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**Information technology — Font
information interchange —**

**Part 1:
Architecture**

AMENDMENT 1

*Technologies de l'information — Échange d'informations sur les
fontes —*

Partie 1: Architecture

AMENDEMENT 1

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ISO copyright office
Ch. de Blandonnet 8 • CP 401
CH-1214 Vernier, Geneva, Switzerland
Tel. +41 22 749 01 11
Fax +41 22 749 09 47
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Information technology — Font information interchange —

Part 1: Architecture

AMENDMENT 1

Annex A

Insert a clause title underneath the Annex title:

A.1 General

Annex A, after NOTE 64

Insert the following paragraph:

A.2 specifies an international typeface design grouping. CJK countries have such complicated typefaces that this annex specifies CJK extensions to typeface design grouping in A.3, A.4 and A.5. CJK countries are notified that there could be other classifications in their countries.

Annex A, before 1.0.0 Uncials class

Insert a clause title:

A.2 International typeface design grouping

Annex A

Add the following three clauses at the end of the annex:

A.3 Chinese extension to typeface design grouping

A.3.1 General properties of typefaces

The properties listed in Table A.1 are applicable to all typefaces, they are not considered for grouping.

Table A.1 — General properties of typefaces

Properties	Examples
Normal	精神力量
Posture	精神力量
Propwidth	精神力量

Properties	Examples
Structure(outline)	精神力量
Weight	精神力量
Shadow	精神力量

A.3.2 Typeface design grouping

The typefaces to be grouped are limited for the character set CJK. The highest level of the hierarchy is the Class, the second level of the hierarchy is the Subclass, and the third level of the hierarchy is the Specific Group, similar to the International typeface design grouping in A.2. A value of the Class has a prefix “C” to identify the Chinese specific grouping.

C1.0.0 Printing

These typefaces are used widely in printing. Most of the typefaces are decorated, consistent and can hardly be written using the pen-brush or ordinary writing tools.

C1.1.0 Printing::Serif

Strokes in these typefaces have little triangles at the ends of strokes (comparable to serifs) used to reinforce the beginning or ending of a stroke, though some are not obvious.

C1.1.1 Printing::Serif::SongTi

SongTi or MingTi came with the art of printing in Song Dynasty (10th – 13th century). It has stroke ends, and mostly thick vertical strokes contrasted with thin horizontal strokes.



Figure A.C1 — FZBaoSong-Z04S



Figure A.C2 — FZSongHei-B07S



Figure A.C3 — FZXiaoBiaoSong-B05S

精神力量

Figure A.C4 — FZShuSong-Z01S

精神力量

Figure A.C5 — FZQingKeBenYueSongS-R-GB

精神力量

Figure A.C6 — FZYanSongS-B-GB

精神力量

Figure A.C7 — FZYaoTi-M06S

精神力量

Figure A.C8 — FZMeiHei-M07S

C1.1.2 Printing::Serif::FangSong

FangSong or FangSongTi is similar to SongTi, however, its horizontal and vertical strokes are almost of the same width and the horizontal strokes incline at a small angle. It can be written by the pen brush.

精神力量

Figure A.C9 — FZFangSong-Z02S

C1.1.3 Printing::Serif::KaiTi

KaiTi or KaiShu, ZhengKai, ZhenShu, is the regular script appearing during the Wei dynasty (4th -6th century) and maturing stylistically around 7th century. It can be written by the pen brush.

精神力量

Figure A.C10 — FZKai-Z03S

精神力量

Figure A.C11 — MN-YanKai

精神力量

Figure A.C12 — TS-BaoDiaoTi

C1.1.4 Printing::Serif::WeiBeiTi

WeiBeiTi was formed by the Northern Wei dynasty (4th -6th century) and is widely used in inscription. It inherited some features of LiShu and looks similar to KaiTi. It usually has heavy stroke ends. It can be written by the pen brush.

精神力量

Figure A.C13 — FZWeiBei-S03S

精神力量

Figure A.C14 — HK-LongMenShiBei

C1.1.5 Printing::Serif::LiShu

LiShu is an archaic style of Chinese calligraphy which evolved in the Warring States period to the Qin dynasty (5th – 3rd century BC). It was dominant in the Han dynasty (3rd century BC – 3rd century AD), and remained in use through the Wei-Jin periods (3rd – 5th century). It is generally similar to the modern script; however, it usually appears wide and fla, and often has a pronounced, wavelike flaring of isolated

major strokes, especially a dominant rightward or downward diagonal stroke. It can be written by the pen brush. The manuscript carved on Han bamboo slips, the writing media before paper during the 3rd century BC to 1st century AD, has a similar style to LiShu.

精神力量

Figure A.C15 — FZLiShu-S01S

精神力量

Figure A.C16 — FZLiShu II-S06S

精神力量

Figure A.C17 — FZGuLi-S12S

精神力量

Figure A.C18 — TX-FanXiaoGeJianDu

C1.2.0 Printing::Sans-serif

Strokes in these typefaces do not have decoration, such as little triangles at the end of strokes.

C1.2.1 Printing::Sans-serif::HeiTi

HeiTi is the classic sans-serif style in which the lines of the characters have squared ends.

精神力量

Figure A.C19 — FZHei-B01S

精神力量

Figure A.C20 — FZXiHei I-Z08S

精神力量

Figure A.C21 — HZ-JingZhongCuHei

精神力量

Figure A.C22 — MN-BanHei

C1.2.2 Printing::Sans-serif::YuanTi

YuanTi has rounded ends and corners to the lines of the characters. In some cases, short protruding stroke ends at intersections are eliminated to make glyphs look rounder.

精神力量

Figure A.C23 — FZCuYuan-M03S

精神力量

Figure A.C24 — TX-JiaLiXiYuan

精神力量

Figure A.C25 — ZGL-YuanShu

C2.0.0 Handwriting

These typefaces are less decorated and can be written using the pen brush or other writing tools.

C2.1.0 Handwriting::XingShu

XingShu is the semi-cursive derived from clerical script and was in use for a long time after its development in the 1st century. It is not as abbreviated as cursive and most people can read it.

精神力量

Figure A.C26 — JingDianXingShu

精神力量

Figure A.C27 — ZGL-HaoXingShu

精神力量

Figure A.C28 — FZShuTi-S05S

精神力量

Figure A.C29 — SiMaYanXingShu

C2.2.0 Handwriting::CaoShu

CaoShu or cursive originated in China during the Han dynasty (3rd century BC - 3rd century AD) through the Jin period (3rd - 5th century).It is faster to write than other styles, but difficult to read for those unfamiliar with it.

精神力量

Figure A.C30 — FZHuangCao-S09S

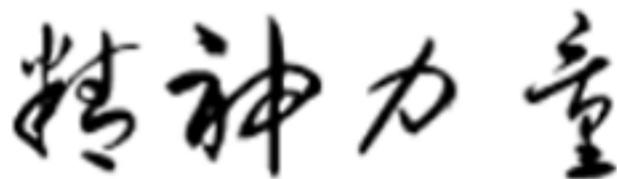
The image shows the Chinese characters '精神力' (Spirit Power) written in a highly stylized, cursive calligraphic font. The strokes are thick and expressive, with varying line weights and some overlapping, characteristic of the ZhongQiLiQuanCaoShu style.

Figure A.C31 — ZhongQiLiQuanCaoShu

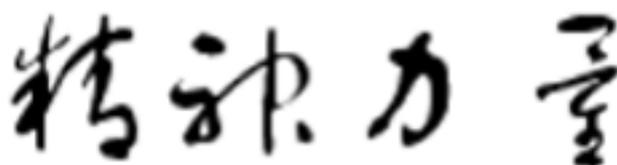
The image shows the Chinese characters '精神力' (Spirit Power) written in a calligraphic font that is more structured and regular than the previous one, but still retains some calligraphic flair. The strokes are clear and distinct, characteristic of the STF-YuYouRenCaoShu style.

Figure A.C32 — STF-YuYouRenCaoShu

C3.0.0 Ornamental

Many typeface variations cannot be classified into the above groups accurately, most are calligraphy art, and are popular for seals, webpages, book covers, posters, packaging, children's books, etc.

The image shows the Chinese characters '漢鼎繁古印' (Han Ding Fan Gu Yin) written in a green, blocky, and somewhat decorative font. The characters are uniform in size and weight, with a slightly irregular, stamped appearance, characteristic of the HD-GuYin style.

Figure A.C33 — HD-GuYin

The image shows the Chinese characters '精神力' (Spirit Power) written in a clean, modern, and slightly rounded sans-serif font. The characters are well-proportioned and easy to read, characteristic of the TielanTi style.

Figure A.C34 — TielanTi

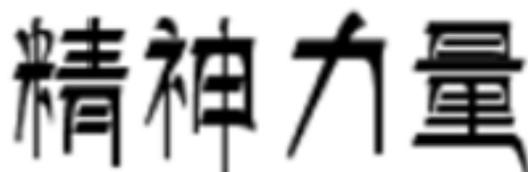
The image shows the Chinese characters '精神力' (Spirit Power) written in a clean, modern, and slightly rounded sans-serif font, similar to the previous one but with a slightly different character set or weight, characteristic of the FZZangYiHanTiS-R-GB style.

Figure A.C35 — FZZangYiHanTiS-R-GB

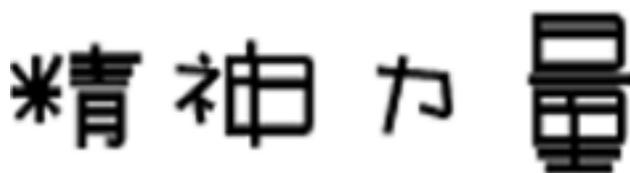
The image shows the Chinese characters '精神力' (Spirit Power) written in a highly stylized, blocky, and somewhat irregular font. The characters are thick and have a slightly irregular, stamped appearance, characteristic of the FZTLJW style.

Figure A.C36 — FZTLJW

Figure A.C37 — TX-KongSenKaTong

Figure A.C38 — GuangGao

Figure A.C39 — HaiYun

A.4 Japanese extension to typeface design grouping

This clause shows a Japanese-specific typeface design grouping with a three-level hierarchical structure. It is based on the reports of Japanese typeface grouping developed by the Implementation Specification Committee of JBMA (Japan Business Machines Makers Association) in 1992 through 1995. The highest level of the hierarchy is the Class, the second level of the hierarchy is the Subclass, and the third level of the hierarchy is the Specific Group, similar to the International typeface design grouping in A.2. A value of the Class has a prefix “J” to identify the Japanese specific grouping.

The Japanese specific typeface design grouping has three Classes: Traditional class, Display class and Kana class, and these are not based on a historical background. In the classes, application-oriented designs are grouped to Subclasses or Specific groups, e.g., Subtitles subclass or Newspaper typefaces.

J1.0.0 Traditional class

The typeface designs in this class are apply to Kana and Kanji. These designs are always used for texts of ordinary documents.

J1.1.0 Mincho subclass

NOTE: This Subclass is mapped to the ISO subclass 4.12.0 that includes the ISO Specific Group 4.5.1.

J1.1.1 Classic typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 4.12.1.

J1.1.2 Modern typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 4.12.2.

J1.1.3 Newspaper mincho typefaces

These designs are intended to be used for newspapers.

NOTE: An example of this typeface is shown in Figure A.59 of the ISO Specific Group 4.5.1.

J1.2.0 Kaku gothic subclass

NOTE: This Subclass is mapped to the ISO subclass 5.1.0.

J1.2.1 Classic typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 5.1.1.

東の米を国に

Figure A.J1 — A-OTF gothic BBB Pro

東の米を国に

Figure A.J2 — A-OTF futo-gothic B101 Pro

J1.2.2 Modern typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 5.1.2.

東の米を国に

Figure A.J3 — Hiragino kaku-gothic Pro W3

東の米を国に

Figure A.J4 — Hiragino kaku-gothic W6

J1.2.3 Newspaper gothic typefaces

These designs are intended to be used for newspapers. An example of this typeface is Iwata SHIMBUN GOTHIC Pro.

J1.3.0 Maru gothic subclass

NOTE: This Subclass is mapped to the ISO subclass 5.5.0.

J1.3.1 Classic typefaces

Typefaces in this group have relatively small counters. An example of this typeface is Sha-ken ISHII NAKAMARU GOTHIC.

J1.3.2 Modern typefaces

Typefaces in this group have relatively large counters.

東の米を国に

Figure A.J5 — A-OTF Jun Pro

東の米を国に

Figure A.J6 — Hiragino maru-gothic Pro

東の米を国に

Figure A.J7 — DF futomaru-gothic

J1.4.0 Hissho subclass

NOTE: This Subclass is mapped to the ISO subclass 6.3.0.

J1.4.1 Kaisho typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 6.3.1.

東の米を国に

Figure A.J8 — DF chu-kaishotai

東の米を国に

Figure A.J9 — DF soukintai W3

J1.4.2 Kyokasho typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 6.3.2.

東の米を国に

Figure A.J10 — DF kyokashotai W3

J1.4.3 Gyosho typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 6.3.3.

Figure A.J11 — DF shonan-gyoshotai W5

J1.4.4 Sosho typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 6.3.4.

J1.4.5 Reisho typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 6.3.5.

Figure A.J12 — DF reishotai

J1.4.6 Tensho typefaces

NOTE: This Specific Group is mapped to the ISO Specific Group 6.3.5.

Figure A.J13 — DF shinreitai

J1.5.0 Socho subclass

NOTE: This Subclass is mapped to the ISO subclass 6.5.0.

J2.0.0 Display class

The typeface designs in this class are applied to Kana and Kanji. These designs are not always used for texts of ordinary documents.

These designs are classified by the features of tosen (strokes of uniform thickness), hitosen (strokes of non-uniform thickness), serif and sans serif.

J2.1.0 Edo-moji subclass

Typefaces in this subclass have Kantei designs or designs derived from Kantei.

Figure A.J14 — DF kanteiryu

Figure A.J15 — kainteiryu-maar

Figure A.J16 — ESE suzuedo

J2.2.0 Tosen subclass

Typefaces in this subclass have strokes of uniform thickness.

J2.2.1 Serifs pop typefaces

Typefaces in this group have strokes of uniform thickness with non-plain stem endings.

Figure A.J17 — ESG Gosha E

J2.2.2 Gothic typefaces

Typefaces in this group have strokes of uniform thickness with plain stem endings.

Figure A.J18 — HG souei kaku-poptai

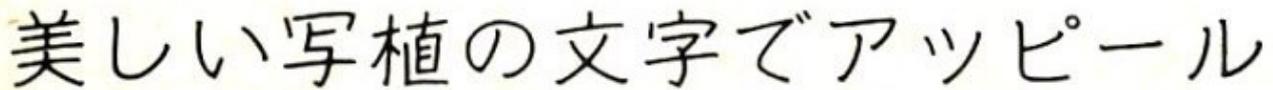
J2.2.3 Sans serifs pop typefaces

Typefaces in this group have strokes of uniform thickness with plain stem endings and tend to stand out. They are used for eye-catching business copy.

Figure A.J19 — PK2929 pop kaku-gothic "Mikan"

J2.2.4 Kohitsu typefaces

Typefaces in this subclass have thin uniform strokes.



美しい写植の文字でアツピール

Figure A.J20 — Flight/FLT

J2.3.0 Hitosen subclass

Typefaces in this subclass have strokes of non-uniform thickness.

J2.3.1 Mincho typefaces

Typefaces in this subclass have strokes of non-uniform thickness with non-plain stem endings.



豊富な美しい書体

Figure A.J21 — Fontcity eama108

J2.3.2 Kohitsu handwritten typefaces

Typefaces in this subclass have thin non-uniform strokes with a handwritten feature.



美しい写植の文字でアツピール

Figure A.J22 — M70

J2.4.0 Subtitles subclass

The designs in this subclass are intended to be used for subtitles. An example typeface in this subclass is Kinema Font Labo EIGA JIMAKU SHOTAI.

J3.0.0 Kana class

The typeface designs in this class are applied to Kana.

J3.1.0 Traditional subclass

Typefaces in this subclass are designed to harmonize with the typefaces in the Traditional class (J1.0.0).

NOTE: Some specific groups of this Subclass are classified in the ISO subclass 6.4.0.

J3.1.1 Fudeji classic typefaces

Typefaces in this group have a feature of soft brush and are appropriate for a vertical composition.

NOTE: Some typefaces of this Specific Group are classified in the ISO Specific Group 6.4.1.

J3.1.2 Fudeji modern typefaces

Typefaces in this group have a feature of soft brush and are appropriate for a horizontal composition.

NOTE: Some typefaces of this Specific Group are classified in the ISO Specific Group 6.4.2.

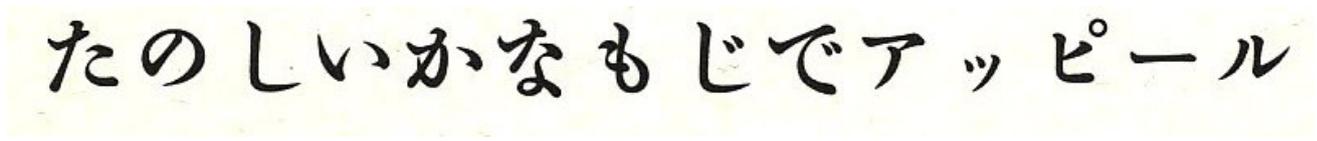


Figure A.J23 — Shuei 3-gou kanaB/Shu3B

J3.1.3 Mincho classic typefaces

Typefaces in this group have a feature of mincho and are appropriate for a vertical composition.

NOTE: Some typefaces of this Specific Group are classified in the ISO Specific Group 6.4.1.

J3.1.4 Mincho modern typefaces

Typefaces in this group have a feature of mincho and are appropriate for a horizontal composition.

NOTE: Some typefaces of this Specific Group are classified in the ISO Specific Group 6.4.2.

J3.1.5 Gothic classic typefaces

Typefaces in this group have a feature of gothic and are appropriate for a vertical composition. An example of this typeface is Morisawa ANTIQUE AN.

J3.1.6 Gothic modern typefaces

Typefaces in this group have a feature of gothic and are appropriate for a horizontal composition.

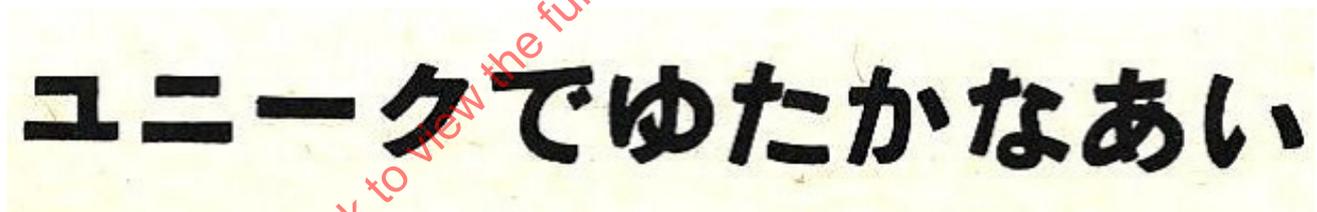


Figure A.J24 — K-MYEG kana minyu gothic

J3.2.0 Tosen subclass

Typefaces in this subclass have strokes of uniform thickness.

J3.2.1 Serifs typefaces

Typefaces in this group have strokes of uniform thickness with non-plain stem endings.



Figure A.J25 — Example of J3.2.1

J3.2.2 Sans serifs typefaces

Typefaces in this group have strokes of uniform thickness with plain stem endings.



ユニークでゆたかなあい

Figure A.J26 — K-HGC gocur

J3.2.3 Kohitsu typefaces

Typefaces in this group have thin strokes.



たのしいかなもじをアピール

Figure A.J27 — warabe201

J3.3.0 Hitosen subclass

Typefaces in this subclass have strokes of non-uniform thickness. No specific groups are defined in this subclass.



ユニークでゆたかなあい

Figure A.J28 — TY411A Typos 411



たのしいかなもじをアピール

Figure A.J29 — Kida kana/KD-KB



オリジナルかな

Figure A.J30 — Fontcity Kana

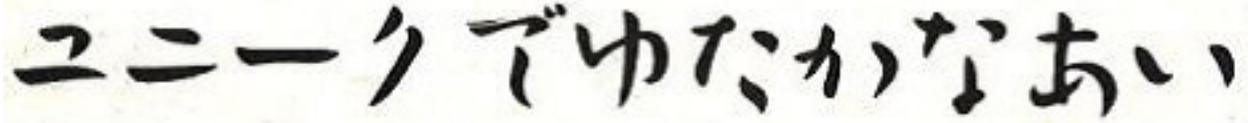


Figure A.J31 — K-ETU-KL En-E-dai kana

A.5 Korean extension to typeface design grouping

A.5.1 General properties of typefaces

This clause defines a grouping scheme for typeface designs, whose purpose is to classify Korean typefaces. This grouping scheme consists of a three-level hierarchical structure. The highest level is the Major class, the middle level is the Subclass, and the lowest level is the Specific Group class. A value of the Class has a prefix “K” to identify the Korean specific grouping. The top categories and sub-categories have different criteria for classification. Top categories are classified based on the type of media in which the fonts are created, and the subcategories are classified by the visual characteristics of the font. Actual typeface examples for each Specific Group are provided wherever possible.

The highest level has 5 Major Classes, as follows:

- Printing (INSWAE-GULSSI)
- Script (SON-GULSSI)
- Inscriptional (SAEGIM-GULSSI)
- Ornament (KKUMIM-GULSSI)
- Others.

K1.0.0 Printing (INSWAE-GULSSI)

The first Major Class of typefaces is for printing devices. These are reusable and combinable and are available for the ink printing method.

K1.1.0 Serif (BOORI-GULSSI)

In Korean typography, a beak or a swelling (a serif) attached to the beginning of a stroke is called “BOORI”. “BOORI” means “the beak of a bird” in Korean, and it is usually found in BaTang-che and MyungJo-che, which both belong to the Serif typeface group. This serif at the beginning or end of strokes is designed to improve the readability and the beauty of typesetting.

K1.1.1 Classic Style (JUNGJA-CHE)

In this style, the shape of serif is the same as the classical style, which is called “JUNGJA-CHE” in Korean. By using the shape that is formed by a brush, this style is designed to improve the readability and the beauty of typesetting.



Figure A.K1 — YoonMyungjo 100 Std 30

훈민정음 스물여덟자

Figure A.K2 — HanYang TaeMyungjo

훈민정음 스물여덟자

Figure A.K3 — Sandoll Myungjo Neo1

K1.1.2 Angular Serif (MONAN BOORI)

In this style, the shape of serifs is square-like or has an angled edge, which is called “MONAN” in Korean. These typefaces have serifs at the beginning of strokes that are designed with straight lines and right angles.

훈민정음 스물여덟자

Figure A.K4 — Sandoll ShinmunJeBi

훈민정음 스물여덟자

Figure A.K5 — Yoon Somang-M

훈민정음 스물여덟자

Figure A.K6 — HanYang SoonMyungjo

K1.1.3 Round Serif (DOONGGEUN BOORI)

In this style, the shape of serifs is round or circular edged, which is called “DOONGGEUN” in Korean. These typefaces have serifs at the beginning of strokes that are designed with curves and rounded shapes.

훈민정음 스물여덟자

Figure A.K7 — HanYang Taja-M

훈민정음 스물여덟자

Figure A.K8 — GongHanBold

훈민정음 스물여덟자

Figure A.K9 — Sandoll DoongGeun JangSik

K1.1.4 Varied Serif (EUNGYONG BOORI)

In this style, typefaces have a variation of serif shapes.

훈민정음 스물여덟자

Figure A.K10 — Sandoll NemoB

훈민정음 스물여덟자

Figure A.K11 — Yoon ChongChun B

훈민정음 스물여덟자

Figure A.K12 — HanCom SolYeep

훈민정음 스물여덟자

Figure A.K13 — Sandoll DokSooLi

K1.2.0 Sans Serif (MIN-BOORI-GULSSI)

In Korean Typography, Sans Serif is called “MIN-BOORI”, which means “without the beak,” and is the opposite to BOORI. Sans Serif (MIN-BOORI) letters or symbols have strokes with plain endings, without serifs. Usually DotUm-che and Gothic-che belong to the Sans Serif (MIN-BOORI) typeface class.

K1.2.1 Angular Sans Serif (MONAN MIN-BOORI)

In this style, there is not a serif at the beginning of a stroke. The end of a stroke has a square or angle-edge shape. These typefaces are designed to improve the readability of typesetting.

훈민정음 스물여덟자

Figure A.K14 — YoonGothic 300 Std 30

훈민정음 스물여덟자

Figure A.K15 — HanYang KyunGothic

훈민정음 스물여덟자

Figure A.K16 — HanYang YaeSol B

훈민정음 스물여덟자

Figure A.K17 — HanYang SamMulChe

K1.2.2 Round Sans Serif (DOONGGEUN MIN-BOORI)

In this style, a stroke does not have a serif, and its shape is round or circular-edged.

훈민정음 스물여덟자

Figure A.K18 — Sandoll KyukDong GuLim

훈민정음 스물여덟자

Figure A.K19 — Sandoll Gothic Neo Round

훈민정음 스물여덟자

Figure A.K20 — Yoon BackJae B

K1.2.3 Varied San-Serif (EUNGYONG MIN-BOORI)

This Sans Serif style is different from both the Angular or Round Sans Serif styles, and has a special shape.

훈민정음 스물여덟자

Figure A.K21 — Sandoll GaeWha

훈민정음 스물여덟자

Figure A.K22 — Yangjae Bella M

훈민정음 스물여덟자

Figure A.K23 — Yoon Bargain Sale

K2.0.0 Script (SON-GULSSI)

This class is characterized by the handwritten style with a pen or a writing brush. “SON-GULSSI” means handwriting in Korean.

K2.1.0 Brush Script (BUT-GULSSI)

This subclass is characterized by the changing thickness of strokes, by applying a different amount of force on a calligraphic brush. “BUT” means “writing brush” in Korean.

K2.1.1 Classic Style (JUNGJA-CHE)

The typefaces in this style have the basic characteristics of brush writing. “JUNGJA” means “standard letter” in Korean.

훈민정음 스물여덟자

Figure A.K24 — Jikji SM3 GungSeoChe

훈민정음 스물여덟자

Figure A.K25 — Human Yehche

훈민정음 스물여덟자

Figure A.K26 — Yoon DanGun B

K2.1.2 Manuscript Style (HEULLIM-CHE)

This style is similar to cursive. In this classic style, brush traces in the script show the flow of handwriting. “HEULLIM” means “spilling” in Korean.

훈민정음 스물여덟자

Figure A.K27 — MunWhaBu GungChe HeullimChe

훈민정음 스물여덟자

Figure A.K28 — Tae MulGamOh R

훈민정음 스물여덟자

Figure A.K29 — Sandoll DanAh

K2.1.3 Old-Manuscript Style (GOSEO-CHE)

The typefaces in this style are similar to those found in old manuscripts. "GOSEO" means "ancient book" in Korean.

훈민정음 스물여덟자

Figure A.K30 — Sandoll SongGangGaSa

훈민정음 스물여덟자

Figure A.K31 — Sandoll SamGukJi

훈민정음 스물여덟자

Figure A.K32 — HanYang BaekSong

K2.2.0 Pen Script (PEN-GULSSI)

This subclass is characterized by a pen writing style with the constant thickness of strokes, since the thickness of stroke is irrelevant to the amount of force applied by a pen.

K2.2.1 Classic Style (JUNGJA-CHE)

The typefaces in this style have the basic characteristics of pen writing.



Figure A.K33 — e-stream YeonIn Regular



Figure A.K34 — Yoon LoveLetter Medium



Figure A.K35 — MunWhaBu JungChe

K2.2.2 Manuscript Style (HEULLIM-CHE)

This style has the characteristics of cursive script. The strokes show the writing flow of handwriting.

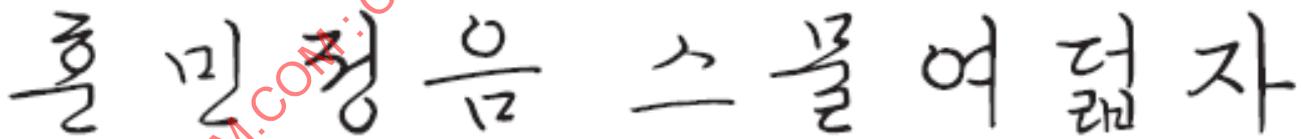


Figure A.K36 — MunWhaBu HeullimChe



Figure A.K37 — Sejong BunBi Namu