Detailed discussion on an addition request of JIS X 0213 symbols has assigned for special assignment group at the Beijing meeting (Ken W, Mike Everson, Hiura Mike Ksar, TK Sato (lead)).

Following message was sent to the group (including editor) from Japan/TKSato in June 2000. Since then, TKSato does not have any objection from the member(s) of the group, TKSato is contributing the same document to the WG2 for further discussion.

As for JIS X 0213 symbols, Japan has a following responses on the Unicode/USA comments.

1. ARROWS

   For following, for acceptance of N2187, agreement on character names is necessary.

   RIGHTWARD ARROW WITH CURVE UPWARD \rightarrow ARROW POINTING
RIGHTWARDS THEN CURVING UPWARD (0-2934)
LEFTWARD ARROW WITH CURVE DOWNWARD → ARROW POINTING RIGHTWARD THEN CURVING DOWNWARD (0-2935)

Japan requests to use the original Japanese naming. Because JIS X 0213 is already published (and the MATH is not yet). Thus Japan likes to make the necessary correction minimum.

2. RETURN SIGN
Glyph shape confusion due to the mistake is resolved. However:
There are one question to be answered.

Japanese proposal is unifying WHITE and BLACK. In another word, if shape is this arrow, disregarding if it sis filled by any color, same code point is used. Beside, Unicode name is DOWNWARDING WHITE ARROW WITH CORNER LEFTWARD (0-21f4 Math).
If 0-2114 is only for WHITE, it should be different coded element. (and different code point).
Does Unicode stick on the WHITE?

2. RISING SYMBOL, FALLING SYMBOL
US (Unicode) proposes following in N2/99-365

RISING SYMBOL    -> 02E9+02E5
FALLING SYMBOL   -> 02E5+02E9

Japan does have an objection on the proposal.

Please check “HANDBOOK of the IPA” ISBN 0-521-63751-1 Publisher: Cambridge University Press
In the handbook, there are Unicode mapping of the IPA symbols. Unfortunately, the mapping for those two symbols are “blank” (see P-175 for example.
It would be better to assign new code point for those two.

4. DOUBLE HYPHEN
Unicode proposes following name change:
DOUBLE HYPHEN → KATAKANA DOUBLE HYPHEN

There are two points.

a. KATAKANA DOUBLE HYPHEN proposed by Unicode-US is not acceptable with Japan.

b. Japan request to use DOUBLE HYPHEN. In addition to that this character should be a part of CJK SYMBOL AND PUNCTUATION collection. By doing so, confusion with users would be resolved. Is this acceptable?

Note that the JIS X 0213 is already published with the DOUBLE HYPHEN. And name DOUBLE HYPHEN is not used yet in UCS.

5. LEFT/RIGHT DOUBLE PARENTHESIS

Following characters are tentatively accepted.

LEFT DOUBLE PARENTHESIS
RIGHT DOUBLE PARENTHESIS

Those are either WHITE and DOUBLE (means that JIS X 0213 unifies the WHITE and DOUBLE).

Is this unification acceptable UTC?
If not, Unicode may propose WHITE and (real) DOUBLE besides the above.

6. ITERATION MARK

It is confirmed by JCS (JIS development team) that the ITERATION MARK is different from 0-3005 (IDEOGRAPHIC ITERATION MARK).

Therefore, this character is needed to be coded on the ISO/IEC 10646

7. WHITE/BLACK SESAME DOT

For following characters, as far as Japan understand, Kobayashi-san convinced the necessity of both in recent UTC.

WHITE SESAME DOT
SESAME DOT

Thus JSC2 will not provide any evidence unless otherwise requested.

8. For following characters, Japan is not taking any specific actions, assuming those are accepted unless having any new questions from outside Japan.
Thus JSC2 is waiting for further clarification question (if any)

DOUBLE PLUS, TRIPLE PLUS 2 characters
DENTIST SYMBOL 15 characters
MASU MARK
KATAKANA DIGRAPH KOTO
HIRAGANA DIGRAPH YORI
PART ALTERNATION MARK
Total 21 characters

9. DOUBLE BULETT
The counter proposal for this DOUBLE BULLET is to unify with CIRCLE FILLED CIRCLE.
Japan feels the black circle in center in the DOUBLE BULLET proposal is larger than that of the CIRCLE FILLED CIRCLE.

Please take a look at attached sample. There are two circle filled circle are used in one page.
Thus, by having this evidence, Japan believes that those two are different.
If necessary, Japan may supply the text for annex P.
試み、自身の技法を追求している森川さんの正直な言葉がここには語られている。個性的な画風の中には、墨の持ち様や構成、可能な表現の可能性を読みとっていたといい。

画面効果を高める手法は古来より試みられてきた。それに対し、中国画の線の様な写実的な表現手法は、日本では円山応挙や貫之などが用いた一種の技法が、今日の技法にうまくつながっているといえる。"彩色におけるポイントは、どのようにして、余分な筆数のない絵を、もっとも書き方を工夫するか、その対比を充分に考えること、そして色の濃淡の変化と、筆の細かさの変化と、それらの点に留意して彩色することができる。"という程度に離らない基本である。