TYPESETTING

GARAMOND

GARAMOND

7.6 / 13 / SET LEFT

+40 TRACK

The system is based on the British standard system of type classification, which is commonly used as in English-speaking countries today. The symbols themselves have no meaning, but they represent the sounds of speech. By ordering the phonetic systems, groups of phonemes are separated by gaps to indicate the end of one word and the beginning of another. Ideographic systems based on pictograms require the development of many symbols. It is theoretically possible therefore, to 'read' ideographic systems without being able to speak the language. Eastern languages such as Chinese and Japanese are ideographically based. Chinese students today 'read' the words of Confucius written 2,500 years ago—but were his voice to have been recorded, they would barely recognize a word. The written language is visable; the spoken language is invisable. A basic system for classifying typefaces was then devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Sans serif typefaces generally have a virtually consistent stroke weight and serifless terminals. Humanist letterforms are closely related to calligraphy and the movement of the hand. Transitional and Modern typefaces are more astract and less organic. These three main groups correspond roughly to the Renaissance, Baroque and Enlightenment periods in art and the literature. Importantly, typefaces are classified not only by their physical characteristics, such as stroke-width ration and serifs, but also by their historical position. Each individual type classification reflects its own type history.