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Creation And Development Of Accent Typeface Forms Of Writing And Their Use In Advertising

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Abstract
The first forms of the accent script were created at the beginning of the 19th century and at that time there was no indication that they would be very popular even in the second half of the 21st century. The reason for their emergence was the first industrial revolution and new requirements for the use of the font. In the 19th century, printers began to print various promotional and promotional prints more intensively and did not have the appropriate font for this type of printing. The article deals with the reasons for the creation of license fonts and the purpose of their use, while examining whether the original function of the font still applies today.

Keywords
Accent typeface writing, 19th century typography, advertising, promotion

Introduction
At the end of the 18th century, the first industrial revolution began, which also affected the creation and use of the font. Industry began to produce a large number of products, unlike in previous periods, when the production of goods was the domain of craft guilds. Promoting the sale of goods was a new task for printers who were in charge of printing various kinds of promotional leaflets, posters or advertisements. However, they needed a new font.
The repertoire of the printing press in the 18th century was small and limited by today's conditions, but it was characterized by a high standard and stylistic unity of the used fonts. Most of the fonts were in the book category, which were supplemented by lettering fonts. From the point of view of typing, these were solely Baroque and Classicist antiquities, and these were sufficient for the printer to produce books, but also other printed materials such as posters, leaflets or newspapers. However, these fonts were not sufficient for the printer to produce advertising printed matter. These had to be spectacular and glamorous to attract readers' attention and make them read the ad text. The original font

repertoire failed to fulfil this task, and therefore the whole new font family, which we call the *accents* of the day, is developing.[1] Fonts in this category are for promotional and advertising printing. In the printing industry, the term *"accent printing"* refers to printed materials that have temporary use, which fully corresponds to the function of the advertising communication. At the time of its inception, *accent printing* was considered a random and ephemeral print next to the dominant letterpress. Today it is quite the opposite.[2]

1 Predecessors of accent fonts
The first predecessors of the event accent fonts were headlines and lettering designed for printing and decoration of the title pages of books. It consisted of some ornamental baroque capital letters, which were available to the printers of the 19th century.[3] A typical example is the Baroque scripts by the French typographer Pierre Simon Fournier from the late 18th century. P.S. Fournier published a collection of his own ornamental fonts in his Manual (the so-called sample fonts book) in 1764. These fonts are the result of a special and stylistic application of the principles of cleavage of the serifs and, in some cases, of the shank. Fournier offered two lines of typeface. The first, named *lettresornées*, were serif

capitals, light and slightly shaded, but with a very fat shade that was filled with décor. The drawing of the font was not very different from the contemporary Baroque title fonts. The only thing that distinguished them was the drawing of the feet. They were distinctively ornamentally stylized, something new that we can call typical of the following Rococo scripts. In another variation of these capital letters, Fournier emphasized the "rococo" character of the typeface by emphasizing the dotted décor and the double strokes of vertical lines. He even applied the ornament of the typeface to the capitals of light italics. Most of the strong strokes of the shank of the font are split completely and the isolated outline contours are left unconnected in the head and foot of the letter. The split serifs develop into distinct horizontal lines, and the gap that has arisen between the lines is complemented by an ornament. In his other scriptures, Fournier developed the ornament much more markedly in the typeface. These fonts are referred to as *lettresfleuragées*. Their typical feature is the plant décor, which disrupted the continuous drawing of the capital letters stroke by a shaded oval placed in the centre of the font. The typeface became a pure ornament. The decoration and ornament were used in the drawing of the script exclusively for the alphabet of capitals, never for letters of the lower-case alphabet. Calligraphic scripts were an exception in the Baroque era, where the ornamental principle of use was also in small alphabets. The use of *lettresfleuragées* in typesetting had the sole purpose of creating an attractive title page of the book that adorned the entire publication. A

group of such fonts is called *head lettering* or *title* fonts.
Fournier supplied his *lettresornées* and *fleuragées* to both French and foreign printers, and it was these fonts that lent the Rococo character of the European letterpress since the mid-18th century, as until then mainly older Renaissance Garamond type fonts were used in the title rate. The rococo character of the European letterpress was also created by the so-called *Baroque fleurons*, typographic ornamental elements from which it was possible to assemble rich decorative frames and vignettes. Fleuron was one of the first to produce and supply printers to anyone other than P. S. Fournier. Several books from the Baroque period used his fonts and fleurons in the cover pages. Fournier's success was exceptional because, according to his writings, many copies were made, which were offered by several French and foreign font producers at the end of the 18th century.[4]
In the following period of Classicism there was a departure from the distinctive Baroque and Rococo decorativism. It manifested itself in the form of strict and cool classicist type. The period of Classicism did not like decor and ornament, nevertheless a number of ornamental fonts were created at that time, which were designed to decorate the title pages of books. Classical typeface titles used ornament only on majuscule, and the basic typeface was always preserved as in the case of book.

1   HELLER, S., BALLANCE, G.: *Graphic Design History.* New York : Allworth Press, 2001, p. 298.
2   ERLHOFF, M., MARSHALL, T.: *Design Dictionary.* Basel : Birkhäuser Verlag AG, 2008, p. 11
3   MUZIKA, F.: *Krásné písmo.* 2nd Edition. Prague : Státní vydavatelství krásné literatury, hudby a umění, 1958, p. 378.
4   BLANCHARD, G.: Le "Fournier": caractère du bicentenaire. In *Communication & Langages,* 1989, No. 82, p. 40.

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For example, the contour antiquity had the same serif shape, with no drop on the typeface, the ductus modelling was very contrasting, and the shadow axis was vertical. Typical ornamental antiquity of the highest classicism is characterized by capitals with decorated bold strokes. The delicate capillary lines of the serifs are preserved unchanged. The decoration of bold strokes varies from simple longitudinal, horizontal or diagonal hatching to complex ornamental patterns, albeit moderately classicist.[5]

The best ornamental classicistic antiquities were created in France. Pierre Didot l´Aîné, a French typographer and typist, created several interesting scriptures in his typeface, which he founded in 1809.[6] Among his scripts, one of the most deserving of attention is one that is unique in its own way. By default, Didot l'Aîné formed an ornament as shaded or shaded inside the font. Except for one font, which was created after 1809, and where Didot l'Aîné tried to create an illusion of a three-dimensional shape. This is achieved by a light, consistent typeface, complemented by a double, black and shaded shadow. Until then, no typographer had created a similar typeface; therefore this classicist ornamental antiquarian capital letters from the beginning of the 19th century is so interesting. This font is typical of advertising and promotional printing, and heralded further developments in typography

and the emergence of a new area for the use of fonts - advertising.

2 The emergence of accent typeface scripts

In the first half of the 19th century in England brand new fonts were designed exclusively for printing posters, prospectuses and other advertising printed - so-called special *accent* fonts. This was an important moment in the history of the script, because a new font family was created with a new kind of use. Until then, the printing font was divided into two basic types: 1. the *book* font and 2. the font *head lettering* or *headline*. Now we have added a third font - a font of a *commercial/accent* or *advertising*. The main functions of the accent and book font are different. The typeface accent fonts must attract the reader's attention, attract his eyesight and quickly communicate the information. The main function of the font is the fluency of reading, the font must not disturb the reader by its shape, it must be helpful in its shape to recognize the individual font characters, and ultimately not too tiring to read long texts. The aesthetic evaluation of the writing accent scripts in the 19th century was negative. They were criticised for the excessive use of decor and ornament, which, according to typography experts, resulted in an unattractive and ugly form of typeface, mostly very difficult to read.[7] The whole mistake of the aesthetic evaluation of house fonts is undoubtedly that the same

aesthetic criteria applied to book scripts were also applied to house scripts that were created on the basis of different requirements and whose typeface was destined for a completely different mission. Accidental scripts should attract attention and should not be readable in long "bread" texts like book scripts. If we understand the use fonts as book fonts, they are unambiguously evil and decaying, but the mistake lies in the fact that these are not written fonts at all. A certain parallel can be given to us by the period before the printing press in Europe. Writers in monastic scriptures, when creating calligraphic cartoons, deliberately suppressed the utility of writing in the pursuit of the aesthetic effect of writing on the page surface of the book. They tried to create a peculiar beauty, independent of their own mission. The alphabet was mainly an instrument of visual expression, they wanted to draw the attention of the reader by drawing a letter and to provide him with an aesthetic experience which even today's reader does not find.

The first writing accent scripts from the high Classical period, around 1800, were undoubtedly of a high graphic standard. From the fact that they have gradually degenerated into decay forms in the book production of the next decades, we cannot mechanically conclude that all scriptures from this period are bad. If the creators of 19th-century fonts have undoubtedly lost their sense of the true values of the writing, it does not mean that we can deny them the sense of creating a good script with other uses. As with the evaluation of book fonts for good and bad, we can also evaluate the accent font

as valuable and decay. We must not, in general, consider all 19th-century writing accent scripts to be bad. They certainly provide a lot of inspiration that we can use today in contemporary typography.

2.1 Expressive principles of accidental font

The production of new types of license accent fonts in England was large, resulting in a huge variety of different fonts. The problem is how to correctly classify them into classification groups so that they are clearly arranged. At present it is accepted that we divide the accent fonts into classification groups according to the basic form of the drawing of the font and in such defined groups we examine all formal variants.[8] The basic form of the event fonts occurs either in its pure form or is decorated in different ways within the intentions of the two main graphic expressive principles according to which we can categorize them into: I. *areal* and II. *three-dimensional*.

I.   *Areal accent fonts* can be characterized by several types of designs, because they rarely occur in pure form:
  a. *Full fonts.* The basic form is preserved in the original, fully coloured image. In this group we can include all the accent fonts in the basic form, but there are prevailing variants in which the basic form is accompanied by some ornamental elements,
  b. *Outline or light fonts.* In

these scriptures, as in their Renaissance or Baroque periods, the drawing of the letter remains unfilled in colour, acting only a faint outline. Sometimes this outline of emphasis is yet another contour, and then we characterize these fonts as *two-outline*,
  c. *Bold fonts.* In addition, the fully coloured basic image is indicated by a thin outline,
  d. *Fonts hatched.* Instead of a monochrome black font image, a hatch of horizontal or vertical lines is used, sometimes in the middle or at the end,
  e. *Decorated fonts.* The basic form is treated with a more or less rich, usually negative ornament,
  f.   *Fonts illustrated.* The decorative filler is represented by non-ornamental drawn elements and free graphic themes such as still-lives, figural motifs, etc.,
  g. *Fonts ornamentalized.* The typeface image is structurally distorted, much like the rococo scripts of P.S. Fournier,
  h. *Fonts based.* The term refers to print fonts backed by a background, either hatched, ornamental, or evenly black, sometimes referred to as negative fonts.

II. *Three-dimensional accent fonts* have a non-colour drawing, but only a faint outline. The modelling of the plastic image of the font was achieved by several drawing elements. A double line was used, or a fully coloured

shape was overlaid with a single line, or hatching was used to draw a shadow. The ultimate endeavour of the typographer was to create the illusion of the three-dimensional image of the script. As in the case of accent prints, there are several different types of designs in this group.

  a. *Shaded fonts.* They are among the simplest and most basic form of this font. Initial forms of these fonts can be found in antiquity renaissance and transitional type fonts in which strong strokes were outlined in outline, one weaker and the other reinforced,
  b. *Plastic fonts.* They achieve a stronger three-dimensional impression by attaching heavy black and grey hatched shadows to bright outline fonts, or by attaching outline shadows to dark solid fonts,
  c. *Bold shaded fonts.* It was another form of shaded fonts, where several types of shading were merged, full with shaded.
  d. *Fonts inside shaded.* Again, it was a modification of the shading of the font image. The shadow illusion was supposed to create the impression of hollowness inside the scripture,
  e. *Perspective fonts.* They represented scriptures where the pursuit of the illusion of the "perspective" reached boundary forms. The drawing of the typeface was ejected from the printing surface with the protruding horizontal lines backwards, which was also enhanced

5   BRINGHURST, R.: *The Elements of Typographic Style.* 4th Edition (version 4.3). Vancouver : Hartley & Marks, 2019, p. 127.

6   MEGGS, P. B., PURVIS, A. W.: *Meggs' History of Graphic Design.* 4th Edition. New Jersey : Wiley, 2005, p. 134.

7   HANSARD, T. C.: *Typographia: An Historical Sketch Of The Origin And Progress Of The Art Of Printing.* London : Baldwin, 1825, p. 360.

8   MUZIKA, F.: *Krásné písmo.* 2nd Edition. Prague : Státní vydavatelství krásné literatury, hudby a umění, 1958, p. 300.

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by the significant shading. Some fonts were drawn from preview or soffit.

f. *Imitation fonts.* The basic drawing of the font is composed of various non-graphic materials, such as. pearls, ribbons, paper rolls, stone, sheet metal and the like. In this group we can also include rustic fonts that use the shapes of twigs, liquorice, masonry, etc.

3 Classification of groups of accent fonts

Transparent classification of accent fonts requires us to classify their basics in the form of a font image, even under ornamental processing, into several classification groups. Some of them are no longer used at all, such as Tuscany or Italian, some are very popular such as slab-serif. The main classification groups of the fonts according to the basic form of the font image are:

1. Accent ancient and Italics
2. Slab-serif
3. Italics
4. Tuscan
5. Sans-serif[9]

3.1 Accent ancient and Italics

The first explicitly scriptural accent letters were directly and consistently derived modifications of the Classical antiquity created by Firmin Didot and G. B. Bodoni. Although Didot was a Frenchman and Bodoni an Italian, the first letters of the day were created in England, where the first industrial revolution

began. Robert Thorne was one of the first to create the scripts for the event. It was thanks to him that French and Italian Classicist scripts succeeded in territorial England. Robert Thorne released his only font sample book in 1803, but it didn't yet contain new fonts. His follower, William Thorowgood, in 1820 printed the first demonstrations of a new antiquarian accent antiquity. According to a number of indications, we can assume that the first antiquarian accent antiquity originated between 1803 and 1806, in particular on the basis of a statement by Thomas Curson Hansard, who in 1825 wrote in his book Typographia that this writing was created by Robert Thorne.[10]Scripture has become very popular among publishers of popular magazines and sensational literature who have taken advantage of the attractive features of the new typeface on envelopes and in the typesetting of their books, as well as in the creation of posters, whether for theatres or the state lottery. The first use of the font was for advertising and promotional purposes only. Gradually, the script began to be applied to the typesetting of "serious" literature. It was used to edit cover pages. Despite the fact that the above-mentioned T. C. Hansard did not consider the new font to be of good quality, it has gradually established itself in the portfolio of several printers. Confirmation of this statement was the fact that in 1819 the Parisian printing house

Imprimerie Royale, the largest and best known in France, ordered an antiquarian accent antiquity directly from Robert Thorne.

The first bold antiquities were produced only in large alphabet sets, ie as majuscules. However, as early as 1821, two competing English typefaces, Figginson and Thorwgood, introduced a bold antiquity in both large and small alphabets. Gradually, an *Italics* section was added, which in the spirit of Classicist Italics had nothing to do with the italic drawing of the Renaissance antiquity. In the case of accent letters, Italics is only an inclined version of antiquity with a secondary meaning. It is no longer a separate and distinctive typeface, but merely a complement to the basic shape of the font, with its basic image consistently following the image of the antique, so as to harmonize it in colour. Italics in the event accent letters gradually disappears and is replaced by a number of complementary variants of the basic shape in the form of semi-bold, bold or extra bold versions, which is more suitable for example for the multi-level structure of the advertising poster. On the contrary principle, in terms of proportions, another variant of the classic classical bold - the *narrow classic classical bold* - is based. This variant was first published in 1832 by Vincent Figgins and ten years later, in an improved version, it was printed by William Thorowgood.[11]

Figure 1.: An example of bold antiquity and italics in the Vincent Figgins sample book from 1834.

Bold antiquity and italics became very useful letters for printing posters and other promotional prints very quickly. Over time, small font sizes have found application in areas for which they were not originally invented. They have become part of the normal book script as marking cuts. Several authors, such as František Muzika considered this not a very happy solution. The success of the new antiquarian antiquity and Italics in the 19th century prompted the production of a large number of different fonts, while forcing manufacturers to be original. Therefore, *ornamental antique antiquities and Italics* began to appear. The *ornamental antique antiquity* was represented rather modestly. Much more popular was the form of *ornamental three-dimensional antiquarian antiquity and Italics*. The font was decorated with all the above-mentioned graphic principles - plastic shading, hatching or perspective abbreviations. In the first half of

the 19th century, the popularity of antique accent antiquity and Italics was great. Since the second half of the 19th century, neo-Renaissance tendencies began to appear in English and French typography, which was also reflected in the accent letters. Gradually, the form of Classicist drawing of the font was abandoned and new forms inspired by Renaissance scripts were created. Mixing different forms of typeface was not a happy solution, because unattractive and poor-quality fonts were created.

Figure 2.: George Bruce & Co. Samples of Ornamental Bold Antiquity Three-Dimensional from New York, 1848.

3.2 Egyptian

The second type of accent writing, which originated in the 19th century, was Egyptian. Unlike the antiquarian antiquity and Italics, it was indeed a new and previously non-existent font. The origin of the English name of this group - Egyptian, is interesting. Several older authors interpret it differently, but the closest to the truth was A. F. Johnson, who claimed that it was an attempt to commercially exploit the current sensation that in the 19th century everything that came from ancient Egypt was fascinating. The general interest in Egyptian history, fuelled by Napoleon's expedition to Egypt, increased even more by popularizing the results of the archaeologists who accompanied Napoleon on his voyage. The name Egyptian was known not only in England, but also in France in the period of *egyptienne* and in our country as Egyptian. It should be noted that the term is inaccurate and misleading, as the scripture has nothing to do with Egypt. Rather, it is a rarity that has been used over time. In modern English terminology, today the name *square-serif* is introduced, which is a much more precise term.[12] In Czechoslovak typography Jan Soplera used the term - *linear serif font.*

9   MUZIKA, F.: *Krásné písmo.* 2nd Edition. Prague : Státní vydavatelství krásné literatury, hudby a umění, 1958, p. 302.

10   HANSARD, T. C.: *Typographia: An Historical Sketch Of The Origin And Progress Of The Art Of Printing.* London : Baldwin, 1825, p. 619.

11   GRAY, N.: *Nineteenth Century Ornamented Types and Title Pages.* London : Faber & Faber, 1938, p. 451.

12   HANSARD, T. C.: *Typographia: An Historical Sketch Of The Origin And Progress Of The Art Of Printing.* London : Baldwin, 1825, p. 618.

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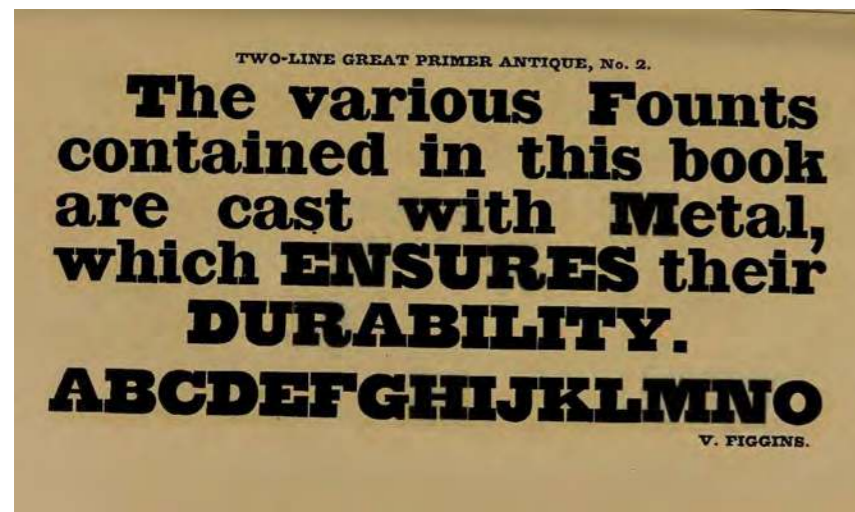
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Figure 3.: An example of the Egyptian in the Vincent Figgins sample book from 1834.

Egyptian differs from the bold accent antique antiquity in the very principle of drawing a typeface. The thickening of the strokes of the classical antiquity stem was supplemented by the same, or approximately the same, amplification of the weak strokes and serifs. Especially the high rectangles of the square feet are typical of Egyptians. The first version of the Egyptian was created sometime before 1806 and its author was probably Robert Thorne. However, this is not unambiguous, because some authors, such as Nicolette Gray, attributes the lead to Vincent Figgins.[13] Around 1817 the font was already commonly used in event accent printing, e.g. on posters of the state English lottery. Egyptian had several basic forms.

The first of them, Egyptian was not very bold, with capitals of about

square proportions. An important feature of this basic form is the sharp-set prismatic serif, without the haunches on the typeface, which were used in lower and upper alphabets. This basic form of Egyptian was perpendicular to the typeface. Around 1825, a *tilted Egyptian* was created. It was not Italics because the only difference from the basic form was just the inclination of the font characters, nothing more. Other variants of the basic form of Egyptian can be divided according to usual aspects, especially according to the degree of fatness of their drawing and according to the proportions of the typeface. Accordingly, it can distinguish between Egyptian bold and weak, broad and narrow, but also bold wide or weak, as well as weak wide or narrow. There are two main variants according to the form of footings. The first of them is the original Egyptian foot with no feet on the typeface. Another variant contains feet with rounded start of the feet. In England, this form is referred to as *Clarendon* or *Ionic*, while in continental Europe the name used was *English Egyptian*.

Like the antiquarian antiquity, the bold Egyptian in small size grades has eventually gotten into the books as a script for cover letters and chapter titles, especially in popularizing literature. An interesting fate befell the small Egyptian, which became the initial typeface for the *newspaper Egyptian*. The main reason was the good technical application of the font for the need of a contemporary rotary offset. The uniformity of the typeface of the Egyptian lower case was suitable for typewriter designers. Therefore, Egyptian has become the font for typewriters. Egyptian design with its drawing provided a large space for the application of ornament. Numerous versions of typeface were created in flat and three-dimensional ornamental applications. In conclusion, we can add that the Egyptian is indeed an original 19th-century accent writing, which is often used today.

3.3 Italics

This accent typeface was written at the beginning of the 19th century and is most similar to Egyptian. At present, it is not used at all in typography and there are few digital replicas of this font. The name of the Italics is similarly misleading as the name of the Egyptian. It has nothing to do with Italy, it is simply a common name. In English terminology it is called *Italian* and in French *italienne*. The characteristic form of Italics was achieved by consistently completing the principles of Egyptian drawing. The height of the serif area has increased, which has made an insignificant accessory the main and most distinctive element of the character. In the course of time, there was nothing else left for the actual typeface construction, but to

merge two parallel and uniformly wide strips of the upper and lower serifs. However, this did not benefit the legibility of the script. However, this was intentionally overlooked by the first creators to produce a particularly striking and decorative font. We call this type *broad Italics*. Already at the time creation of writing, it was written by several typography experts, such as T. C. Hansard, describing it as an extremely ugly and terrible font.[14] We have to add that rightly. Rather than *broad Italics* it was *narrow Italics* in the press. Scripture cannot be denied an interesting appearance and drawing of the script, which was reflected in the fact that even in the 20th century large fonts were used for printing advertising posters. As with Egyptian, Italics had different ornamental variants. However, they were characterized by low quality drawings of the image of the script and were rightly assessed as bankrupt forms of the accented script. In summary, Italics was the dead end of the Egyptian drawing of the accent script, and their emergence was merely a futile effort to create a striking typeface.

Figure 4.: An example of the Italics in the George Bruce & Co. sample book from 1848.

3.4 Tuscan

The story of this font is exactly the same as that of Italics. The name of the group is misleading, it has nothing to do with Tuscany in Italy, and the reason for its formation was, as we would say today, a marketing effort to attract new customers. Today, you will not meet Tuscan in the offer of any digital font producer; it is just no longer in use. The first introduction of the script took place in 1815 and its author was mentioned several times, Vincent Figgins.[15] The drawing of Tuscan uses the old principle of splitting the serifs and the shank of the font, which is the main principle of ornamentality in the font drawing. Fission is the main characteristic of Tuscany, on the basis of which we recognize Tuscan antiquity, Egyptian, Italics and others. Tuscany remained in European and American letterpress until the last quarter of the 19th century. Then suddenly its popularity dropped. This type of writing received the greatest disdain for experts who were guided mainly by the aesthetic criteria of 19th century book production. On the other hand, mainly Tuscany lent a period character and grace to printed materials from the mid-19th century. Tuscany, as a formal expression of its relatively short time, quickly degenerated and disappeared with its time.

Figure 5.: A sample of the Tuscan in Vincent Figgins's sample book from 1834.

3.5 Grotesque

The last type of new writing accent script, which was created in the 19th century, was a *grotesque*. Today, this type of font is very popular among graphic designers and is often used in advertising and promotion. The emergence of its basic form of typeface was the work of 19th century typographers, which determined its main character and purpose of use. The attention of the early creator of the fonts in relation to the basic form of the font image focused on the creation of various graphic variants of the serifs. From the serifs of the classic-style bold antiquity, through the square-footed Egyptian serifs and the high rectangles of the Italics serif to the split Tuscan serifs, all possibilities in this respect were essentially exhausted. In the end, there was only one option - to drop the serifs completely. This made it possible to create a completely new type of housing script in the 19th century.[16] The first sans serif font, only with capitals, appeared in the sample box of William Caslon's lecture room in 1816. This novelty had no immediate success, as it was not until 1832 that such a font appeared again in the letterboxes. The first of them was published in 1832 by William Thorowgood, a follower of Robert Thorne, and the script was called *Grotesque*. The second version of the script was published two years later in 1834 by Vincent Figgins. He called the script *Sans-serif*. In 1833, Blake & Stephenson published a similar font in Sheffield under the

13 GRAY, N.: *Nineteenth Century Ornamented Types and Title Pages*. London : Faber & Faber, 1938, p. 455.

14 HANSARD, T. C.: *Typographia: An Historical Sketch Of The Origin And Progress Of The Art Of Printing*. London : Baldwin, 1825, p. 601.

15 GRAY, N.: *Nineteenth Century Ornamented Types and Title Pages*. London : Faber & Faber, 1938, p. 452.

16 MEGGS, P. B., PURVIS, A. W.: *Meggs' History of Graphic Design*. 4th Edition. New Jersey : Wiley, 2005, p. 159.

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name *Sans-surryphs*. William Caslon IV's oil mill called it *Doric*. In the United States, the font was given the unusual name of *Gothic*, probably because it resembled dark Gothic scripts. In the 19th century, the name *Grotesque*, which is still used to name this type of font, was most widely used.

Figure 6.: Sample of grotesque in Vincent Figgins's sample book from 1834.

The oldest sans serif was in fact Egyptian, with the serifs removed, with which they had a common principle of uniform font thickness and dark colouring. The first sans serif was solely composed of capitals, as shown by Vicente Figgins's sample book from 1834. Later, W. Thorowgood added a grotesque in the form of a small alphabet. Over time, the sanserif font has acquired various alternatives in the width and thickness of the drawing of the font image. The first samplers introduced the sans serif in the form it now calls a semi-bold sans serif. Typical characters of the 19th century grotesque were uniform proportions of capitals, except for the letters *I, M, W*, the character *J* ending in the basement and not underneath. The letter *g* had a single-abbreviated form, although in the oldest samplers from Thorowgood the drawing *g* was a double-abundant. Removing the serifs from the Egyptian drawing and leaving the original thickness of the font duct was not a good solution, because

there were font shapes that could be confused. E.g. cap *I* and minus *l* look exactly the same without the serifs. Even the middle font height is the same as the upper case, so there is no distinguishing feature. Another problematic shape is minus *b* and *d*. The only difference in the shape of the letters is that they are mirrored, no more. So to know which of the letters is *b* and which is *d*, you need to know where it is on the right and where it is on the left. A little complicated, especially for children who are learning to read. The shapes of *p* and *q* look similar. The semi-bold sanserif was offered along with the slanted versions of the sanserif. As we mentioned with Egyptians, a slanted sans serif is not Italics, because his drawing is just an inclined version of the basic typeface, while the original Italics is a separate and distinctive version of the font with its own, unique shapes of the typeface. In the case of sans serif, only the minus shape *a* has a different shape than the basic section. The basic section is *a* double-belted and the inclined version is single-belly. Gradually, several variants of grotesque fonts were added - *thin, bold, narrow bold, round* and others. The new variants of grotesque were mostly modifications of the Egyptian, cleaned from serifs. As in previous groups of accents, the grotesque had various ornamental forms. Not so many as in previous groups, but we know the *ornamental grotesque areal* and *three-dimensional*. Most popular was grotesque perspective. At the end of the 19th century, the grotesque also suffered from subversive interventions and deformations of the basic form, a typical example being the *Art Nouveau grotesque*.

Conclusion

The accent fonts were created at the beginning of the 19th century as a brand new group of print fonts. Their use was different from that of book fonts because the main function of the accent fonts was to attract the reader's attention, and they were used to print temporary promotional and advertising prints. In an effort to show the typeface as possible, the creators and printers explored the possibilities of expressing the font image. They edited, distorted, and changed the shape of the script image, as no one had ever done before. Some of their "creative" creations were unsuccessful, such as *wide Tuscan*, and were rightly criticized by contemporary scripture experts. Some fonts, such as sans serif, were viable fonts that we use to this day. Event fonts have found application in several areas of promotion, not only in printing, but also as fonts of city information systems, various signs or traffic signs. The accent scriptures are the scriptures of the First Industrial Revolution, and they owe to it their origins and the meaning of their existence.

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