

Annex A (normative)

Typeface design grouping²⁾

This annex defines a typeface design grouping scheme, consisting of a three-level hierarchical structure. Typefaces which are similar in appearance or have characteristics that would allow them to be reasonably substituted for each other are grouped together.

Some font designs could be associated with more than one design group, but it is the responsibility of the font designer or font resource generator to choose the group which provides the best appearance for substitution.

The highest (most general) level of the hierarchy is the ISO Class, the second level of the hierarchy is the ISO Subclass, and the third (most specific) level of the hierarchy is the ISO Specific Group. A typeface that is representative of each specific group is shown and named.

NOTE 42 Throughout this grouping scheme, the term "serif" refers to the traditional concept of the serifs of Roman typefaces as well as to any style of non-plain stroke-ending used in a non-Western typeface.

1.0.0 - Uncials class

Typefaces in this general category use as a source of their design writing hands of Europe used during the 6th to the 9th Century.

1.1.0 - Single alphabet subclass

These designs are partly characterized by having one alphabet and within that alphabet design are both upper and lowercase letter shapes.

1.1.1 - Sans serif

Without serifs




Figure A.1 — Amsterdam SIMPLEX

1.1.2 - Serif

With serifs



Figure A.2 — Amsterdam LIBRA

1.2.0 - Duplex alphabet subclass

The designs of this sub-class are characterized primarily by having distinct and separate upper and lowercase letter shapes.

1.2.1 - Sans serif

Without serifs



Figure A.3 — (---)

1.2.2 - Serif

With serifs



Figure A.4 — Klingspor AMERICAN UNCIAL

2.0.0 - Inscriptionals class

Latin alphabets of this general class have the characteristics of having been cut in stone. There are only uppercase letters and they are generally based on the proportions of the classic Roman inscriptional letter

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form, e.g., having a narrow "E", "F", and "L"; sweeping tail on the "R".

2.1.0 - Solids subclass

These designs have solid stems.

2.1.1 - Sans serif

Without serifs



Figure A.5 — Adobe LITHOS

2.1.2 - Serif

With serifs



Figure A.6 — Stempel SISTINA

2.2.0 - Inlines subclass

These designs have a fine line engraved in the stem.

2.2.1 - Sans serif

Without serifs

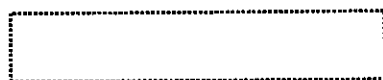


Figure A.7 — (---)

2.2.2 - Serif

With serifs



Figure A.8 — Nebiolo AUGUSTEA INLINE

2.3.0 - Outlines subclass

The designs of this subclass are characterized by single lines that define the contour or outline of the letters.

2.3.1 - Sans serif

Without serifs



Figure A.9 — (---)

2.3.2 - Serif

With serifs



Figure A.10 — Bauer COLUMNNA

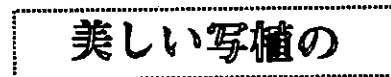


Figure A.11 — Morisawa LINEA

3.0.0 - Blackletters class

Typefaces of this general category have designs which show characteristics resembling those of the writing hands of the German monasteries circa the 12th to the 14th century. Or, they are based on the typestyle designs of the German printers of the late 1400's.

3.1.0 - Formal style subclass

The designs of this subclass are characterized by their condensed appearance; large x-height; with little or no curves, giving an angular look to the lowercase.

They are based on the formal or ecclesiastical writing style that was reserved for the Bible.

3.1.1 - Sans serif

Without serifs

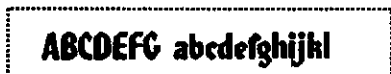


Figure A.12 — ITC HONDA

3.1.2 - Serif

With serif



Figure A.13 — Lanston Monotype GOUDY TEXT

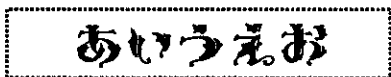


Figure A.14 — Ryobi MIYABI

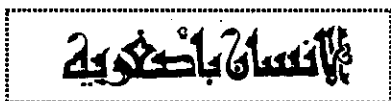


Figure A.15 — KUFI, Arabic typestyle

3.1.3 - Sans serif, engraved

The designs of this specific group have no serifs and have a pattern of hatching or shading in the stems.

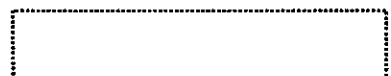


Figure A.16 — (---)

3.1.4 - Serif, engraved

The designs of this specific group have serifs and have hatching or shading in the stems.



Figure A.17 — Klingspor DEUTSCHE ZIERSCHRIFT

3.2.0 - Round style subclass

The designs of this subclass are characterized by their rounded design.

3.2.1 - Sans serif

Without serifs



Figure A.18 — Berthold POST ROMAN

3.2.2 - Serif

With serifs

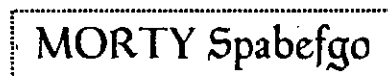


Figure A.19 — Lanston Monotype GOUDY THIRTY

3.2.3 - Sans serif, engraved

The designs of this specific group have no serifs and have a pattern of hatching or shading in the stems.



Figure A.20 — (---)

3.2.4 - Serif, engraved

The designs of this specific group have serifs and have hatching or shading in the stems.



Figure A.21 — (---)

3.3.0 - Hybrid style subclass

The designs of this subclass are characterized by their mixture of both Blackletters Formal style and the Serifs style (4.1.1) designs. The historical models for this design are from the late 1400's. (Subiaco Monastery; Da Spira Brothers)

3.3.1 - Sans serif

Without serifs



Figure A.22 — Klingspor WALLAU

3.3.2 - Serif

With serifs.



Figure A.23 — Stephenson Blake BOLOGNA

3.3.3 - Sans serif, engraved

The designs of this specific group have no serifs and have a pattern of hatching or shading in the stems.



Figure A.24 — (---)

3.3.4 - Serif, engraved

The designs of this specific group have serifs and have hatching or shading in the stems.



Figure A.25 — (---)

3.4.0 - Informal style subclass

The designs of this subclass are of a cursive style, having the appearance of a rapidly written design.

3.4.1 - Sans serif

Without serifs

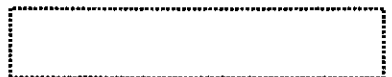


Figure A.26 — (---)

3.4.2 - Serif

With serifs.

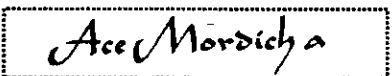


Figure A.27 — Bauer LEGEND

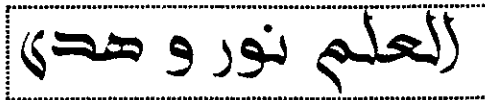


Figure A.28 — Arabic typestyle

3.4.3 - Sans serif, engraved

The designs of this specific group have no serifs and have a pattern of hatching or shading in the stems.



Figure A.29 — (---)

3.4.4 - Serif, engraved

The designs of this specific group have serifs and have hatching or shading in the stems.



Figure A.30 — (---)

4.0.0 - Serifs class

Typefaces in this general category have designs which have serifs, and are not classed in the Uncials, Inscriptionals, Blackletters, or Ornamentals.

4.1.0 - Oldstyle subclass

The typeface design in this category show characteristics of the designs originally created in Europe between the late 15th Century and the 17th Century.

4.1.1 - Venetian

The Latin-alphabet typeface designs in this category have a diagonal bar on the lowercase "e"; relatively monotone stem thickness; have a sweeping tail on the uppercase "R"; and are based on the type styles of the early Venetian printers circa 1470-1490's.

MORTY Spabefgom

Figure A.31 — Ludlow EUSEBIUS

4.1.2 - Garalde

These typefaces are generally based on the original typeface designs of printers such as Aldus Manutius and Claude Garamond. General characteristics of the Latin-alphabet typefaces are ascenders taller than the capitals, and a horizontal bar on the lowercase "e".

RTY Spabefgo

Figure A.32 — Monotype GARAMOND

4.1.3 - Dutch / English

Latin-alphabet typefaces in this category are characterized in part by a wedge shaped serif on the lowercase "t", spur serif on the capital "G", and a concave apex on the capital "A".

tgmbaAG

Figure A.33 — Stempel JANSON

4.2.0 - Transitional subclass

Typefaces in this grouping are those that show characteristics in common with the designs of faces that followed after W. Caslon (circa 1720) and before G. Bodoni (circa 1800).

4.2.1 - Direct Line

Typefaces in this category are characterized by fine serifs and noticeable contrast. In Latin-alphabet typefaces, capital letters are nearly all the same width. These typefaces have characteristics in common with the early English designs from the early 1700's to the 1800's (e. g., Baskerville, Bulmer, Bell).

MORTY Spabefgo

Figure A.34 — BASKERVILLE

4.2.2 - Modified

These faces, although based on the same models as above (European designs of the 1700's), are so significantly different that they cannot fit into the direct line category.

Em todo o de

Figure A.35 — Linotype GOUDY OLD STYLE

العلم نور وهدى

Figure A.36 — Arabic typestyle

4.3.0 - Modern subclass

Extreme contrast between the thick and thin portions of the characters. Hairline serifs and a condensed appearance are some of the characteristics of this group of typefaces.

4.3.1 - Continental

These designs are based on, or exhibit characteristics in common with the typestyles of the Italian printer, Bodoni, or the French printer, Didot.

MORTY Spabefgo

Figure A.37 — BODONI

איש את-מתח

Figure A.38 — Monotype SONZINO

૧ ૨ ૩

Figure A.39 — Gujerathi

4.3.2 - Fat Face

The principal characteristics are in common with those of the typefaces of English origin based on the type designs of W. Thorowgood.

GMO Spabe

Figure A.40 — Stephenson Blake THOROWGOOD ROMAN

Изым ит

Figure A.41 — Cyrillic Typestyle

4.4.0 - Contemporary subclass

This particular group does not have any clear recognizable historical model.

4.4.1 - Eclectic

These particular typefaces are of mixed design form in which a variety of derivatives are recognizable.



MORTY Spabefgo

Figure A.42 — Monotype PERPETUA

4.4.2 - Fine serif

Indicates that the serifs are very small, pointed, with small bracketing.



ABCDE abcdefg

Figure A.43 — ITC QUORUM



愛のある

Figure A.44 — Sha-ken KASOGO

4.4.3 - Lettering

Type designs that give the impression of, or are based on, the lettering styles of American sign painters of the early 20th Century.



BCDEFcdefgh

Figure A.45 — UNIVERSITY

4.5.0 - Legibility subclass

Obvious characteristics of Western-alphabet typefaces of this group are large x-height, short ascenders and descenders.

4.5.1 - Rounded (traditional)

These designs were originally intended to be used for newspapers. In Western-alphabet typefaces of this group, the letters "c", "e", "o" are based on traditional rounded forms.



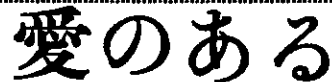
MOR Spabefgo

Figure A.46 — Monotype TIMES ROMAN



χρησίμων

Figure A.47 — Greek: Monotype TIMES ROMAN



愛のある

Figure A.48 — Sha-ken SHINBUN TOKUFUTO MINCHO

4.5.2 - Super-elliptical (square)

The letters "c", "e", and "o" of Western-alphabet typefaces of this group are based on a super-elliptical (squared-off ellipse) design.



MORTY Spabefgo

Figure A.49 — Stempel MELIOR

4.6.0 - Square serif subclass

The serifs in all these designs are relatively heavy and may or may not be bracketed.

4.6.1 - Monotone

The designs of this specific group are characterized by serifs that are the same weight (thickness) as the stems, with no fillets or brackets connecting the stems and serifs.

MORT Spabefgo

Figure A.50 — ATF STYMIE

4.6.2 - Clarendon

The designs of this specific group are characterized by serifs that are the same weight (thickness) as the stems, with brackets connecting the stems and serifs.

MO Spabefg

Figure A.51 — Bauer FORTUNE

4.6.3 - French Clarendon

The designs of this specific group are characterized by serifs that are thicker than the stems, and can have brackets between the stems and serifs.

MOR Spabefgom

Figure A.52 — ATF P. T. BARNUM

4.6.4 - Short (stub) Serifs

The main distinguishing features of these designs are small stubby serifs and relatively bold stems.

GMORT Spabefg

Figure A.53 — ATF CHELTENHAM

4.6.5 - Typewriter

Designs that were originally intended for typewriters or those faces designed to appear as though they were produced on a typewriter.

ORT Spabefg

Figure A.54 — ATF BULLETIN TYPEWRITER

4.6.6 - Dot matrix

The faces in this group appear to have been produced by a dot matrix output device.

(---)

Figure A.55 — (---)

4.7.0 - Latin subclass

These designs are characterized by serifs that have angled fillets, giving the appearance of triangular shaped serifs.

4.7.1 - Solid

The stems of the characters are solid.

M Spabefg

Figure A.56 — WIDE LATIN

4.7.2 - Inline

The stems have an incised line.

Spabefg

Figure A.57 — Stephenson Blake CHISEL

4.8.0 - Engraving subclass

Typefaces that are based upon the designs of the copper-plate engravers.

4.8.1 - Barbed serif

This group of typefaces has serifs with end points bifurcated or barbed.



Figure A.58 — NICHOLAS COCHIN

4.8.2 - Straight serif (fine)

The main characteristics of this group are very small and pointed serifs, with small fillets. In alphabetic typefaces the letters are all uppercase.



Figure A.59 — ATF COPPERPLATE GOTHIC

4.9.0 - Free Form subclass

Characterized by twining fronds, sinuous curves, etc.

4.9.1 - Solid

The typefaces in this group have ornaments and styling derived from, or influenced by the Art Nouveau movements of the late 1800's and the early 1900's; the stems are solid.



Figure A.60 — Weisert ARNOLD BOCKLIN

4.9.2 - Outline

The typefaces in this group have ornaments and styling derived from, or influenced by, the Art Nouveau movements of the late 1800's and the early 1900's; the stems are defined by lines of equal width.



Figure A.61 — ATF ERRATIC OUTLINE

4.10.0 - Computer subclass

The primary characteristics of these faces are that they give the appearance of faces associated with computer printouts and computer display faces.

4.10.1 - OCR

The designs were created originally to be machine readable. However, they may now only carry the type design but not the function.



Figure A.62 — (---)

4.10.2 - Digital

Characters are segmented and composed of straight lines.



Figure A.63 — (---)

4.11.0 - Miscellaneous subclass

Any typeface that has serifs and does not fit into any of the previous categories.

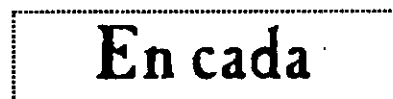


Figure A.64 — ATF CASLON ANTIQUE

4.12.0 - Mincho subclass

Has thick vertical strokes and thin horizontal strokes. There is a noticeable wedge shape ending on the right end of the horizontal strokes.

4.12.1 - Old Style

Stems and strokes are composed of smooth outlines. Counters are comparatively small and the metrics difference between letters is larger than that of the New Style.



Figure A.65 — Sha-Ken SHUEI MINCHO

4.12.2 - New Style

Stems and strokes edges are sharper than the Old Style Mincho. The counters are large and the metrics difference between the letters is small.

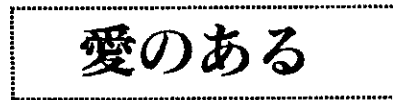


Figure A.66 — Sha-ken HONRAN MINCHO B

4.12.3 - Miscellaneous

Any Mincho design that does not fall into New Style or Old Style.



Figure A.67 — Ryobi NAU MB

5.0.0 - Sans serif class

Typefaces in this general category have designs that do not have serifs, and are not Scripts or Ornaments.

5.1.0 - Gothic subclass

The earliest of the Latin-alphabet sans serif printing typefaces (circa 1815).

5.1.1 - Grotesque

The Latin-alphabet designs of this specific group are characterized by a two storey lowercase "a" and "g"; and may have a spur serif on the uppercase "G."



Figure A.68 — ATF FRANKLIN GOTHIC



Figure A.69 — Monotype GILL SANS



Figure A.70 — Greek: Monotype GILL SANS

5.1.2 - Neo-grotesque

The Latin-alphabet designs of this specific group have a two storey lowercase "a" and a one storey lowercase "g"; and may have a spur serif on the uppercase "G."



Figure A.71 — Haas HELVETICA

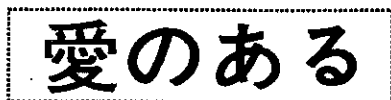


Figure A.72 — Sha-ken ISHII FUTO GOTHIC

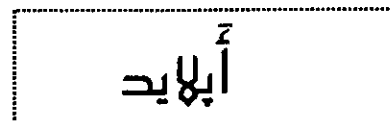


Figure A.76 — Arabic typestyle

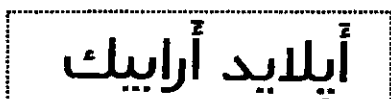


Figure A.73 — Arabic Typestyle

5.1.3 - Typewriter

These are faces that were intended for typewriter composition or those faces designed to appear as though they were produced on a typewriter.



Figure A.74 — LETTER GOTHIC

5.2.0 - Humanist subclass

Sans serif typefaces based on or inspired by classical Roman proportions.

5.2.1 - Classical

Characteristics of these typefaces include stems have subtle stress variation. Western-alphabet typefaces of this group have uppercase letters with classic Roman Inscriptional proportions, and, in Latin alphabets, two storey lowercase "a" and "g".



Figure A.75 — Stempel OPTIMA

5.2.2 - Non-classical

Stem contrast is greater; Western alphabet typefaces have two storey lowercase "a" and "g"; may or may not have the capitals in the classical letter form proportions.



Figure A.77 — Stephenson Blake BRITANNIC

5.2.3 - Typewriter

These are faces that were intended for typewriter composition or those faces designed to appear to be produced on a typewriter.

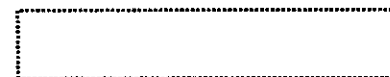


Figure A.78 — (---)

5.3.0 - Stress variation subclass

These typeface designs have a noticeable variation in the stem or stroke thickness.

5.3.1 - Broad Pen

Type designs that exhibit the characteristics of lettering done with a broad edge pen.



Figure A.79 — ATF LYDIAN



Figure A.80 — Arabic Typestyle

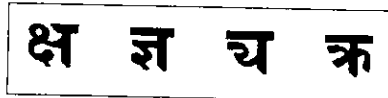


Figure A.81 — Devanagari Typestyle

5.3.2 - Casual

Informal designs, with no real classical proportions.



Figure A.82 — ATF ADLIB

5.3.3 - Typewriter

Typewriter typeface designs.



Figure A.83 — (---)

5.4.0 - Art Deco subclass

The display typeface designs of the 1920's

5.4.1 - Standard

Extreme contrast, one stem is very bold, arms and bowls are very thin.



Figure A.84 — ATF BROADWAY



Figure A.85 — Sha-ken MIN-CURL

5.4.2 - Modified

Lines or patterns have been added to the basic Standard group.

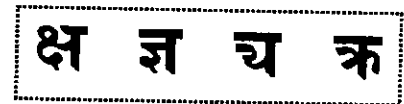


Figure A.86 — Barnhard Bros. & Spindler BOULMICH

5.4.3 - Thin Line

The entire design has one very thin line defining the shapes of the letters.



Figure A.87 — ATF BERNHARD FASHION

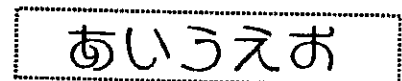


Figure A.88 — Ryobi PICO CASUAL

5.5.0 - Geometric subclass

The design is monotone, and is basically composed of circles and straight lines.

5.5.1 - Round, straight stem ends

Monotone design, with what may be referred to as "stick characters." In some instances the ascenders may be longer than the descenders. The ends of the stems are straight.



Figure A.89 — Bauer FUTURA

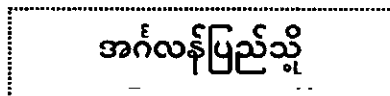


Figure A.90 — Burmese Typestyle




Figure A.91 — Thai Typestyle

5.5.2 - Round, Rounded stem ends

Monotone design, with what may be referred to as "stick characters." In some instances the ascenders may be longer than the descenders. In both Western and Japanese type designs the tips or ends of the stems are rounded.



Figure A.92 — VAG RUNDSCHRIFT



Figure A.93 — Sha-ken NARD

5.5.3 - Super-elliptical

The main characteristic is that in Western alphabet designs, the shape of all traditionally rounded letters, such as "o", "c", "e", are based on the super-ellipse (a squared-off ellipse).

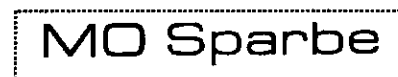


Figure A.94 — Nebiolo EUROSTILE

5.5.4 - Stylized

Monotone design, but less formal, may have curves in the stems and not appear as structured.



Figure A.95 — ATF HOB0



Figure A.96 — Ryobi MAGIC

5.5.5 - Typewriter

These are faces that were intended for typewriter composition or those faces designed to appear as though they were produced on a typewriter.



Figure A.97 — (---)

5.6.0 - Computer subclass

The primary characteristic of these faces is that they give the appearance of faces associated with computer printouts and computer display faces.

5.6.1 - OCR

The designs were created originally to be machine readable. However, they may now only carry the type design style, but not the function.

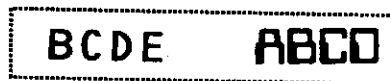


Figure A.98 — OCR B / DATA 70

5.6.2 - Digital

Characters are segmented and composed of straight lines.



Figure A.99 — DIGITAL

5.7.0 - Free Form subclass

Characterized by twining fronds, sinuous curves, etc.

5.7.1 - Solid

The typefaces in this group have ornaments and styling derived from, or influenced by the Art Nouveau movements; of the late 1800's and the early 1900's.

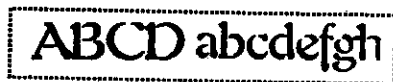


Figure A.100 — Deberny & Peignot AURIOL

5.7.2 - Outline

The typefaces in this group have ornaments and styling derived from, or influenced by the Art Nouveau movements of the late 1800's and the early 1900's; the stems are defined by lines of equal weight.



Figure A.101 — (---)

5.8.0 - Miscellaneous subclass

Any typeface that is a Sans Serif and does not fit into any of the previous categories.



Figure A.102 — (---)

6.0.0 - Scripts class

These faces are designed to resemble handwriting.

6.1.0 - Joined subclass

The characters are connected.

6.1.1 - Formal

Based on a writing style characterized by extreme contrast between the thick and thin parts of the letters.



Figure A.103 — ATF COMMERCIAL SCRIPT

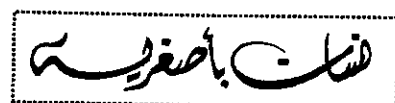


Figure A.104 — Arabic Typestyle

6.1.2 - Informal

Conveying the style of a rapidly written script. The stems have thick and thin characteristics.



Figure A.105 — Olive MISTRAL

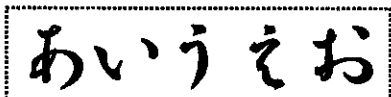


Figure A.106 — Ryobi YUKINARI E

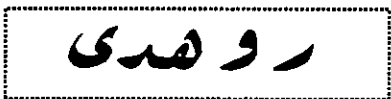


Figure A.107 — Arabic Typestyle

6.1.3 - Monotone

All strokes are of equal thickness



Figure A.108 — ATF KAUFMANN

6.2.0 - Unjoined subclass

The letters, when composed into words, have space between the adjacent characters.

6.2.1 - Formal

Based on a writing style that is characterized by extreme contrast between the thick and thin parts of the letters.



Figure A.109 — Stempel VIRTUOSA

6.2.2 - Informal

A rapidly drawn letter with contrast.



Figure A.110 — Monotype PEPITA

6.2.3 - Monotone

All strokes of the letters are of equal width.



Figure A.111 — Bauer GILLES GOTHIC



Figure A.112 — Arabic Typestyle

6.2.4 - Brush

Characterized by the appearance of having been brush drawn.



Figure A.113 — Klingspor SALTINO



Figure A.114 — Ryobi NOMURA KANTEI

6.2.5 - Cursive

Typefaces of this group are characterized by having the appearance of handwriting, but are unjoined.

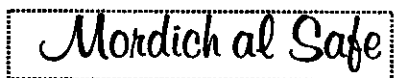


Figure A.115 — ATF MURRAY HILL

6.2.6 - Calligraphic

Characterized by having been drawn with a broad edge pen, and having a narrow angled appearance.

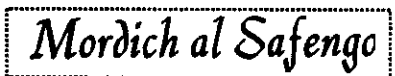


Figure A.116 — ATF THOMPSON QUILLSCRIPT

6.2.7 - Ronde

Based on a French manuscript hand and has the appearance of upright handwriting.



Figure A.117 — Amsterdam RONDO

6.3.0 - Soft Brush subclass (Japan)

The characteristics of this style are that the strokes are brush like. The designs are not written with a pen,

and therefore the edges of the stems and strokes are not as sharp.

6.3.1 - Kaisho

All the stems appear to have been written by a soft brush. The stems thickness may vary and there may be a different width-to-height

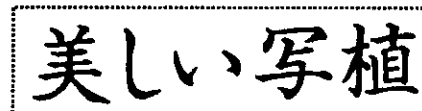


Figure A.118 — Morisawa SHIN SEI KAISHO

6.3.2 - Kyokasho

Simplified version of 6.3.1. Used mainly for children's books and textbooks. The width-to-height ratio of the glyph shape is the same, and any metric differences between the glyphs are small.

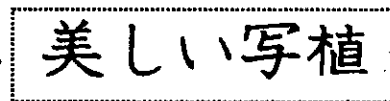


Figure A.119 — Morisawa SHIN FUTO KYOKASHO

6.3.3 - Gyosho

Some of the strokes are smoothly connected to show loci of the brush strokes.

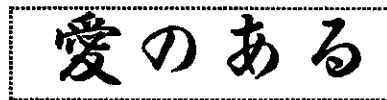


Figure A.120 — Sha-ken IWAKAGE FUTO GYOSHO

6.3.4 - Sosho

Most of the strokes are smoothly connected and therefore dotted strokes could not be identified. It is more simplified than Gyosho (6.3.3).



Figure A.121 — (---)

6.3.5 - Miscellaneous

Any designs that do not fit in any of the above specific groups.

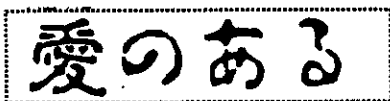


Figure A.122 — Sha-ken TAN KOIN

6.4.0 - Kana subclass (Japan)

The designs are based on the same concept as Mincho. However, they can only be applied to Kana glyph collections.

6.4.1 - Old Style

Stems are made up of smooth lines. Counters are comparatively small and the metric differences between glyphs are larger than that of the New Style (6.4.2)

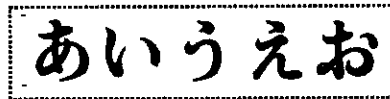


Figure A.123 — Ryobi MIDASHI KANA 1

6.4.2 - New Style

Stems are composed of sharp outlines. Counters are large and the metric differences between glyphs is small.

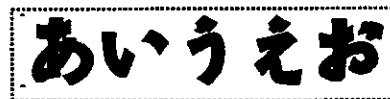


Figure A.124 — Ryobi KOMACHI GU

6.5.0 - Soucho subclass (China / Japan)

Strokes (horizontal) are inclined slightly upward and to the right. The thickness of the stems is approximately the same as the stroke width. The sharpness of the edges of the stems and strokes is the same as if it had been produced by engraving in wood.

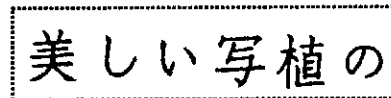


Figure A.125 — Morisawa SOUCHO

7.0.0 - Ornaments class

Typefaces that were meant for display (not meant for straight matter composition text", e.g., headlines) and can be highly decorated or stylized and cannot fit into any of the other categories.

7.1.0 - Inline subclass

The stems of the letters have a fine line or lines engraved in the stem. The original faces were intended for display purposes. The lines that define the glyph shape are of two different weights.

7.1.1 - Sans serif

Without serifs.



Figure A.126 — Klingspor ZEPPELIN

7.1.2 - Serif

With serifs.



Figure A.127 — Stephenson Blake OLD FACE OPEN

7.2.0 - Outline subclass

The glyph shape of this design is defined by lines of a single weight.

7.2.1 - Sans serif

Without serifs.



Figure A.128 — ATF GOTHIC OUTLINE



Figure A.129 — Morisawa ARROW G-LINE

7.2.2 - Serif

With serifs.



Figure A.130 — 12 Line Antique Open

7.3.0 - Decorative subclass

The general characteristics of these faces are that they have patterns such as floral or leaf, or the stems are composed of or made up with natural elements such as twigs, or animals, etc.

7.3.1 - Sans serif

Without serifs.

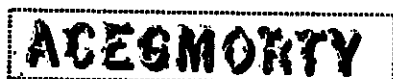


Figure A.131 — RUSTIC

7.3.2 - Serif

With serifs.



Figure A.132 — Stempel SAPHIRE

7.4.0 - Three-dimensional subclass

These type designs have a three dimensional appearance created by means of shading and geometrical effects.

7.4.1 - Sans serif

Without serifs.



Figure A.133 — Ludlow UMBRA



Figure A.134 — Sha-ken NAR SHADOW

7.4.2 - Serif

With serifs.



Figure A.135 — Stephenson Blake THORNE SHADED

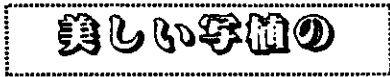


Figure A.136 — Morisawa ARROW M-LINE SHADOW

7.5.0 - Tuscan subclass

It is a characteristic of this design to have a double curved serif and it may or may not be patterned.

7.5.1 - (not applicable)

7.5.2 - Serif

With serifs.



Figure A.137 — Nebiolo FONTANESI

7.6.0 - Stencil subclass

Its appearance is as though it was produced by a stencil.

7.6.1 - Sans serif

Without serifs.



Figure A.138 — FOLIO STENCIL



Figure A.139 — Sha-ken NAMIN

7.6.2 - Serif

With serifs.



Figure A.140 — Ludlow STENCIL

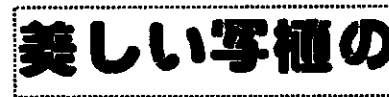


Figure A.141 — Morisawa ARROW R-STENCIL

7.7.0 - Reversed subclass

The designs are characterized by having a white image on a black background.

7.7.1 - Sans serif

Without serifs.



Figure A.142 — Monotype GILL CAMEO

7.7.2 - Serif

With serifs.

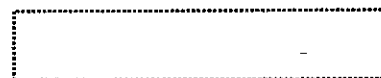


Figure A.143 — (--)

7.8.0 - Engraved subclass

The stems of the letters have a hatching or shading.

7.8.1 - Sans serif

Without serifs.



Figure A.144 — ATF JIM CROW

7.8.2 - Serif

With serifs.



Figure A.145 — INVITATION SHADED

7.9.0 - Miscellaneous subclass

All designs which cannot be placed in one of the previous ornamental groupings are put here; it is a catch-all group.

7.9.1 - Sans serif

Without serifs.



Figure A.146 — SHATTER

7.9.2 - Serif

With serifs.



Figure A.147 — PAMELA



Figure A.148 — Morisawa HIGEMOJI

8.0.0 - Symbols and Ornaments class

(reserved for future assignment)