



The Evolution Of Typography: Tracing Historical Influences On Modern Typeface Classification

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Abstract:

Typography may be defined as the art of organizing typefaces for a particular project and their layout in order to generate a more effective communication. This is one of the definitions of typography. In order for the user to select the suitable typeface, they should have a solid understanding of the visual or geometric characteristics of typography, as well as the rules of typography and the historical history of typography. A straightforward and high-quality classification of typefaces is another feature that is of great assistance to each and every customer. Typefaces can be categorized in a wide variety of ways, depending on whether they are based on historical or visual criteria, or on the combination of both parameters. Within the past three decades, the advent of computers and digital technology has made it possible to experience fresh new levels of creative freedom. The end consequence is that there are thousands of fonts and dozens of apps that may be used to create typefaces digitally at your disposal. In this study, a creative and simplified classification is proposed. This classification ought to match to the modern growth of typography, the manufacture of a huge number of new typefaces, and the requirements of consumers in the present day.

Keywords: Character, Font, Graphic Design, Historical Development of Typography, Typeface, Typeface Classification, Typography.

Introduction:

A phrase that can be defined as follows is typography, which originates from the Greek words typos, which means stamp, and graphein, which means write. Typography can be defined as the art of employing typographic characters, the skills of producing, arranging, and functioning using types, or the science of types. Typography has its own set of laws, which might be broken when utilizing current design. These standards include aesthetic, functional, and technical

guidelines. Furthermore, typography is a one-of-a-kind combination of art and technique, and a skilled typographer or designer is able to make use of typefaces in order to produce technical works of art that are of exceptional quality. Typography encompasses not only the selection of an acceptable typeface for a particular project but also the arrangement of that typeface in order to create more efficient communication. (1)

In the field of typography, the art of endowing human words with a long-

lasting visual form and, thus, with an autonomous existence is attained. Typography will continue to be a source of genuine delight, genuine knowledge, and genuine surprise for as long as the roots continue to exist. There is always the principle of legibility, which is one of the principles of durable typography. Another principle is something that goes beyond legibility, which is some interest, whether earned or undeserved, that gives the page its life energy. It is characterized by a variety of characteristics and is referred to by a number of names, such as tranquility, vivacity, laughter, grace, and joy. [2] The following is a list of the keywords that are used in typography: type, type geometry, word, typeface, font, font style, typeface family, typographic measurement system, typeface size, baseline, kerning, word spacing, leading, alignment, hyphenation, and emphasis. [I, III] The primary component of a typeface is the alphabet. By organizing words, lines are created, and by arranging lines, columns are created, which together constitute a portion of a block. The components that make up a typeface are all of the same shape and uniformity. The following are the components that make up a typeface: uppercase types, lowercase types, extenders, punctuation types, special and expert types, and numbers that represent mathematical operations. All of the different types that make up a specific typeface share a common characteristic. In reality, those are the components that come together to produce a type; however, this does not always imply that each and every type contains all of those components. The initial line, the curve, the final curve, the ascender, the descender, the clip, the strikethrough, and the serif are the

geometrical features of typefaces that are the most common and the most essential [4, 5]. In this day and age of digital technology, the term "font" is nearly universally used as a synonym for "typeface," and it is even used to refer to a family of typefaces. This particular style of a typeface is referred to as the font style. Many various styles, including bold, italic, black, heavy, thin, ultra-thin, and condensed, can be found within a single typeface. There can be as many as twenty different styles. The family of a typeface comprises all of its many styles.

This paper will conduct an analysis of the most well-known classifications of typefaces and utilize those classifications, in conjunction with the historical development of typography, to propose a fresh new classification that must be in compliance with contemporary typography and the requirements of users in the present day.

Typographic Measurement System:

It was common practice to place a significant amount of importance on typographic measurement systems throughout the time of hot lead typesetting. Even though it has been used less and less since the introduction of offset printing, it still has a significant historical importance, and it is recognized as a genuine system in Europe (DIN 16507-2). It is precisely that system that has represented in its core over the course of the past thirty years, precisely during the era of desktop publishing; therefore, it is essential to describe the fundamental characteristics of this system. Since the time of the Gutenberg press, there has been a growing demand for the implementation of a unified system that may be used to determine

typographic details and organize resources. Joseph Moxon, who was based in England at the time, made the first significant attempt at standardization in the year 1683. Pierre Simon Fournier, on the other hand, was the first person to accomplish practical results, thanks to his introduction of a typographic measurement system. The fundamental size of this system is a typographic point, which is referred to as a point typographique in French. In the year 1775, a Frenchman named Francois-Ambroise Didot, along with his son Firmin, presented their typographic method, which is still widely used today. Duodecimal is the system that is used, and a cicero is composed of twelve typographic points.

Hermann Berthold, a German typefounder, was the one who made the transition from the Didot system to the metric system in the year 1875. As a result of his determination of the accurate typo meter, which has a length of 30 centimeters and is divided into 133 nonpareils with 6 typographical points, it can be deduced that the type meter has 798 typographical points, which is equivalent to 66 and a half Cicero. In the English point system, which is used in Anglo-American countries, one point is equal to 0.352 millimeters, which is equivalent to 0.013832 inches, and the English Cicero (Pica) is equal to 4,212 millimeters for 0.1666 inches. A length of 35 centimeters is divided into 166 nonpareils and 996 points for the purpose of typographic measurement ever since the year 1866. In the past, many types of sizes were referred to by their own names, but these designations are no longer applied. It was precisely these designations that were used to label the

type sizes on the drawers of the typesetting table. For reasons of historical significance, we will include their names: 3 points for Brilliant, 4 points for Diamond, 5 points for Pearl, 6 points for Nonpareil, 7 points for Minion, 8 points for Petit, 9 points for Bourgeois, 10 points for Garmond, 12 points for Cicero, 14 points for Mittel, 16 points for Tertia, and 20 points for Paragon. Type sizes are not determined by the height of uppercase types, such as "H" or "A" in a specific typeface, nor are they determined by the distance from the top of the typeface ascender (i.e. the highest point of letter "b") to the bottom of the typeface descender (for example, the lowest point of letter "p"), and the type width, which varies from one type to another, is the least important factor in determining type sizes [6]. When designing a typeface, the first thing to consider is the amount of space that is available for each type. When using hot metal typesetting, the space had to be established by the surface of a letter cone. However, when using typesetting programs, the surface of the letter cone is the surface on which we can make a type. The real size of the type is represented by the height of the surface, which is stated in typographic points. Type sizes differ significantly from one typeface to the next exactly because of the "imaginary" type size versus typeface user. This is the reason why type sizes are so different. It follows that the typeface Times, which is made of 10 points, will take up a significantly smaller amount of space than the Bookman typeface, which is manufactured in the same size. These variations in the difference in space utilization are the result of the choices to employ the complete type surface for the formation of a type or to leave marginal

space empty. Both of these options are responsible for the possibilities.

When it comes to creating a harmonious and aesthetically pleasing layout that is appealing to the human eye, baseline is one of the most crucial categories. An imaginary line that is set in place and on which all of the different varieties of a specific typeface are organized in a line of text is called a vertical line. Letters such as L, a, b, m, h, H, and N are positioned on it, while lines of letters that descend from it, such as g, j, and p, are positioned below it. Nevertheless, the bottoms of the letters s, o, and a few others have a little bend that causes them to slightly go beneath the baseline, which helps to harmonize and unify the enjoyment of reading. One of the most significant functions of the baseline is to ensure that the various typefaces and types do not appear erratic, but rather to give the impression of being connected and harmonious. The presence of kerning is a significant characteristic that has a significant impact on the legibility of a text. It is simple to recognize the absence of kerning in a text that was typed on a typewriter or in typefaces that imitate the style of the typewriter. Each letter is given the same amount of space in this style (for instance, the letter "i" receives the same amount of space as the letter "m"), which ensures that the spacing between different types is consistent. It is recommended that the letters in such a text be brought closer together. This is particularly noticeable in the following pairs of characters: "Va," "AV," "Ti," "Ta," and "Ts," as well as with "V. " [4 to 5] In today's world, professional digital typefaces are typically packaged with kerned pairs; nonetheless, graphic software and page layout applications

continue to include alternatives for manual kerning operations.

It might be challenging to determine the spacing that should be used between words. The length of the words is the primary factor that determines this; in other words, the spacing between words in a language needs to be smaller the longer the words are in that language. When it comes to the spacing between words, however, there are two primary guidelines to follow: the gap between words should be wider than the distance between individual types, but it should be smaller than the space between lines of the text. On the other hand, the spacing should be equivalent to the type that is used the most frequently in the text. The second criterion is dependent on the language, which implies that, statistically speaking, the spacing between words in a Croatian text should be the width of a lowercase "a," and in German, it should be the width of a lowercase "n." On the other hand, in the Anglo-Saxon world, the spacing is typically the width of an uppercase "I." The use of the width of a letter "n" has, on the other hand, evolved into a norm that is not written down. In any case, the distance that exists between words need to be uniform or at the very least as consistent as is feasible over the entirety of the text. This is something that can be accomplished in texts that are aligned to the left, texts that are oriented to the right, or texts that are aligned in the center. On the other hand, it is obvious that the spacing varies from line to line in a text that is aligned to both the left and the right. Leading is not the white space that exists between two lines of text; rather, it is the distance that exists between the baselines of two lines that are adjacent to one another in a text.

Furthermore, leading is of utmost significance for the legibility of the text. The text will appear dense if the spacing is too tiny, and if it is too large, the text will appear overly spread against the white of a page. Both of these situations are undesirable. Regardless of the circumstances, the material will be challenging to read. In most cases, the size of the leading is measured in typographic points or in the percentage of the font size. In order to accomplish the standard leading, it is typical to utilize 120% of the font size. This implies that if the font size is 10 points, the leading would be 12 points. Defining the left and right borders is the first step in the text editing process. In this context, alignment is used. [5] A text is typically planned to be stretched to a "full format" with aligned columns on both the left and right sides of the page when it is being prepared. The following are three additional popular means of aligning: "left justified" means that the text is aligned on its left side, while the right side is ragged. "right justified" means that the left side is ragged while the right side is aligned. "centre" means that both the left and right sides are ragged, and the lines are centered. The latter three approaches are often organized with the same amount of space between each word across the entirety of the text. When utilizing the justified full format, it is important to ensure that an activated hyphenation program is included. There is only one rationale for the hyphenation, and that is to achieve a similar spacing between words over a whole page.

Both direct and indirect emphasis are possible. [4]: Direct emphasis is not achieved through features, but rather directly – by utilizing types: we employ

clear contrast of their shape (font style or font size). This is accomplished by using types. Because each emphasis is out of the ordinary, it is necessary to assume that there is something that is typical. Differentiating in any way causes disruption, hence it is important to avoid putting unnecessary attention on areas of division and differentiation. Disruptions may give the impression of being vibrant, yet they are also disorganized. When everything is emphasized, there is no emphasis placed on anything! It is possible to split direct emphasis into the following categories: shadow contrast (using bold), light contrast (raising the kerning), direction contrast (using italics), utilizing initials (the first letter is larger and typically decorative), and using uppercase. The use of setting or color to emphasize something is an example of indirect emphasis. In most cases, the indentation of specific sections of a text is the method that is utilized to implicitly stress certain points. As a result of the narrow line format, eye coordination is disrupted, and the reader is forced to momentarily adjust to shorter lines, which in turn intensifies his attention. This is precisely what the objective of emphasis is.

Extraction of the opening lines of paragraphs, which serves as a way for splitting and accentuating each paragraph, will provide an impact that is comparable to but opposite to the one described above. The term "hanging indent" refers to this particular form of emphasis, which is most frequently utilized for page breaks in dictionaries, address books, and business phone books. One of the methods of emphasis is the use of a frame, which denotes that the contents of a frame are of greater

significance than the contents of the frame itself. It is possible that a white border that surrounds the page can also be considered a frame, as can the leading that surrounds each line with white space between them. There is no guarantee that the gap in the text serves a constraining purpose; rather, it may serve as a useful formatting tool that will restore equilibrium to the text and enhance its presentation to a greater or lesser degree.

Historical Development of Typography:

It is necessary to examine the historical history of typography in order to conduct an analysis of typography, typographic formatting, and the classification of typefaces. The first attempt at recording (painting) that we can see in caves cannot be considered writing since there is no dependable coding and decoding mechanism, which is a necessity for letterforms. Cave paintings are some examples of cave paintings.[6] In modern times, these original drawings are referred to as pictograms. Not content to merely create paintings and sketches that were unrelated to one another, our ancestors went on to construct a wider repertoire of signs in addition to the system of coding and decoding. An agreement was one of the solutions that was essential to the subsequent development of the letter, which was therefore dependent on it. The agreed-upon principle is the foundation upon which all subsequent systems are built, and it is from this foundation that the study of letters ought to begin.

The following timeline provides a chronological overview of the historical evolution of typography, highlighting the most significant events that took place

during this time period and contributed to the development of type.

- A discovery made in 1928 on the Mediterranean coast of Syria revealed the earliest examples of alphabet letters ever unearthed. These characters date back to 1400 BC.
- The Greeks modified the Phoenician script to suit their requirements around the year 800 B.C. They first became aware of the significance of kerning as an essential component for the comprehension of the written message as a whole.
- During the seventh century B.C., following the establishment of the Roman state, the Chalcidice alphabet, which was derived from the western Greek alphabet, was used as the basis for the development of the traditional Latin alphabet.
- The Brooch Palestrina, also known as the Fibula aurea Praenestina, was discovered to be the oldest inscription in Old Latin. It was discovered in the sixth century B.C.
- Second century B.C. - During the reign of the Romans in the Mediterranean region, Latin writing was disseminated throughout the entire region, hence stifling the use of other, regional scripts by the people who lived there.
- During the period between the second and seventh centuries after the common era, the Roman Empire utilized a number of Latin scripts, including rustic capitals, square capitals, colossal capitals,

and Roman Italics.

- At the time of the late Roman Empire (during the reign of Diocletian), a letter that was full of curves and pronounced arches was developed by the mutual impact of the Roman capital and italic letters, as well as the general cultural aspirations. This letter was known as the uncials.
- During the collapse of the Western Roman Empire in the fifth century, Europe lost its firm center, which was responsible for orchestrating the growth of letters. This state was responsible for the development of a great number of national letters, as well as traits that were more or less particular.
- In the sixth century, a semi-uncial script was developed by blending younger italic letters and uncials, and by allowing their reciprocal influence to have an effect on one another. It emphasized ascenders and descenders, or the strokes moving above and below the baseline of the majority of other letters.
- After the formation of the Frankish Kingdom and the rule of Charlemagne, there was a desire to re-establish a consistent system of writing. This desire occurred in the seventh century. In order to successfully replace the numerous and difficult to read national letters that had spread over Europe, it was necessary to locate a script that was both straightforward and easy to understand. As a consequence of this, Charlemagne appointed some Caroline or Carolingian minuscule

as his successor. In addition to reorganizing the layout of the script so that it was straightforward, visually appealing, and intelligible, a great number of additional elemental components were included, which, in turn, made reading the script more efficient. As a result of the establishment of the usage of lowercase letters, the name "miniscule" was given.

Typeface Classification:

The process of categorizing and classifying typefaces is essential in order to navigate through a vast array of current typefaces and to make it simple to employ a particular typeface for a given purpose. In the history of the classification of typefaces, there have always been two fundamental concepts that have been considered: the first concept was to categorize typefaces in accordance with historical criteria, in chronological order, and the second concept was to separate typefaces according to their visual and geometrical features. As a result of the fact that each age gave characteristic shapes and that there is a significant number of terminology that are already widespread in art history, the historical criterion is supported by a number of factors. The challenge lies in the fact that, for instance, typographic typefaces that originated during the Baroque period (late XVI to mid XVIII century), such as Baskerville, have little in common with what is typically thought to be the baroque style (too kitschy). In the same way that it is done in other fields of study, such as botany, zoology, or geology, the process of systematizing the vast collection of fonts does not occur naturally, nor does it have

its own logic. Using typography, this is something that can only be accomplished through consensus. Because of this, the classification of typefaces will always be a matter of compromise, and the vocabulary that pertains to typefaces will also always have the quality of being imprecise [4].

Gerrit Noordzij categorizes typefaces according to the manner in which they were initially written with a pen. He distinguished between broken and continuous writing strokes, as well as ascending and descending strikes respectively. Both of these structures can be broken down into two distinct subcategories, which are translation and expansion, depending on the strike contrast. From a certain point of view, contrast can be understood as a scale in which pure translation and expansion are considered to be theoretical extremes. During the process of developing computer algorithms for the development of typefaces, there was a need to properly characterize each individual part of a stroke. This kind of description can be communicated through the size and orientation of counterpoints. The manner in which those values have been established, in turn, is what defines the character of contrast. The first and most fundamental form is represented by the trace ink. Writing using a single stroke is called script. Writing through the use of building forms is what drawing is. When viewed from a typographic perspective, the process of creating typographic typefaces is a distinct subfield of writing that is fundamentally distinct from drawing. [7]: This split is a representation of the fundamental process of making types, which together constitute a single typeface. It is not particularly beneficial

from the perspective of the user, despite the fact that it is vital for designers and typographers. The user is concerned with how to locate and select the appropriate typeface for a particular project in the simplest feasible manner.

During the 1950s, a French typographer named Maximilien Vox was responsible for a classification of typefaces that was extremely popular. He classified the typefaces into nine fundamental categories, the majority of which were determined by visual criteria. Despite the fact that his classification was officially acknowledged by the international typographic organization in 1962 (ATypI, which is derived from the French Association Typographique Internationale [8]), it was never embraced by users. Typefaces are classified according to the Vox-ATypI [9] taxonomy, which divides them into three primary groups or fourteen sub-categories. Vox's classification was reinforced by the ATypI organization on the other hand. Group 1 Classics (Humanist, Galalde, and Transitional), Group 2 Moderns (Didone, Mechanistic, and Lineal, which are further subdivided into Grotesque, Neo-grotesque, Geometric, and Humanist), and Group 3 Calligraphics (Glyphic, Script, Graphic, Blackletter, and Gaelic) are the three groups of calligraphics.

Humanist, which includes Centaur and Cloister, Galarde, which includes Bembo and Garamond, and Transitional, which includes types such as Baskerville and Times Roman, are all members of the Classical Group of typefaces. According to this classification, modern typefaces are separated into two categories: Didone, which includes Bodoni and Walbaum as sub-categories, and Mechanistic, which

includes Clarendon, Egyptienne, and Rockwell as sub-categories. Grotesque, which is further subdivided into Headline, Monotype, and other types, and Neogrotesque, which includes the well-known subcategories Helvetica and Univers, are the two categories that are used to classify Lineal typefaces. Eurostile and Futura are belonging to the Geometric Group, while Gill Sans and Optima are belonging to the Lineal Humanist Group. Examples of calligraphic typefaces that belong to the Glyphic group are Trajan, Copperplate Gothic, and Albertus. Examples of script typefaces include Shelley, Mistral, and Francesca. Banco and Klang are the typefaces that are used to represent Graphic Group, while Fraktur and Old English are used to represent Blackletter. The Duibhlinn typeface is used to represent the Gaelic Group, which was established in 2010.

An additional classification, which incorporates both historical criteria and technological characteristics, was developed by Franjo Mesaroš's work. [4]: His classification of typefaces includes the following categories: basic shapes (Renaissance, Transitive, and Classicistic antiqua), individual shapes (Art antiqua, Semigrotesque, and Newspaper antiqua), technical shapes (Grotesque, Egyptienne, and Italienne), special shapes, scripts (Bold stroke, Alternating stroke, Uniform stroke, and Quill stroke), and profile shapes (Contour typefaces, Shaded typefaces, Hatching typefaces, and Decorative typefaces).

The following is a list of the visual characteristics of the Renaissance antiqua: a steady transition and modest contrast between basic and linking strokes (ratio from 1:2 to 1:4), an oblique starting line of lowercase typefaces, and

oblique curves (25 degrees with a 45-degree rise). Basic strokes and connecting strokes progressively give rise to final lines (serifs) that have a light and gentle shape. The following are some of the most well-known examples of Renaissance antiqua: Garamond, Garaldus, Imprint, Sabon Antiqua, Trump-mediaeval, Bembo, Plantin, Trajanus, and Lutetia. The Transitional antiqua is characterized by the following visual characteristics: ascender lines and curves that are slightly slanted (10-30° ascent), and a significantly higher contrast between basic strokes and linking strokes (ratio ranging from 1:4 to 1:7). Additionally, the serifs have a squared-off appearance. Among the most well-known examples of transitional antiquity are the following: Baskerville, Imprimatur, Cochin, Aster, Paganini, Caslon, Times New Roman, and Perpetua. The following are some of the visual characteristics of classical antiqua: lowercase ascenders are horizontal, and curves are vertical with this style. In terms of thickness, there is a significant difference between the basic strokes and the connecting strokes. The transition from basic strokes to linking strokes, also known as finishing strokes (serifs), is abrupt and abrupt. Didot, Bodoni, Mondial, Walbaum Antiqua, and Onyx are the most well-known artists who are considered to be exponents of the Classical antiqua style. An artistic antiqua is created using a freestyle calligraphy technique. Because it is mostly based on handwriting, the term "written antiqua" is used to refer to it in literary works. Palatino, Klang, Post-antiqua, Diotima, Quirinus, Codex, Dominante, Jacno, and Melior include some of the most well-known artists who are considered to be representations of artistic antiquity.

An example of a transitional shape between antiqua and grotesque is the semigrotesque, which is characterized by the replacement of serifs with slightly thicker ends of basic and connecting strokes. The difference in the thickness of the strokes can be not very noticeable or it can be rather noticeable. These three typefaces—Optima, Americana, and CopperPlate Gothic—are considered to be the most significant members of this group. Newspaper antiqua is a collection of typefaces that were produced with the intention of producing a typeface that is extremely readable and is primarily designed for use in publications such as newspapers and magazines. Following the combination of Antiqua and Egyptienne, a hybrid form was produced. The thickness of the basic strokes and connecting strokes is not significantly different from one another, and the serifs are accentuated to a great extent. Excelsior, Volta, Century Schoolbook, Clarendon, and Egizio are the most well-known newspapers that are considered to be in the category of antiqua newspapers. In addition to being a sans-serif typeface, the Grotesque family of typefaces is characterized by having basic and linking strokes of visually equal thickness. The following fonts are among the most well-known examples of this group: Futura, Gill Sans, Univers, Helvetica, Microgramme, Permanent, Unica, Hallp, Signum, Neuzeit-grotesque, and Folio. A visually similar thickness of basic strokes, linking strokes, and serifs is present in all of the typefaces that belong to the Egyptienne group. Rockwell, Memphis, Beton, Calvert, Welt-antiqua, and American Typewriter are the most well-known names that are associated with this organization. For the most part, the

thickness of the basic strokes, connecting strokes, and prominent serifs in the Italian typeface family is visually consistent. Playbill, Magnet, and Pro Arte are the well-known artists who are considered to be representatives of this organisation. Traditional scripts that existed prior to the development of printing are the foundation for typographic typefaces. These scripts include the lapidary, square, and rustic capitals, as well as uncials and semi-uncials, which are referred to as Special forms. The following individuals are considered to be the most well-known representatives of the group: Peignot, Albertus, Matura, Mosaik, Cooper Black, Augustea, Solemnis, and Neuland.

All typefaces that make an attempt to replicate handwriting are included in the category of script typeface. Among the typefaces that are considered to be emblematic of the Bold stroke style are Diane, Juliet, Virtuosa, Primadona, and Lithographia. These typefaces all appear to have been penned with a very thinly pointed quill. Typefaces that belong to the Alternate stroke group are designed to look like they were written with a thick quill. For example, Legende, Coronet, Muriel, Ondine, Fluidum, and Raffia are all members of this category. In the group known as Uniform stroke, all of the typefaces are designed to seem like a round quill. These include Signal, Gong, and Energos. Stop, Slogan, Choc, Ashley Script, Impuls, Papageno, Reporter, Mistral, Saltino, and Express are the types that are included in the final group of script typefaces. As the name suggests, this group is comprised of all designs that have brush strokes as their primary characteristic. Examples of several headline types that have been designed to

provide a spatial and three-dimensional impact are included in the typeface group known as Profile shapes. Uppercase letters, punctuation, and digits are the only elements that are often included in these typefaces. The most well-known examples of this category are the following: Largo, Columna, and Smaragd are examples of Shaded types; Castellar, Duo, and Chisel are examples of Outline typefaces; Flash, Christal, and Stencil are examples of Shading typefaces; Saphir, Mole Foliant, and Lettres Ornees are examples of Embellished typefaces.

Adobe, a well-known software company that owns a variety of software for graphic designers and artists (Photoshop, Illustrator, InDesign, After Effects, and Acrobat, among others), developed its own typeface classification [10] based on the ATypI classification in order to make its products as user-friendly as possible (and to make them more accessible to purchase). Typefaces are categorized by the Adobe Type Library into twenty-seven different groups, which are as follows: Adobe Originals, Blackletter, Capitals, Computer Related, Cyrillic, Decorative & Display, Didone (Modern), Expert Collection, Garalde Oldstyle, Glyphic, Greek, Hand-tooled + Inline + Outline + Stencil, Japanese, Mathematical, Monospaced, OpenType Pro, Optical, Ornamentals, Phonetic, Sans Serif, Script, Slab Serif, Small Caps & Old Style Figures, Swash, Symbol, Transitional, and Venetian Oldstyle fonts are some of the fonts that are included in this collection.

In today's world, the Internet is home to a plethora of various typeface classifications; nonetheless, the majority of these categories are derived from the ATypI classification. A well-developed classification that was published under

the title Type Classification Handbook [11] was created by a designer named Jacob Cass. This classification was based on all of the characteristics that were described earlier. The typefaces were categorized into ten groups by Cass: 1. Humanist (including: Centaur, Stemple Schneider, Italia or ITC Berkeley), 2. Garalde (most famous representatives: Bembo, Garamond, Plantin, Caslon and Sabon), 3. Didone (typefaces: Bodoni, Didot, Walbaum, Century), 4. Transitional (representatives: Baskerville, Times New Roman and New Caledonia), 5. Lineal (includes three subcategories: Grotesque - Franklin Gothic, Helvetica, Arial, Swiss and Univers, Geometric - Century Gothic, Avant Garde and Futura, and Humanist - Gill Sans, Optima, Frutiger, Shannon and Myriad), 6. Mechanistic (the most well-known typefaces include Memphis, Clarendon, Woodtypes, Lubalin, Rockwell, and American Typewriter), 7. Typefaces that are considered to be blackletter include Old English Text, Linotext, Goudy Text, and Cloister Black Black. 8. Decorative (with Jokerman, GiddyUp, LoveLetters, Stencil, Rosewood, and Critter as representatives), 9. Script (including some of the most well-known types, such as Kunstler Script, Bickham Script Pro, Edwardian Script, Snell Roundhand, and Brush Script), and 10. Manual (with typefaces such as V Hand, Christopherhand, and Rage Italic).

Conclusion:

When it comes to typography, it is essential to first determine the function of the new typeface before beginning the process. Each new typeface ought to be (as should design in general) pertinent to a particular group of consumers (in addition to a certain kind of project or

purpose), and it ought to be unique and distinct from any existing typefaces that are currently available. The numbers [12, 13] Typography may be defined as the art of organizing typefaces for a particular project and its arrangement in order to generate more effective communication. This is one of the definitions of typography. In order for the user to select the suitable type, they should have a solid understanding of the optical or geometric characteristics of typography, as well as the rules of typography and the historical history of typography. Furthermore, a high-quality and straightforward classification of types is of great assistance to each and every user. Within the past three decades, the advent of computers and digital technology has made it possible to experience fresh new levels of creative freedom. Young designers publish hundreds of new typographic solutions that are unique to them, develop new groupings and classifications (for example, dafont.com [14]), and well-known associations of graphic designers from around the world organize exhibitions and produce publications on the subject. Due to this, there are thousands of different kinds, as well as dozens of different apps that may be used to create types digitally. There is a wide variety of classifications for typefaces, one of which is based on historical criteria, another on visual criteria, and yet another on the combination of the two.

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