

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

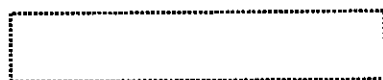


Figure A.7 — (---)

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

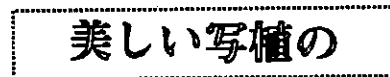


Figure A.11 — Morisawa LINEA

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

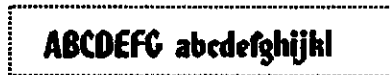


Figure A.12 — ITC HONDA

3.1.2 - Serif

With serif



Figure A.13 — Lanston Monotype GOUDY TEXT

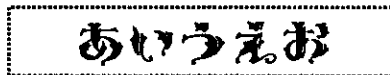


Figure A.14 — Ryobi MIYABI

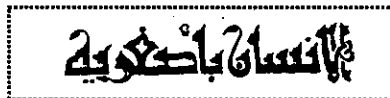


Figure A.15 — KUFI, Arabic typestyle

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.

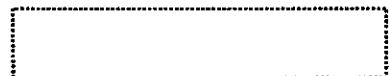


Figure A.16 — (---)

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

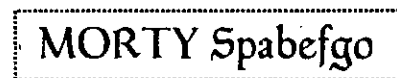


Figure A.19 — Lanston Monotype GOUDY THIRTY

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.

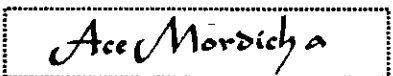


Figure A.27 — Bauer LEGEND