SmallCaps

ß ç \$ € £ ¥
Nº | & # % ‰
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+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ~

ß ç \$ € £ ¥
Nº | & # % ‰
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+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ~

Case Sensitive

.;,*/\|¿Hi
< > « »

.;,* /\|¿Hi
< > « »

Stylistic Set 01

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+ Smallcaps

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E É Ě Ě Ê Ě È Ě Ě

Stylistic Set 02

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Stylistic Set 03

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Stylistic Set 04

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&

Tabular Symbols

.,,:; * # () { } []
& | ß ç ¢ \$ € £ ¥
+ - × ÷ = ≠ ± %

.,,:; * # () { } []
& | ß ç ¢ \$ € £ ¥
+ - × ÷ = ≠ ± %

Tabular Symbols OldStyle

ß ç ¢ \$ € £ ¥
+ - × ÷ =

ß ç ¢ \$ € £ ¥
+ - × ÷ =

Peggo Fonts Foundry

Chilean based foundry, founded in 2002 by Pedro González, started as a calligraphic fonts studio, then spontaneously became into a font foundry producer, always with a fresh eye solving our constant contemporary global design needs. We focus our efforts on reach an attractive balance between aesthetic and function for the sake of better reading/writing and design experience.

Working on innovative concepts and features, we do "real calligraphy" and handmade lettering based fonts, geometric and mathematic schematics, optical adjustments, contextual alternate programing, nested ligatures, swashes and curls, classic and modern numeral and mathematical arrangements and figures, typographic ornaments, miscellaneous symbols, pictograms and emojis, all powered by Opentype technology.

<https://www.peggofonts.com>

Marcelo Quiroz

Is a Chilean calligrapher, teacher, type designer and graphic designer, who has recently co-work with Peggo Fonts Foundry on "PGF-Elyss" (2022) which is a multiple style font family that contains Roman, Nouveau, Script and now a Sans version. Also contributes to Latinotype projects like "Revista" (2015), "Diploma Script" (2017), and "Emperor" (2020).

"Revista" is a typographic system and a "Tipos Latinos 2016" award winner. It was designed co-working with Paula Nazal Selaive, Marcelo Quiroz and Daniel Hernández. It brings together all the features to undertake any fashion magazine-oriented project. It has connected Script, Stencil, Dingbats, Inline and the didone style all caps set of typefaces.

"Diploma Script" is a modern copperplate script font that born from merging classic calligraphy and contemporary tools.

"Emperor" is a calligraphic trajan alike typeface based on his knowledge gained from instruction by master calligraphers— provides a fresh perspective on classic typefaces, with 3 styles, classic, hand and rough. Second place - Silver in the typography category in the Ladawards 2021

Since years, he also has been teaching classic calligraphy styles at "Ojo por Ojo" shop.

<https://www.instagram.com/tallerdecaligrafia>

Pedro González

Also known as "Peggo" is the founder of Peggo Fonts Foundry (2002). He is a Chilean Type designer, calligrapher and illustrator, who graduated in graphic design in 2005 from the Universidad del Bío-Bío (Chillán, Chile).

Also works many years as a High School and University teaching type design, digital illustration topics and teaching graphic design softwares.

He also was one of the host of the "PodCasType" (Chile, Argentina, Barcelona (Spain) & Germany) a podcast focused on talk with people linked in some way or another with the discipline of the letter.

Doing many workshops about calligraphy, lettering and type design (along Chilean cities and Barcelona). He recently back to do online calligraphy classes and workshops.

<https://www.instagram.com/bypeggo>

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PGF

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