

# Chinese typography on the web

By [Chen Hui Jing](#) / [@hj\\_chen](#)

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*“Typography is writing with prefabricated letters”*

*—Gerrit Noordzij*

《唐人万首绝句》一百一卷，见《天  
汪纲刻《吴越春秋》十卷，见《张志  
眼目》、《陆志》、陆《续跋》。宝庆  
卷，见《张志》和《陆志》。宝庆三年

性飢渴  
聖唐貞妙星華重榮章臣賢惟聖配英皇倫匹萬載浮江湘  
明苑榮志庭闈亂作人諱奸佞凶害我志貞夙願孝和淑自為  
光輝為寫明難受消源禍因所持姿極驕盈碩孝和淑自為  
容珠感穿城領不又姪班女捷奸鋒繁漢成薄浸休家貞記孝  
華英多蒼形未慎深慮微察遠禍在防萌西滋蒙疑容持從  
想感所飲峯幽岩峻嶺岫深淵重滄經網羅光流電逝推生  
衣誰追何將如  
哀容聲將  
我治同情  
發現羽纏龍顧容衣  
雙華宮忱虎雕飾綉  
商流微般繁華現曜  
齊曜情多文曜狀顏  
興榮傷惠藻榮麗充  
人榮我環  
其藏情惟  
頤蕙悲苦  
上舊鄉身如慈兼梓  
春田傷榮身加慈兼梓  
揚仇傷榮身加慈兼梓  
好推君深身加慈兼梓  
悲容仁均物日潤乎棗  
水思發高濱漢之品育浸  
激好容仁均物日潤乎棗  
情思發高濱漢之品育浸  
泉君思發高濱漢之品育浸  
流長君思發高濱漢之品育浸  
兩陽愁方禽伯改者感  
茂熙春方禽伯改者感  
故遺親聞遠高珠我同  
新霜冰齊志清純望誰  
感故遺親聞遠高珠我同  
愁方禽伯改者感  
熙春方禽伯改者感  
陽愁方禽伯改者感  
茂熙春方禽伯改者感  
兩陽愁方禽伯改者感  
茂熙春方禽伯改者感

映一場一多  
秋霞大姊  
娟娟二姊  
玉莖三姊  
蓉蓉四姊  
容蓉四姊  
容蓉四姊

# 四美園

富麗堂皇  
歌舞九支  
情調優美  
美到無處  
男無利往  
子不往  
妙不往  
女郎毒手

大中華發行

孟子卷第四  
公孫丑章句下  
朱吉

公生仲子仲子生而  
魯夫人以隱公而立  
幼則未夫相之將  
立則未夫相之將  
則恐諸大夫之不能  
之道既不相立也○伊  
百王不易之法天下

紅袖紅  
照片紅  
照紅  
紅袖紅  
紅袖紅  
紅袖紅

揚崇片對樂界音  
。讚推本界音

佳評美譽  
口碑載道  
今天  
三院  
同映

金殿喋血

南京麗都明天起同時獻  
貝錫爾賴斯朋  
貝錫爾賴斯朋

「反覆詩」的字排成一菱形，外圍任  
三十首：圈內十字交叉的十三個字，順讀

冷  
雲  
望  
老  
斗

紅  
殘  
吟

花  
遠  
含

山  
流  
春  
東

水  
庄

「葩粉」、「耀英」的容顏，但韶光易逝，  
寒歲歲凋松，真物知終始；  
顏衰改華容，仁賢別行士。  
這首可回讀的五言詩，用歲寒後凋的  
讀，則表現得更加激揚蓬勃，感人至深。  
饒侯奸凶，害我忠貞；  
禍因所持，滋極驕盈。  
這裡又對那位奪她夫君的趙陽臺進行了  
安，全因了那位趙陽臺讒媚進言，侍寵邀  
一幅深情玄妙的「璇環圖」的意韻，絕  
只有自己會心品味，方能漸至佳境。它實在  
作出一些「回文詩」外，都不稱意，僅蘇軾  
韻，全文排列如下：

「葩粉」、「耀英」的容顏，但韶光易逝，  
寒歲歲凋松，真物知終始；  
顏衰改華容，仁賢別行士。  
這首可回讀的五言詩，用歲寒後凋的  
讀，則表現得更加激揚蓬勃，感人至深。  
饒侯奸凶，害我忠貞；  
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安，全因了那位趙陽臺讒媚進言，侍寵邀  
一幅深情玄妙的「璇環圖」的意韻，絕  
只有自己會心品味，方能漸至佳境。它實在  
作出一些「回文詩」外，都不稱意，僅蘇軾  
韻，全文排列如下：

**PHOENICIAN  
ALPHABET**

甲骨文



A large hippopotamus is shown in profile, standing in shallow water. The animal is dark grey or black, with its head lowered towards the water. The background is a bright, hazy sky.

Hippopotamus

(English) 12 letters

河  
马

(Xe Ma)



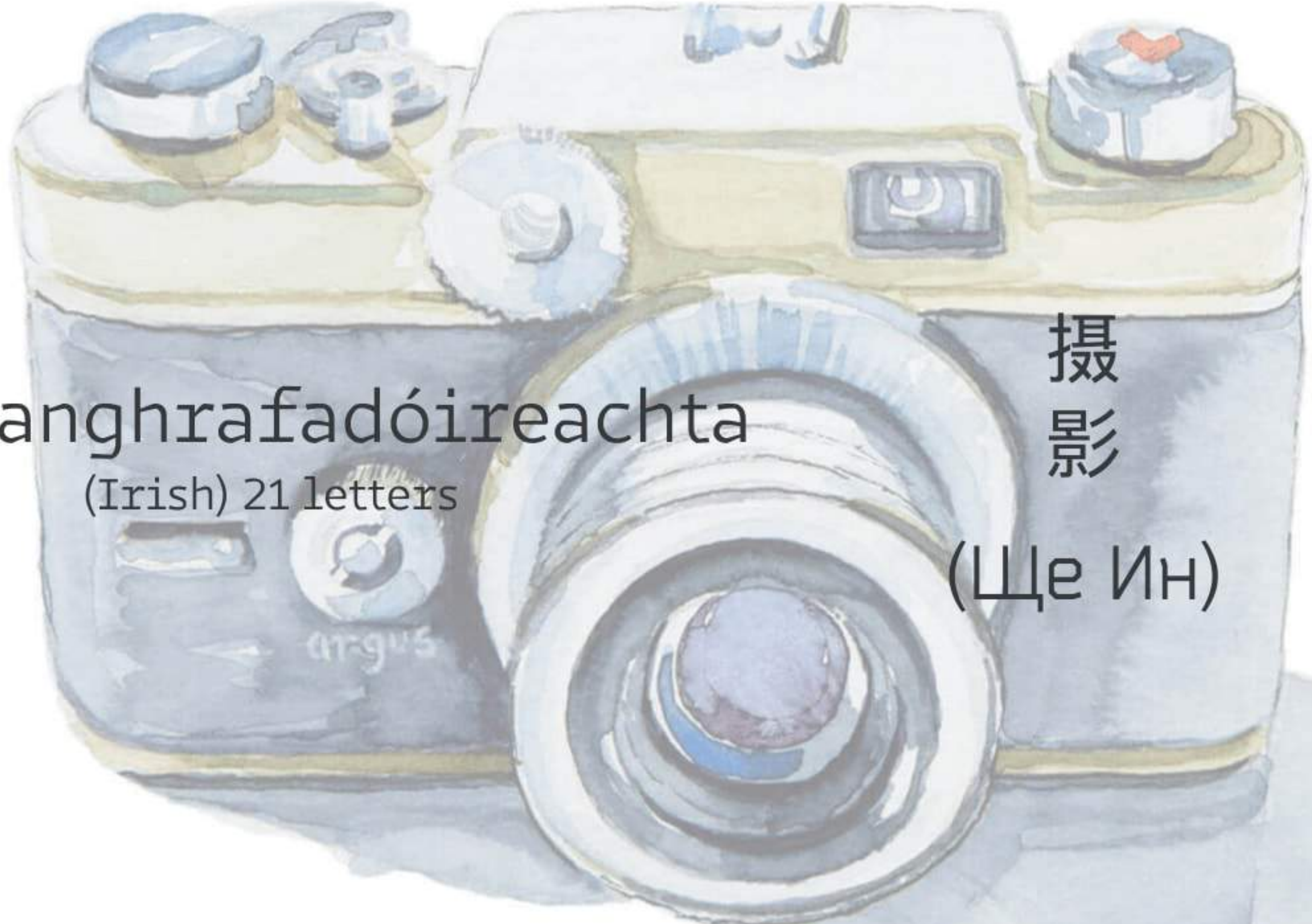
ПРОДОВОЛЬСТВЕННЫЙ

(Russian) 17 letters

食品

(Щи Пин)





Grianghrafadóireachta

(Irish) 21 letters

摄影

(Ще Ии)





ORIGINAL MEANING	Egyptian	Phoenician	Greek	Roman Capital	Roman Uncial	Roman Half Uncial	Miniscule	MODERN FORMS
Ox				A	Ɀ	ɑ	ɑ	Aa AcAa Ḃa
House				B	ⱸ	β	β	Bb BḂb Ḅb
Camel				Γ	Ϛ	γ	g	Ggg GḠgg Ḣg
Door				D	ⱹ	δ	δ	Dd DḎd Ḍd
Window				E	ϛ	ε	e	Eee EḔee Ḙe
Water				M	ⱻ	ν	m	Mm MḞm Ḟ
Eye				O	ⱼ	ο	o	Oo Oo Ḫ Ḭo
Mouth				P	ⱽ	π	p	Pp Pp Pḡp Ḥp
Cross				T	Ɀ	τ	t	Tt TḤt ṬṬt

*Illustrating the probable development of some of the letters of the alphabet*

SERIFS

serifs

**SANS SERIF**



甲骨文				
金文				
小篆				
隶书				
楷书				
草书				
行书				

宋体

*Song Ti (Cōn Tu)*

楷体

*Kai Ti (Kāu Tu)*

仿宋体

*Fang Song Ti (Fǎn Cōn Tu)*

黑体

*Hei Ti (Xēu Tu)*



Table of Chinese characters organized in a grid, likely a character frequency or classification table. The characters are arranged in vertical columns and horizontal rows, covering a wide range of the Chinese character set.

故知毕氏者莫如括，而括以亲见亲闻者  
有征。沈氏记其活字印书法曰：

“版印书籍唐人尚未盛为之，自冯瀛王  
为版本。庆历中有布衣毕昇又为活版，其  
唇，每字为一印，火烧令坚。先设一铁版，其  
类冒之。欲印，则以一铁范置铁板上，乃密布  
持就火炆之，药稍熔，则以一平板按其面，则

② 扩充系统的操作功能，编辑操作中新增  
件的文本里容许使用如下的定义式：《汉字结构

这里，《汉字结构符》就是前面提到的新定  
的《编码字符串》是在前述①中的已经编码的  
边给出几个具体例子：

定义式      拼组后的汉字

二 斩日      暂

丿 又见      观

品 公习习      翁

哭 王白石      碧

利用这种定义式，足以拼组出海量的（数万  
基本上排除当今汉字系统中讨厌的外字困扰。

## Printing Design and Layout

called. The difference is in the serif formation. The fine cross strokes at the ends of the up and down strokes are strong without appearing heavy. The general effect of a Jenson typeface is that of a monotone character, there being little contrast between the major and the minor stems.

From then onwards printers in Italy made increasing use of roman types, while the few founts of black letter imported from Germany were discarded. In France, however, and in England, the Gothic design continued unchallenged for a few years.

Aldus Pius Manutius is famous as the inventor of italic type, which tradition says was founded on the handwriting of the poet Petrarch. It is to Aldus that Venice owed the wonderful reputation it attained in the art of printing. While tutor to the young princes of Capri, he had conceived the idea of setting up a press with the chief object of issuing fine and correct editions of the classics. In spite of offers of assistance from his patrons at Capri, he naturally turned to Venice as the ideal place for such an enterprise and settled there in 1489. From that date he began to issue the numerous editions which have made the Aldine Press famous in history. His first experiments were with the Greek classics, for it was the greed and avidity for Greek books which led him to devote his life and powers to the publications of these rare treasures.

It was doubtless his familiarity with the Greek cursive founts then in use that inspired Aldus to produce his italic, in order to give the Latin language an informal and compact type of a similar character. Following the custom which has survived until this day with Greek founts, there were no sloping capitals with the Aldine Italic, the small capitals of his roman fount serving as italic capital letters.

Not all the books produced by the Aldine Press, however, were composed in these italic types, for they were reserved for the cheaper editions, small compact volumes which, owing to the compressed nature of the type, contained a great deal of information and sold for the equivalent sum of two shillings in present day currency.

The most notable achievement of Aldus was his beautiful roman type, which first appeared in a little tract by the poet Pietro Bembo, entitled *De Aetna*. This type, produced in 1495, was the first old face and was the result of considerable experiment and the collaboration of the skilled cutter, Francesco Griffo, who was also responsible for

→[ 68 ]←

XXIV

TO RESTORE TO BEAUTY ITS STRANGENESS

Such a decentring of perspectives, *by way of China*, appears to me salutary, not in order to look elsewhere for a solution—an *elsewhere* can never furnish anything other than a utopian solution—but because it can provide a starting point from which to unmake the contradiction that, in our days, otherwise closes in on us in like a vice. It may be impossible to continue to believe in the beautiful—the last cult to be abolished—but neither can we do without it. For if one sticks to this internal history alone, that of the beautiful banished by art after having ruled so sovereignly over it, but threatening also to drag art down in its fall, the situation then turns out to be blocked. And already (still) from a theoretical perspective, as Adorno said, “The beautiful cannot be defined, but

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The BOOK of  
**Common Prayer,**  
And Administration of the  
**SACRAMENTS,**  
AND OTHER  
RITES and CEREMONIES  
OF THE  
**CHURCH,**  
According to the Use of  
The CHURCH of ENGLAND:  
TOGETHER WITH THE  
**PSALTER**  
OR  
**PSALMS of DAVID,**  
*Pointed as they are to be sung or said in Churches.*

CAMBRIDGE,

Printed by JOHN BASKERVILLE, Printer to the University;  
by whom they are sold, and by B. DOD, Bookseller,  
in Ave-Mary Lane, London. MDCCLXII.

(Price Eight Shillings and Sixpence, unbound.)





泰普格罗菲的叫法包含了两方面的价值，一是这是一个清晰可见的外来语，对于学者和学生而言可以准确地将学科定位，防止因定义不准确所产生的模糊不清，有助于继续研究和学习。二是它在国际上通行通用，毕竟在现

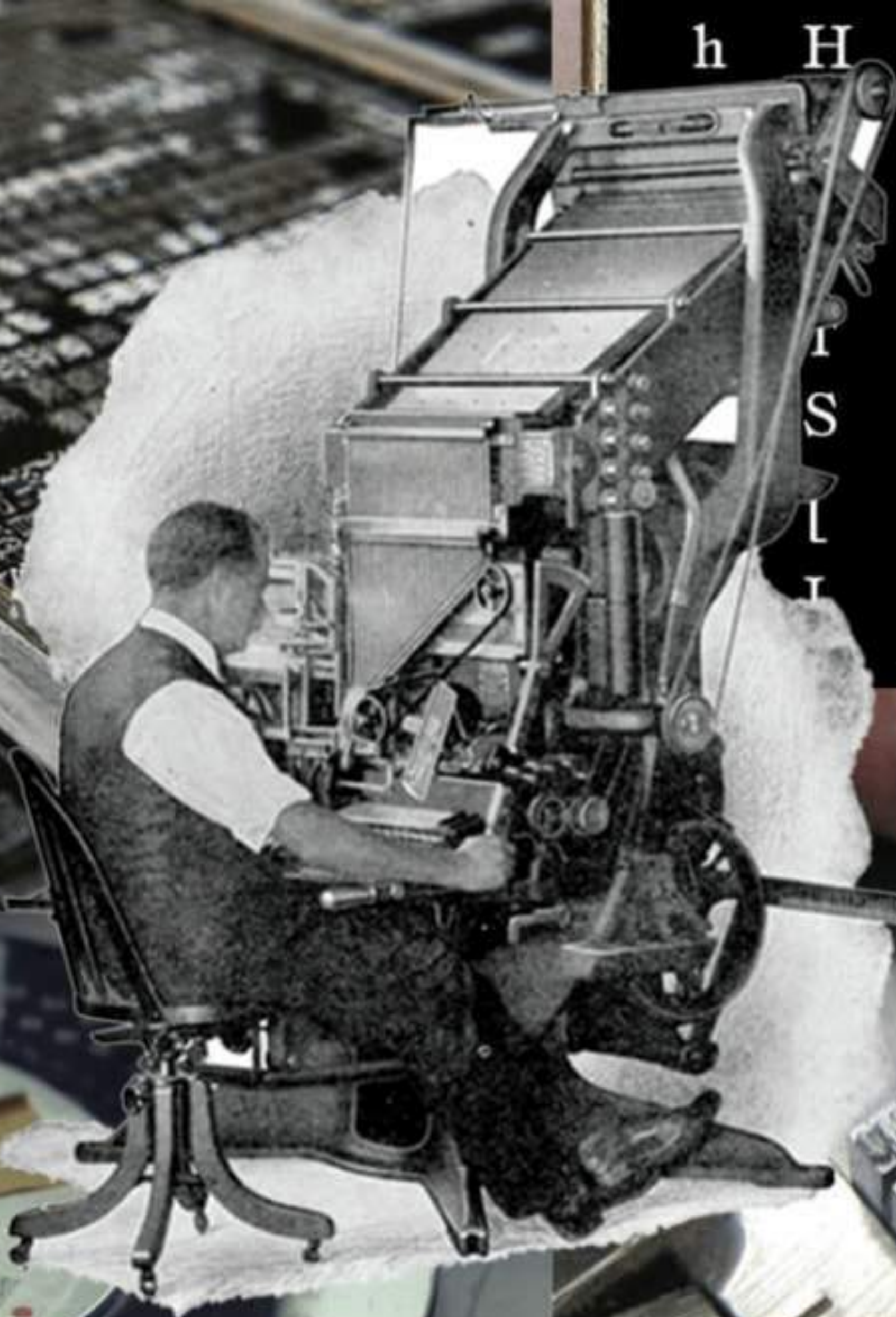
A TRANSLITERATING BODY WILL EASILY REMIND PEOPLE TO PAY ATTENTION ON THE SUBJECT FROM THE WESTERN SIDE. UNDENIABLY, LOTS OF WESTERN WORDS SUCH AS

**泰普格罗菲的叫法包含了两方面的价值，一是这是一个清晰可见的外来语，对于学者和学生而言可以准确地将学科定位防止因定义不准确所产生的模糊不清，有助于继续研究和学习。二是它在国际上通行通用，毕竟在现有**

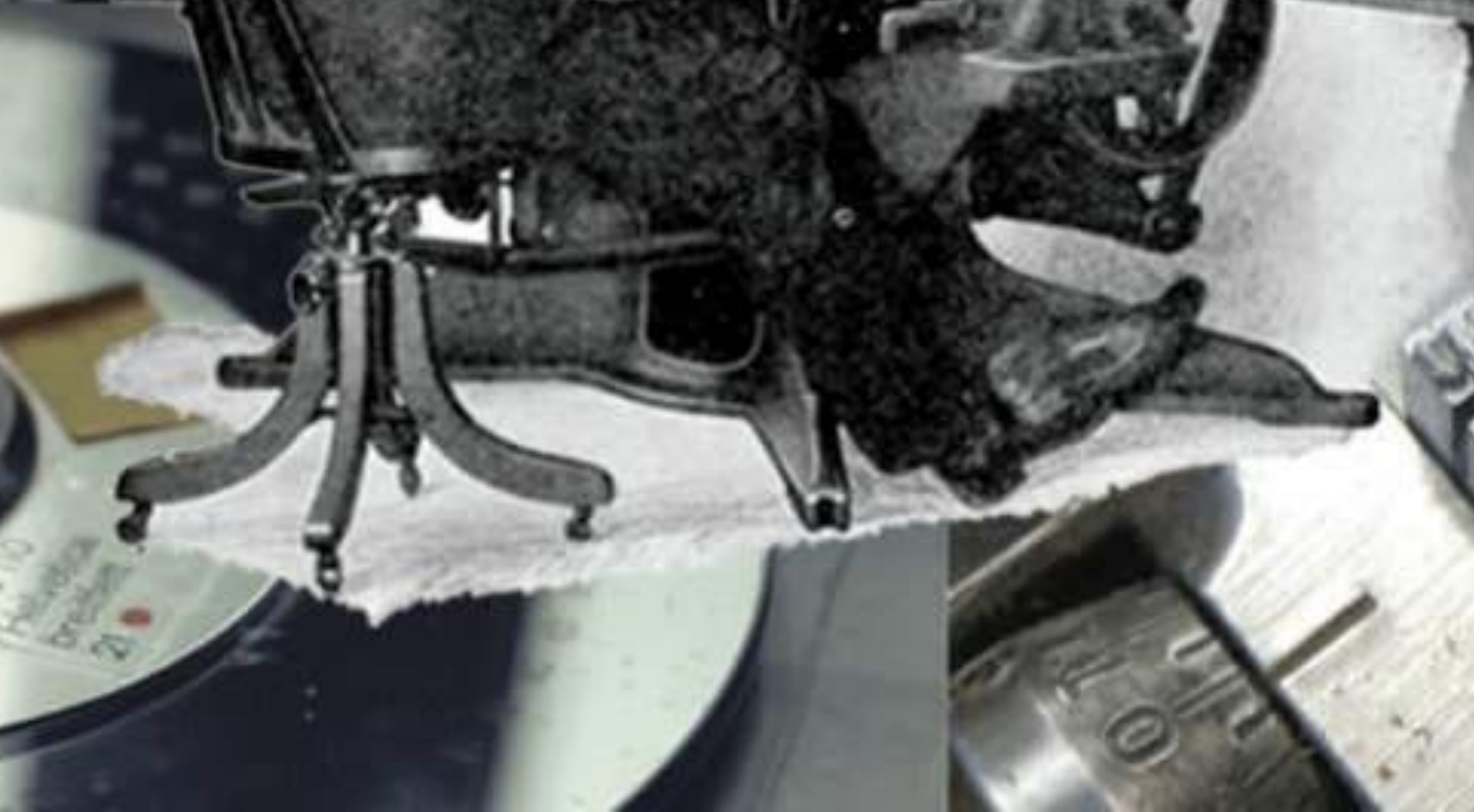
**A transliterating body will easily remind people to pay attention on the subject from the western side. Undeniably, lots of western words such as Coca-cola, Chocolate, Humor**

五  
初九日午時  
七克五三頁  
羅配公三子  
博精  
第一卷中〇第  
家親家親不即

五  
初九日午時  
七克五三頁  
羅配公三子  
博精  
第一卷中〇第  
家親家親不即



h	H	g	G	w	W	j	J
-	'	"	£	2	;		
t	T	d	D	ö	Ö		
5	&	8	+	^	^		
r	S	,	?	v	V	ü	Ü
l	l	1	'	"	.	1	1
I	I	u	U	f	F	ä	Ä
~	~	~	~	~	~	~	~









# Web characteristics



- Later binding
- Multiple outputs
- Partial control
- Uncertain delivery



*The web is a unique medium on its own.*


# Font formats for web use



WOFF2 (Web Open Font Format 2)  Microsoft  Mozilla  Opera

WOFF (Web Open Font Format)  Microsoft  Mozilla  Opera

OTF (OpenType)  Microsoft  Adobe

TTF (TrueType)  Microsoft  Apple

EOT (Embedded Open Type)  Microsoft

SVG (Scalable Vector Graphics)  W3C  SVG

# @font-face rule

```
@font-face {  
  font-family: 'Magnetic Pro';  
  src: url('../fonts/magnetic-pro-light.woff2') format('woff2'),  
       url('../fonts/magnetic-pro-light.woff') format('woff');  
}
```

## WOFF - Web Open Font Format [↗](#)

Compressed TrueType/OpenType font that contains information about the font's source.

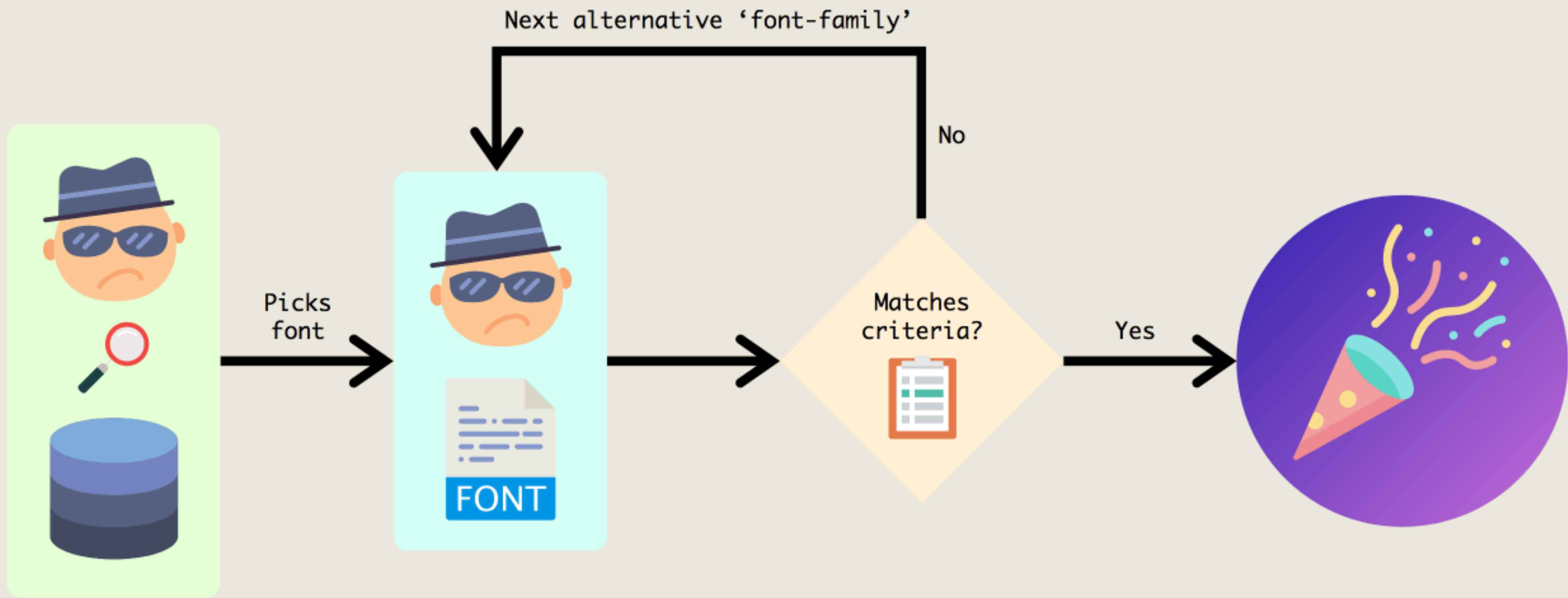
IE	Edge	Firefox	Chrome	Safari	Opera	iOS Safari	Opera Mini	Android Browser	Chrome for Android
9	13	51	56	9.1	42	9.3		4.4	
10	14	52	57	10	43	10.2		4.4.4	
11	15	53	58	10.1	44	10.3	all	56	57
		54	59	TP	45				

✓ ✗ Partial Support

Global: 94.35% + 0% = 94.35%

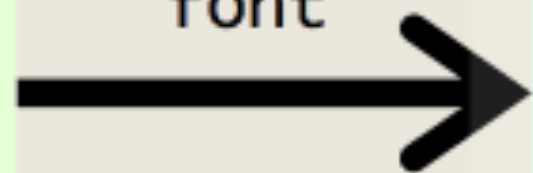
Data from [caniuse.com](https://caniuse.com) | Embed from [caniuse.bitsofco.de](https://caniuse.bitsofco.de)

## WOFF 2.0 - Web Open Font Format [↗](#)





Picks  
font



刻  
意  
製  
作



# Declare your Latin fonts first

```
font-family: 'Gentium Basic', 'PingFang TC', 'Microsoft JhengHei', '微軟正黑體', 'Heiti TC', '黑體-繁', sans-serif;
```

Font rendering for Mac and Windows is different, and sometimes the Latin characters in Chinese fonts don't look good on Windows.

Put your font names in quotes. Just in case.



# Generic font families

Dependent on OS, HTML language, character set and browser.

<code>serif</code>	Times New Roman, SimSun, SongTi SC
<code>sans-serif</code>	Arial, Microsoft Yahei, PingFang SC
<code>monospace</code>	Consolas, SimSun, PingFang SC
<code>cursive</code>	Comic Sans MS, Apple Chancery, SimSun (oblique), SongTi SC (oblique)
<code>fantasy</code>	Gabriola, Impact, Papyrus, Microsoft Yahei, PingFang SC

Level 4 is adding `system-ui`, `emoji`, `math` and `fangsong`

# Basic font properties

<code>font-weight</code>	Specifies the weight of the glyphs in the font. Can use keywords or numerical values.
<code>font-stretch</code>	Selects a normal, condensed or expanded face from a font family. Range spans over 9 keywords.
<code>font-style</code>	Allows italic or oblique faces to be selected.
<code>font-size</code>	Indicates the desired height of the glyphs. Takes absolute or relative values.
<code>font-size-adjust</code>	Adjusts the <code>font-size</code> to preserve the x-height of the first choice font.
<code>font-synthesis</code>	Controls whether user agents are allowed to synthesize bold or oblique font faces when missing.

## Using non-system fonts

The `@font-face` rule allows us to link to fonts, either locally or external, which are fetched and activated when needed.

We can use multiple `@font-face` rules to construct font families.

A rule consists of the `@font-face` keyword followed by a block of font descriptors.

# Anatomy of an @font-face rule

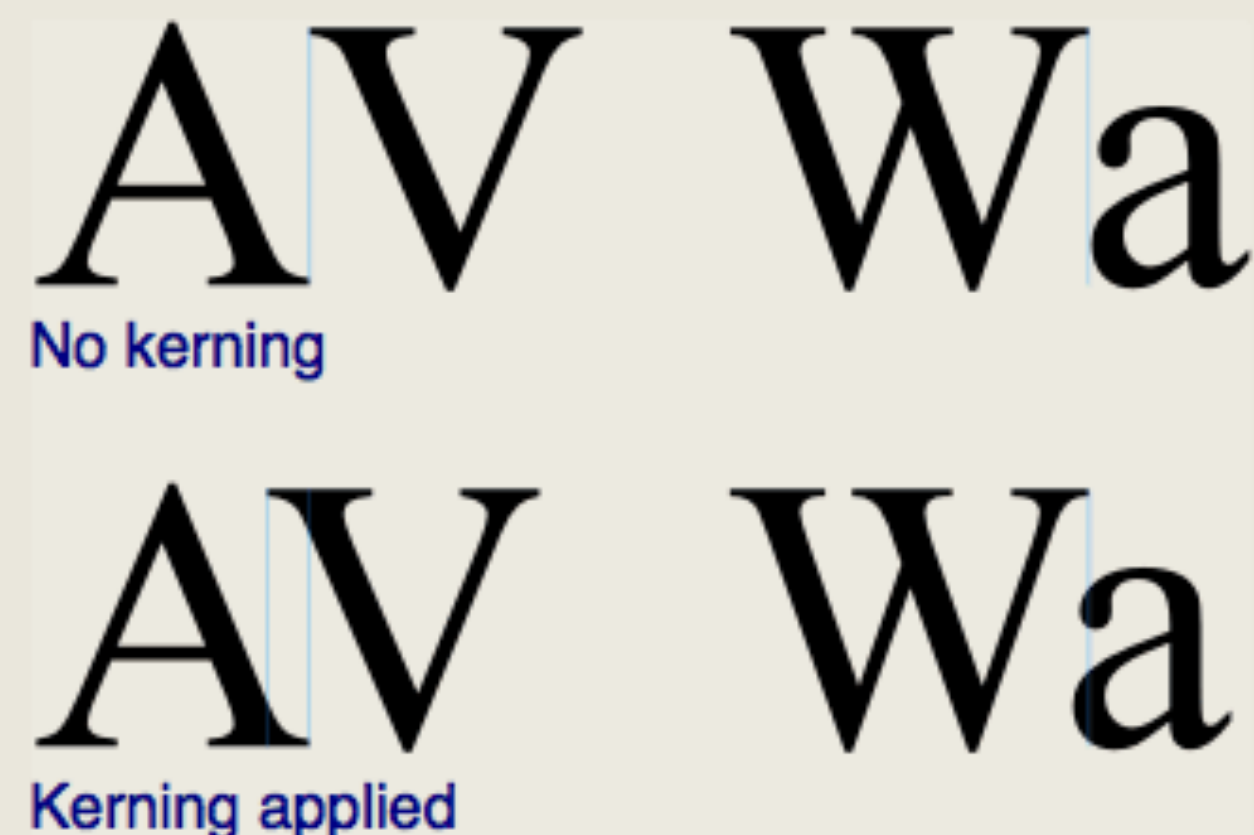
```
@font-face {  
  font-family: <family-name>  
  src: [ <url> [format(<string> #)]? | <font-face-name> ] #  
  font-style: normal | italic | oblique  
  font-weight: normal | bold | 100 | 200 | 300 | 400 | 500 | 600 | 700 | 800 | 900  
  font-stretch: normal | ultra-condensed | extra-condensed | condensed | semi-condensed  
  unicode-range: <urange> #  
  font-variant: normal | none | [ <common-lig-values> || <discretionary-lig-values> || <historical-lig-values> ] #  
  font-feature-settings: normal | <feature-tag-value> #  
}
```

```
@font-face {  
  font-family: 'Magnetic Pro';  
  src: url('magnetic-pro-light.woff2') format('woff2'),  
       url('magnetic-pro-light.woff') format('woff');  
  font-weight: normal;  
  font-style: normal;  
}
```

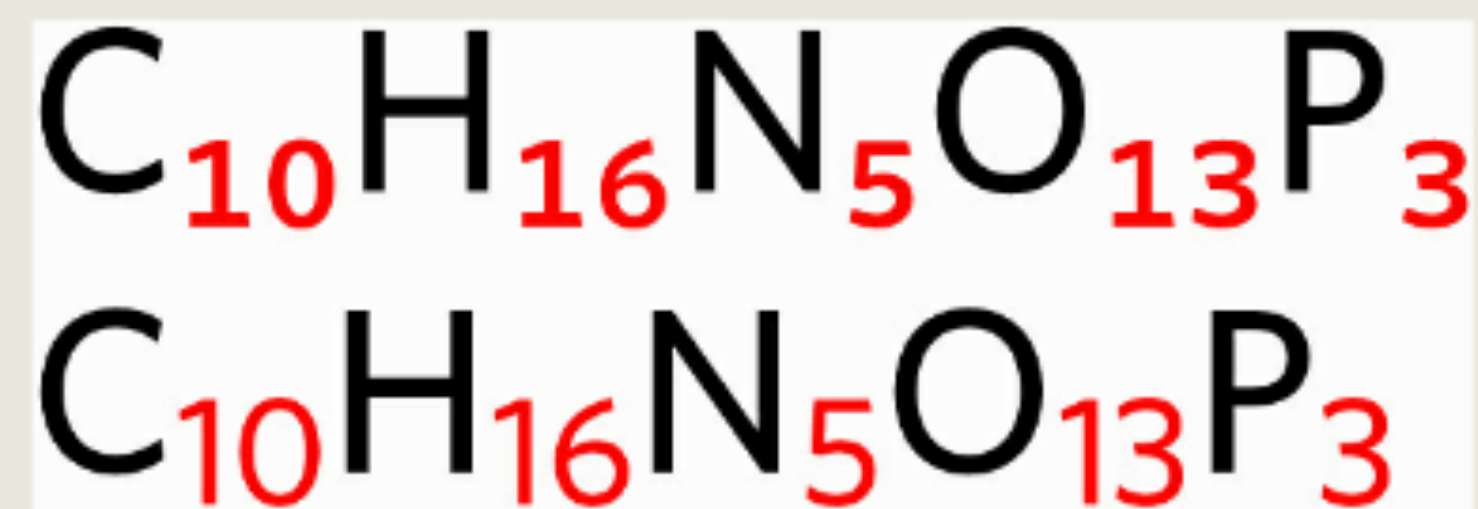
```
@font-face {  
  font-family: 'Magnetic Pro';  
  src: url('bender.woff2') format('woff2'),  
       url('bender.woff') format('woff');  
  font-weight: normal;  
  font-style: normal;  
  unicode-range: U+0020, U+0414, U+0425, U+0427, U+0436, U+0439, U+043d, U+0443, U+044c-U+044d;  
}
```

# Font feature properties (1/2)

## font-kerning



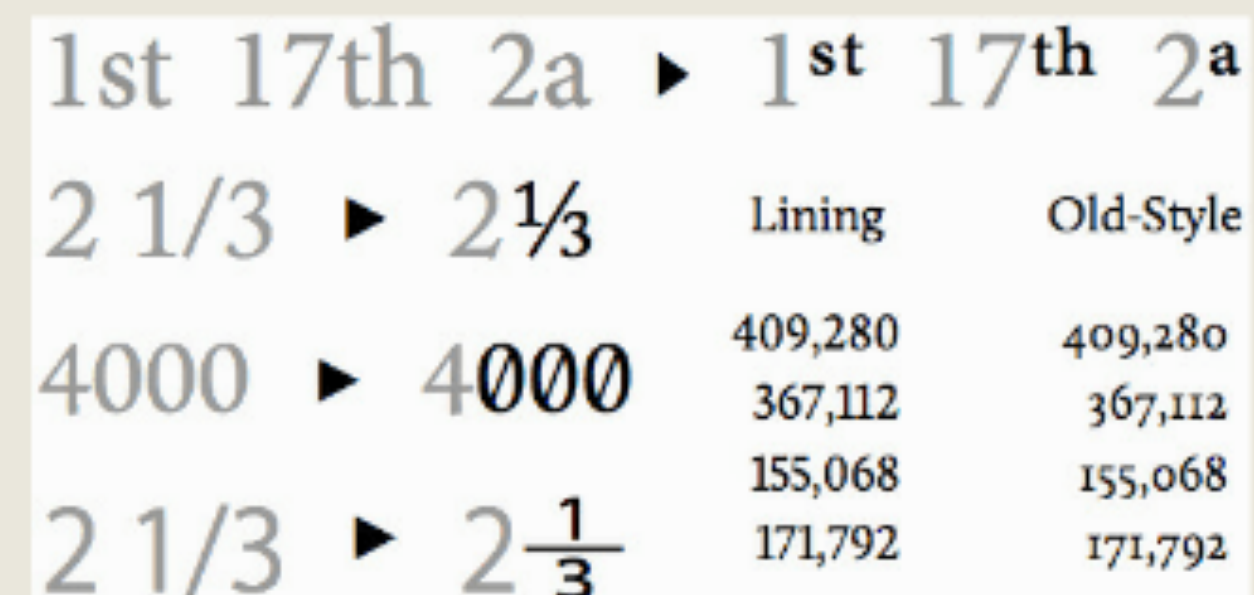
## font-variant-position



## font-variant-position-ligatures



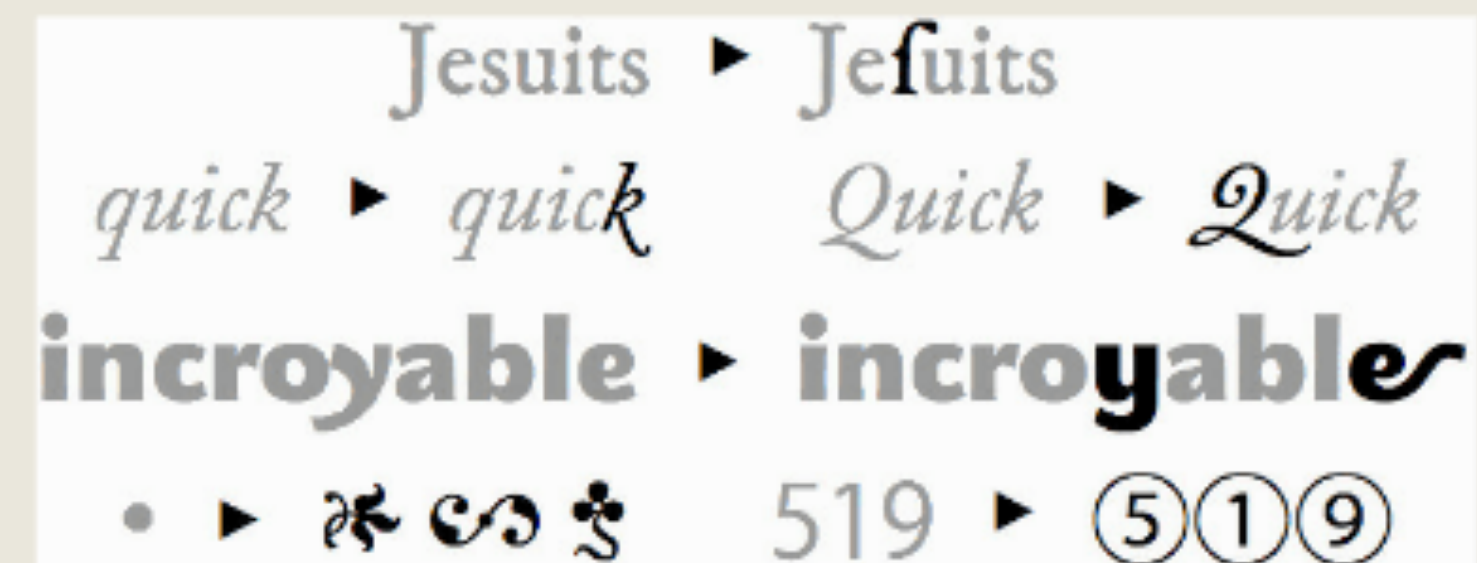
## font-variant-numeric



## font-variant-caps

The DOM, the HTML syntax, and the XHTML syntax cannot all represent the same content. For example, namespaces cannot be represented using the HTML syntax, but they are supported in the DOM and in the XHTML syntax.

## font-variant-alternates



# Font feature properties (2/2)

## font-variant-east-asian

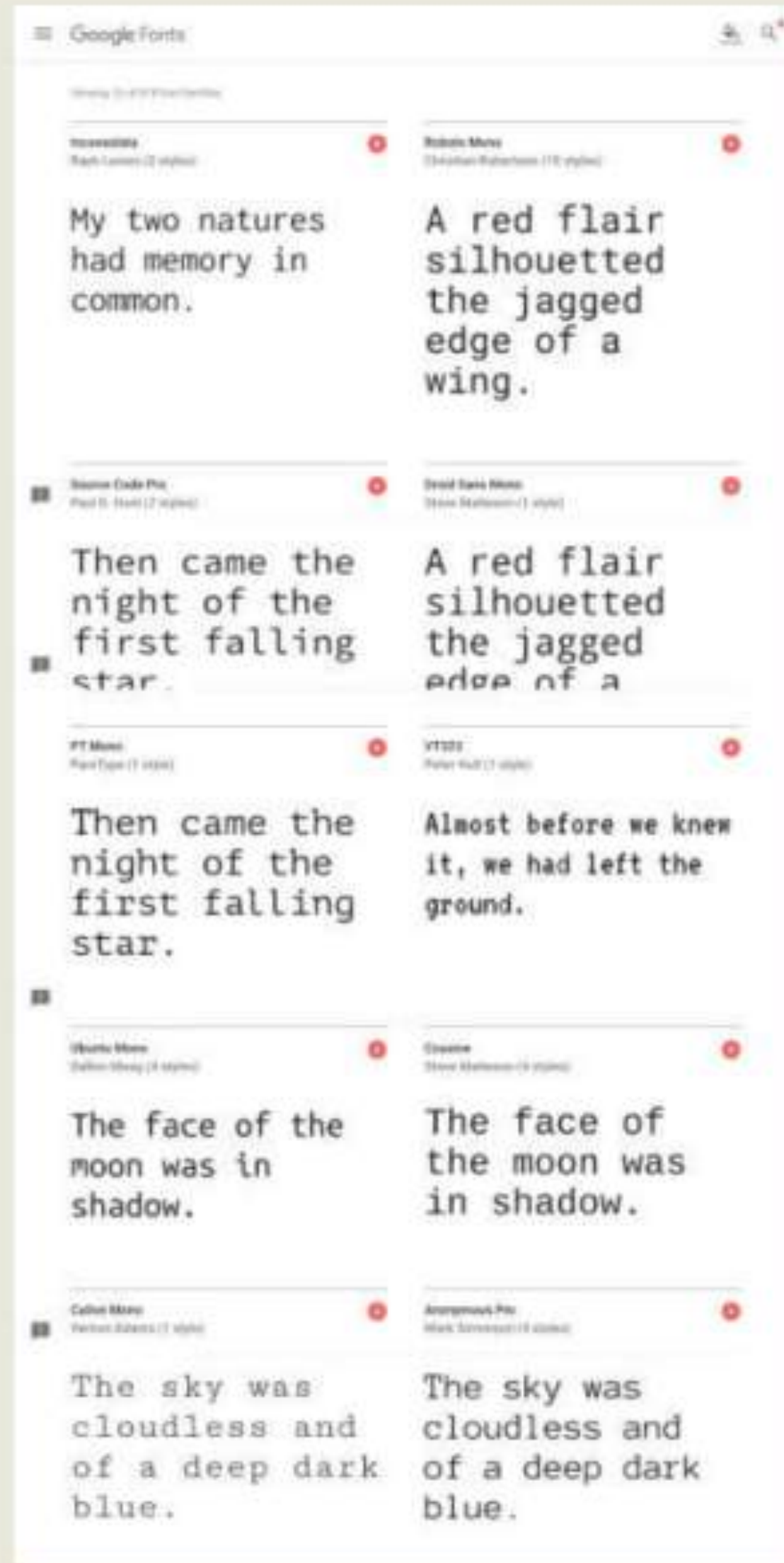
麴町 ▶ 麴町  
大学 ▶ 大學  
欧文フォント ▶ 欧文フォント

## font-language-override

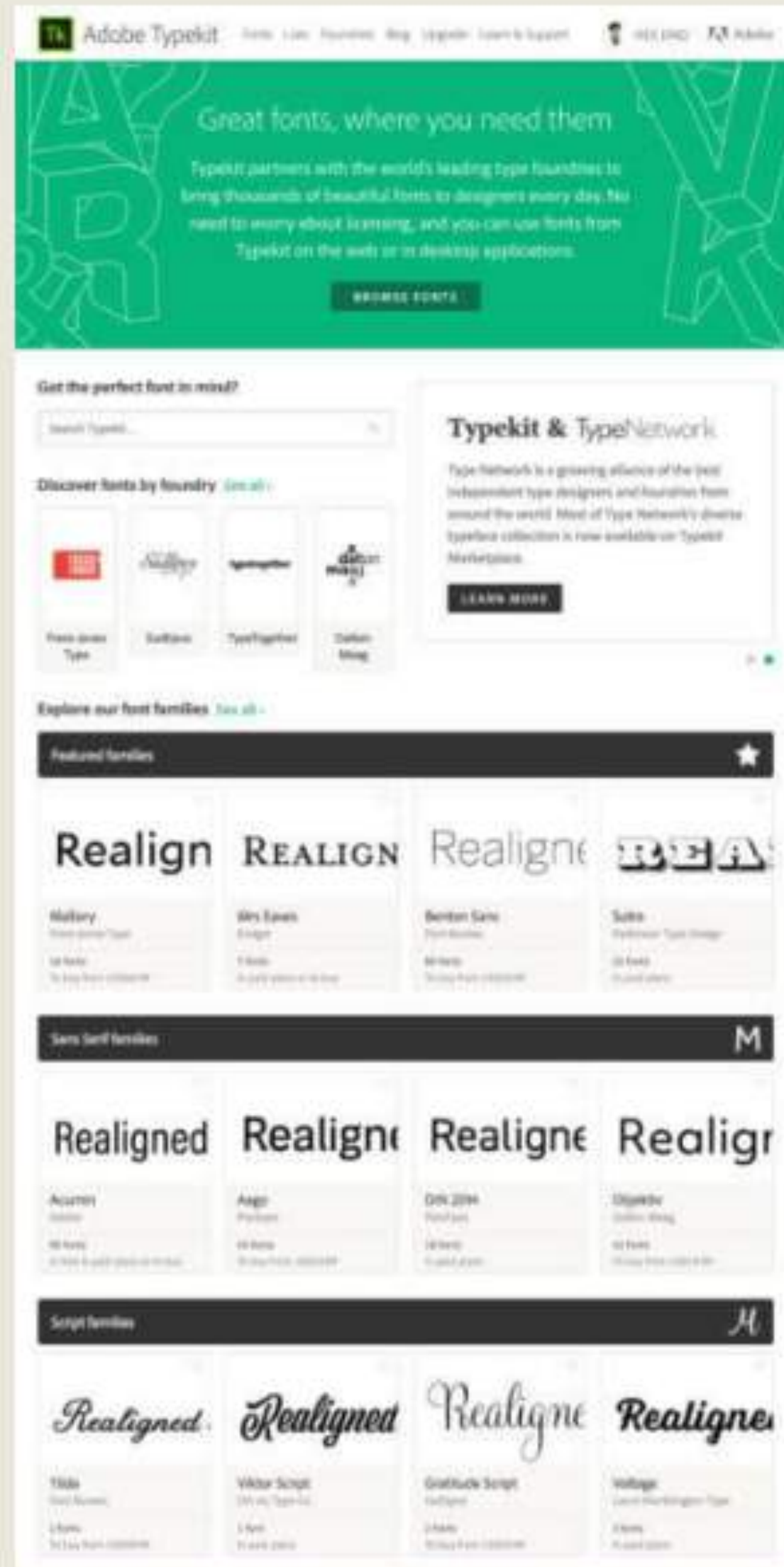
Señora ▶ Señora  
Sorpresa ▶ Sorpresa  
Tres ▶ Enés

## font-feature-settings

Provides low-level control of advanced OpenType features



Google Fonts



Adobe Typekit



cloud.typography



**Tk** Adobe Typekit Embed Code | Kit Settings

**Selectors**  
 **Add**  
`.tk-source-han-sans-traditional`  
*Using fonts in CSS*

**Character Set**  
 Default  
 All Characters  
 Dynamic Subsetting  
 Language Subsetting  
 OpenType Features ⓘ  
 Vertical Features  
*Which should I choose?*

**Weights & Styles** 2/7  
*Include these in your kit:*  
 ExtraLight 6K  
 Light 6K  
 Normal 6K  
 Regular 6K  
 Medium 6K  
 Bold 6K  
 Heavy 6K  
*Using weights & styles in your CSS*

**CSS Stack**

Welcome! Here's how to use fonts:  
In the left column, use the *Selectors* section to apply fonts to any `HTML` tag, class, or id. You can also add the default class to your markup. Then, click **Publish** to see those changes on your site.

Source Han Sans Traditional Chinese from Adobe  
雖無絲竹管弦之盛，一觴一詠，亦足以暢...

Changes won't be live on your site until you publish them.

**Base Kit Size: 12K** 1 font, 1 selector, for test **Publish**

## Configuring Typekit settings

# 當中文字躍上雲端

最先進的中文雲端字型 (web font) 服務，讓您在網頁中直接使用字型

## ADVANTAGE

SEO 速度 社群 響應

### 網頁中使用真正的文字，大幅 增加網站 SEO 排名！

以往網頁中想使用特殊字型，都須轉成圖片方能呈現，主要是技術的限制，並無法在網站中使用到真正的字型，最大的缺點就是，搜尋引擎並無法辨識圖片中的資訊；justfont 突破了中文字型的限制，並以真正的「字」呈現在網頁中，您可利用網頁語法加入各種標籤，讓您網站的關鍵字排名大幅提升！

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justfont

# CDN加速

瞬間加載 字体



### 我们的优势

OUR ADVANTAGES

在线云字体  
在线引用 无需下载



简单易用  
一行css/javascript搞定



全面兼容  
全面兼容主流浏览器



急速稳定  
稳定云同步+极速CDN



美化网页  
美化字体同时提升网页风格



托管专享  
托管未获授权的字体私用



youziku



EN 簡體

iFontCloud 文鼎云字庫

字体搜索

关于iFontCloud 字体总览 认识方案 服务与协助 个人账户(登入) 购物车(0)

iFontCloud 文鼎云字庫 创·造·无·限

关于iFontCloud 服务内容 合作伙伴

关于我们 针对各种字体使用的需求提供贴近的服务

新字体 将优质的字体带入生活中

活动 生活周遭充斥着许多的字体，它们各以不同的方式存在着，好的字体可以更容易传达讯息。文鼎和许多字体公司以及设计师合作，上架各种独特的风格，让优质字体更普及于生活中。

应用新知

租赁字体 个人化购买服务，满足各式字体需求。

网页字体 增进网页设计质感，提升SEO排名。

iFontCloud

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全部搜索

字体口碑

365天目不暇接!

华康字型就是 Good Design

猜猜我是谁?

无缝排列·畅游世界

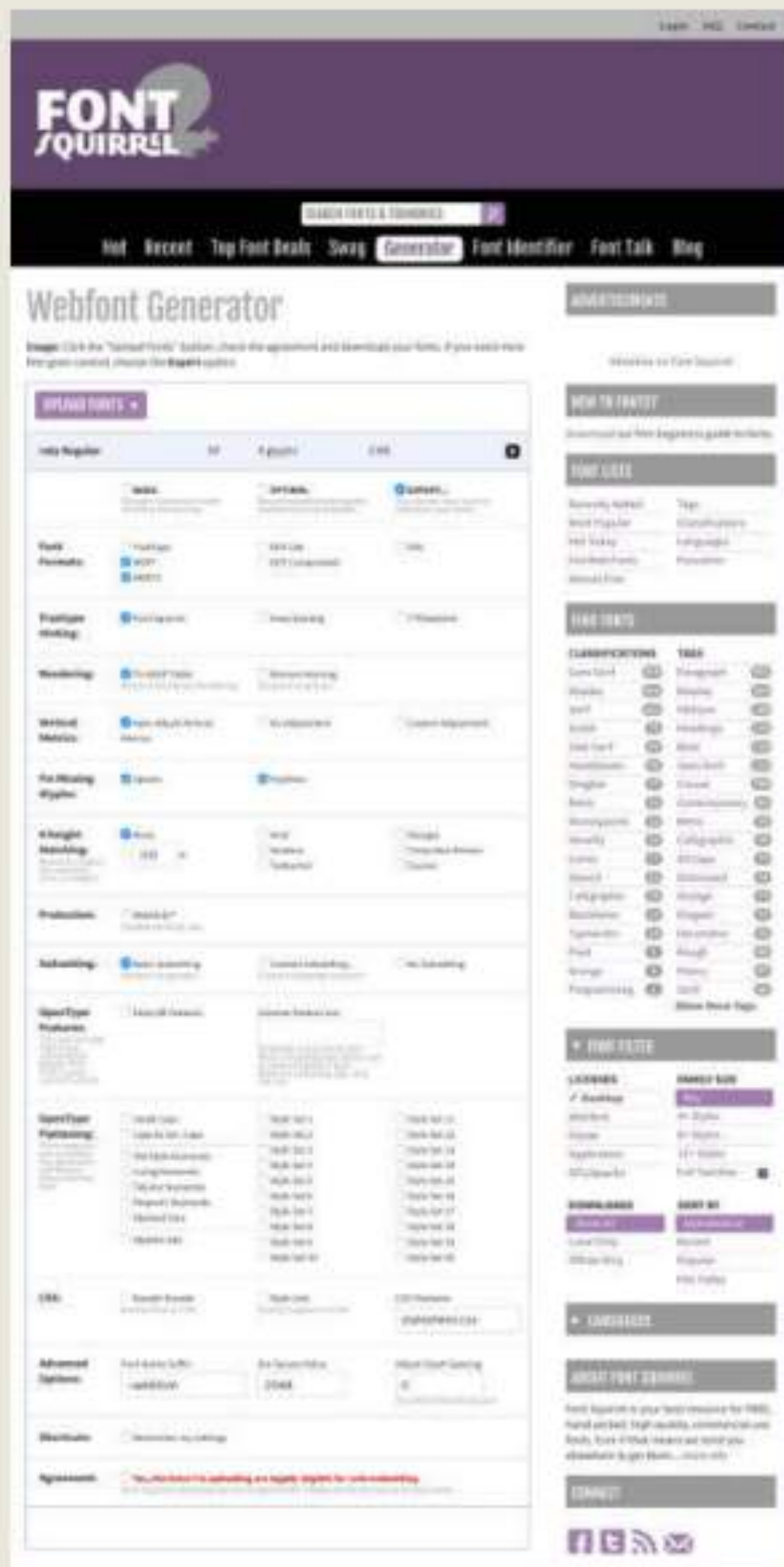
萤幕阅读的 绝佳体验

收藏华康字体

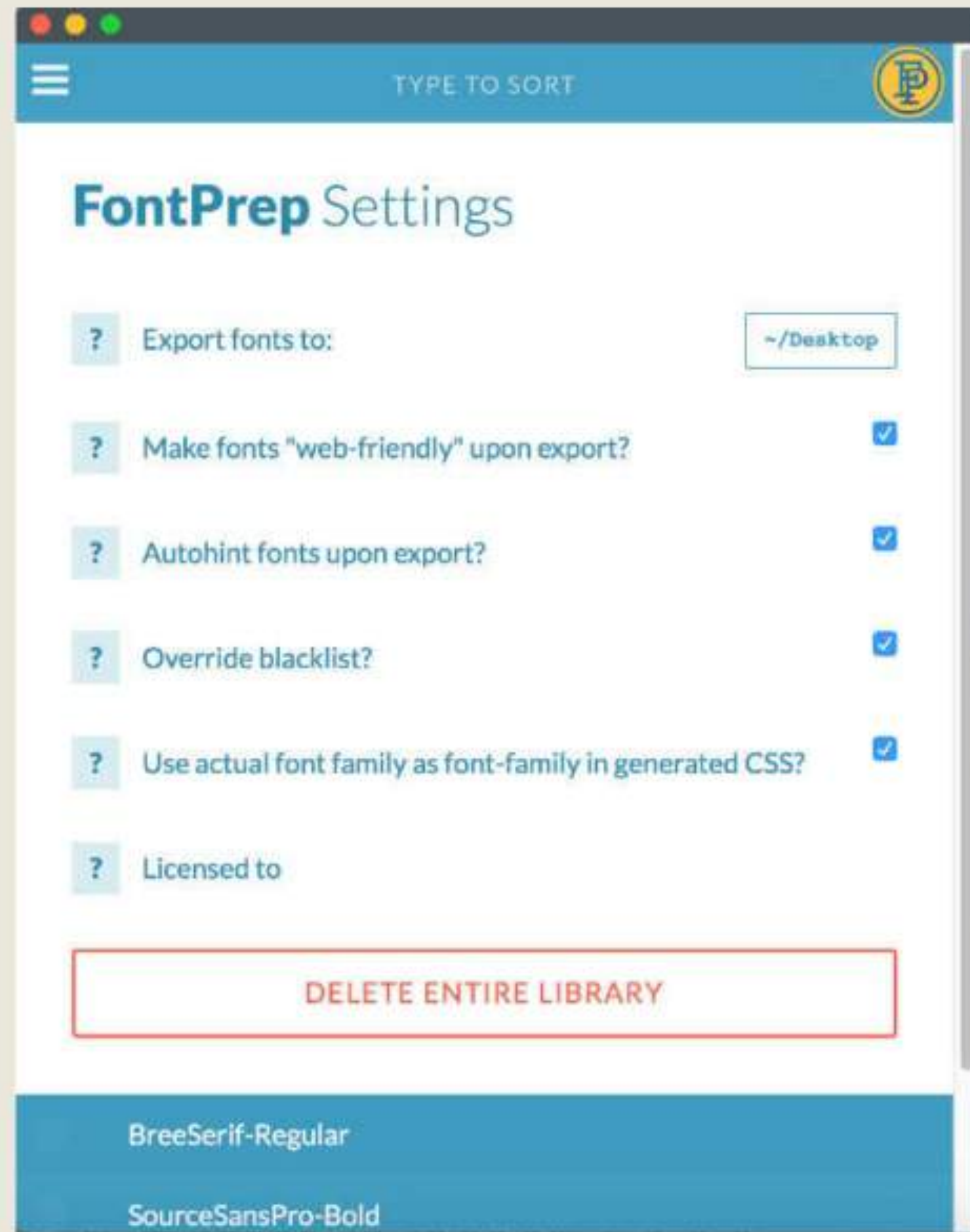
可爱的力量

DynaFont Online





Font Squirrel



FontPrep



Font Spider



*“Be formless, shapeless, like water. Now you put water into a cup, it becomes the cup. You put water into a bottle, it becomes the bottle. You put it in a teapot, it becomes the teapot. Now water can flow, or it can crash.*

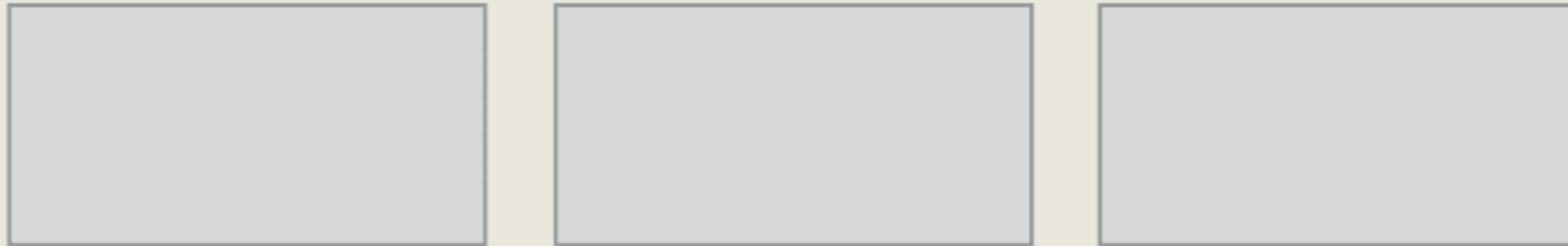
*Be water, my friend.”*

*—Bruce Lee*

# Looks familiar?

*Some (hopefully)  
relevant text*

*Be thankful they didn't ask for a carousel*



*Probably some more marketing copy for each of the 3 images above that will only get passed to you after you've built most of site, which is never the length of the lorem ipsum your designer used and hence he/she will ask you how come the columns cannot be the same height.*

# **The magic of Writing Modes**

CSS Writing Modes Level 3 defines CSS features to support for various international writing modes, such as left-to-right (e.g. Latin or Indic), right-to-left (e.g. Hebrew or Arabic), bidirectional (e.g. mixed Latin and Arabic) and vertical (e.g. Asian scripts).



is this  
vertical text



Or make it read from right-  
to-left.



from left-to-right.  
literally turn on its side  
You can make your browser



## line orientation

block flow direction

Ultimately it is the magic of shadows. Were the shadows to be banished from its corners, the alcove would in that instant revert to mere void.

inline base direction

A phosphorescent jewel gives off its glow and color in the dark and loses its beauty in the light of day. Were it not for shadows, there would be no beauty

*horizontal-tb*

line orientation

block flow direction

Handwritten text in vertical-lr orientation, reading from top to bottom.

Handwritten text in vertical-lr orientation, reading from top to bottom.

inline base direction

vertical-lr

block flow direction

line orientation

世界上古老的文字符號主要有五種：蘇美爾人的「楔形文字」、古埃及人的「聖書字」、中國的「象形文字」、印度的「印章文字」以及「瑪雅文字」，公元前3500年以前，西亞兩河流域的蘇美爾(Sumer)人創造了最早的文字。它起初主要是像形符號，後來以軟泥板為紙、小支乾為筆，壓刻成「楔形文字」，這種文字曾經在西亞通用了近4000年。

一本完整的平面設計史，是應該從人類開始記錄或傳播自己的思想開始的。人類為了記錄自己的思想、活動、成就，開始是利用圖畫作手段，但是圖畫對於思想的表達能力非常有限，特別是對於比較抽象的思想的記錄，幾乎無能為力。後來，人類創造了文字，進而發展為不同的文字系統和傳播手段；現在，文字成為了視覺傳播體系中一個最基本的元素。文字發展的歷史幾乎也就是整個平面設計發展的全過程。在歐美傳統「學院派」的設計教育課程體系中，字體設計(Typography)始終是最基礎而不可缺少的訓練內容。

inline base direction

vertical-rl



钱存训



*Rotate*

钱存训

钱存训



*Translate*

钱存训



# writing-mode property

horizontal-tb 从1987到现在

---

vertical-rl 从1987到现在

---

vertical-lr 从1987到现在

---

sideways-rl\* 从1987到现在

---

sideways-lr\* 从1987到现在



## text-orientation property

从1987到现在

*mixed*

从1987到现在

*upright*

从1987到现在

*sideways*



# text-combine-upright **property**

民國106年7月3日

*none*

民國  
106  
年  
7  
月  
3  
日

*all*

民國106年7月3日

*digits <integer>\**



# Typography suggestions

- Use and declare the correct font-family
- Make sure the font-size is large enough
- Set `line-height` for sufficient breathing room
- Use `text-align: justify`
- Keep lines to around 25-35 characters
- Set a `margin-bottom` for the `p` element

## 文字的故事

記錄·演變 05/20/2014

人類和其他生物種總是在以自己獨特的方式和語言給大自然和自己的生命歷程留下一些印跡。當遠古時期的獵人根據熊掌印開始追蹤的時候，那便是最早的「視覺交流與傳播」(Visual Communication) 的開始。

最早的視覺傳達方式基本都是利用圖形進行的。這是北美印地安在史前的岩洞壁畫



法國發現的拉斯考克岩洞中，古代人類的原始繪畫，大約西元前一萬——萬五千年



古代中亞文明的黑石鴨形，是由烏爾王奉獻給南那神的供品，公元前2800年左右



### ✦ 豎排

一本完整的平面設計史，是應該從人類開始記錄或傳播自己的思想開始的。人類為了記錄自己的思想、活動、成就，開始是利用圖畫作手段，但是圖畫對於思想的表達能力非常有限，特別是對於比較抽象的思想的記錄，幾乎無能為力。後來，人類創造了文字，進而發展為不同的文字系統和傳播手段；現在，文字成為了視覺傳播體系中一個最基本的元素。文字發展的歷史幾乎也就是整個平面設計發展的全過程。在歐美傳統「學院派」的設計教育課程體系中，字體設計 (Typography) 始終是最基礎而不可缺少的訓練內容。



max-height: 25em

## MNBL女子决赛·昔加末攀高峰夺冠

(吉隆坡29日讯) 国手陈慧晶昨晚在第一届大马全国篮球联赛(MNBL)女子决赛中爆发, 全场轰进18分4篮板, 带领昔加末篮球公会以60比51击败吉隆坡高峰集团, 以大热姿态在第一座MNBL奖杯上留名。

### 陈慧晶夺生涯首个MVP

陈慧晶在初赛与半决赛并不是特别抢眼, 岂知来到决赛却成为了球队的致胜功臣。身高177公分的陈慧晶此役14投8中, 命中率高达57%, 尤其最后一节更是独得8分, 顶住了高峰队的反扑。凭借决赛的精彩演出, 陈慧晶也因此当选决赛MVP(最有价值球员), 生涯首次获得这一项荣誉。

对于陈慧晶的表现, 昔加末主帅戴正钧也赞不绝口, 他说:「陈慧晶在这一场比赛的发挥是大家有目共睹的。而除了我们的MVP(陈慧晶), 汪秀婷、邱嫫嫫也在关键时刻投进了几个三分球, 我们才能够在紧要关头将比分扩大。」

### 多次靠三分球扩大比分

昔加末靠三分球抛离对手的纠缠, 本场比赛就出现了好多次, 像第三节高峰队追至20比26时, 邱嫫嫫就轰进三分球; 然后在22比31时, 汪秀婷也射出一记三分弹; 来到比赛最后5分钟高峰以45比53咬紧比分时, 邱嫫嫫又适时出手命中三分球, 让高峰队多次努力无功而返。

除了陈慧晶, 邱嫫嫫与彭燕燕在此役也各射下8分, 汪秀婷和钟佩金各得7分, 彭慧萍虽然只得5分, 但却抢下全场最高的10个篮板。

高峰队的陈巧婷此役的发挥也极为出色, 射下23分8篮板, 但却无法带领球队取胜。此外叶佛仪取得10分5篮板, 李秀雯8分6篮板, 伊查蒂7分6篮板等。

### 雷升龙: 发挥输对手5%

高峰队主帅雷升龙表示, 高峰队其实在本场决赛发挥得不错, 只是昔加末的表现更为出色, 防守也比他们更为严谨。

雷升龙说:「我们和昔加末其实都属于同样水平的队伍, 胜负关键就要看双方球员的临场表现, 而在这一方面我们在决赛中输了5%。」

margin-top: auto

margin-bottom: auto

# Willem de Kooning



If Jackson Pollock was the public face of the New York avant-garde, Willem de Kooning could be described as an artist's artist, who was perceived by many of his peers as its leader. He was born in Rotterdam, where he grew up in an impoverished household and attended the Rotterdam Academy, training in fine and commercial arts. In 1926, the adventurous young artist stowed away on a ship bound for Argentina. While the ship was docked in Virginia, de Kooning slipped off, skirted immigration, and made his way to New Jersey—and so began the rest of his life.

# CSS Logical Properties

## CSS Logical Properties [↗](#)

Use start/end properties that depend on LTR or RTL writing direction instead of left/right

IE	Edge	Firefox	Chrome	Safari	Opera	iOS Safari	Opera Mini	Android Browser	Chrome for Android
9	13	51	56	9.1	42	9.3		4.4	
10	14	52	57	10	43	10.2		4.4.4	
11	15	53	58	10.1	44	10.3	all	56	57
		54	59	TP	45				

✓ ✗ Partial Support Prefixed

Global: 5.8% + 83.6% = 89.40%

# 文字的故事

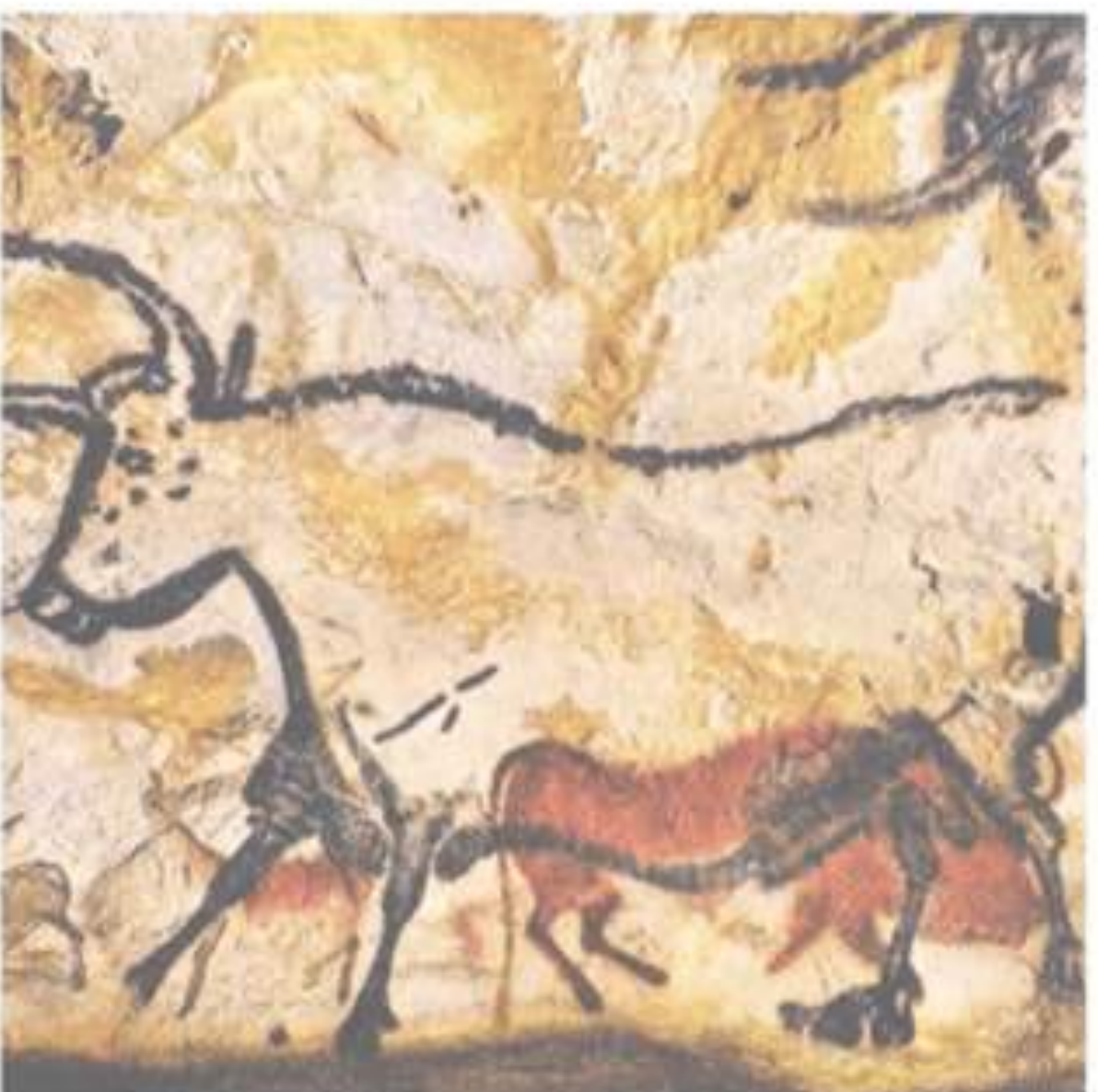
記錄：演變 05/20/2014

人類和其他生物物種總是在以自己獨特的方式和語言給大自然和自己的生命歷程留一些印跡。當遠古時期的獵人根據熊掌印開始追蹤的時候，那便是最早的「視覺交與傳播」(Visual Communication) 的開始。

最早的視覺傳達方式基本都是利用圖形進行的。這是北美印地安在史前的岩洞壁畫



法國發現的拉斯考克岩洞中，古代人類的原始繪畫，大約西元前一萬——萬五千年



古代中亞文明的黑石鴨形，是由烏爾王奉獻給南那神的供品，公元前3000年左右

豎排





English 中文

檳城福建話是什麼？  
檳城福建話是閩南語的一個  
海外變體，是檳城文化的轉  
點之一。閩南話出自于中國  
的福建省，中國和馬來群島  
之間頻繁的貿易活動，導致  
數多華裔移民定居于檳城，  
在融入本土社會的兒女，通  
常上也并無向本土語言借  
詞。檳城福建話是檳城文化  
的標識之一。由于學校及家  
長們不注意方言，許多年輕  
一代的檳城人只會說簡單  
的福建話。檳城福建話是正  
向消失的趨勢。為了防止檳  
城福建話的失傳，若八年也  
開始引起了推動檳城福建話  
風氣活動。

Penang Hokkien stories



Have a story? Send it in!

Resources | 資源

- Penang Hokkien Campaign
- Penang Hokkien Podcast
- Guidelines for Penang Hokkien
- Learning Basic Penang Hokkien
- Where did Penang Hokkien come from?
- Penang Hokkien Dictionary (English-Mandarin)
- Penang Hokkien
- Penang Hokkien Centre at NUS

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关于 ABOUT

底能福建是我家乡的语言，是檳城文化的栋梁之一。网站的由来已经在「**做什么要创建这个网站呢？**」里描述了。  
我也是一名网络开发者，而这个网站让我试用另类的网络设计，尝试用 CSS（层叠样式表）混合水平书写方式及垂直书写方式。如果听懂那个句子，可以点击[这里](#)了解更多详情。

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Home

English 中文

为什么呢？因为我想把所有跟檳城福建話有关的资料收集在这里。如果你觉得我是吃饱没事做，其实这是有理由的。  
几个月前，我在图书馆看了一个 **LOVE 茨厂街** 的视频，名称如**果福建話失傳了，我們會失去什麼？** 演讲者是**黃啟鵬**，而他竟然是用**粵語**来演讲。但是这个演讲让我更加赏识檳城福建話。  
檳城福建話是我的母语。我记得小时候跟妈妈一起阅读英文书，记得阿嬷教我写中文字，但是我觉得自己一出生就已经会说福建話了。念书时，在学校能够用福建話沟通的同学少之又少，算起来也有一位。即使我们说的都是福建話，但是腔调跟词汇都显然有差别，因为她说的是新加坡福建話。  
我跟家人离开檳城已经有二十多年了，所以我只有在家中有机会听到檳城福建話，或则就是一年一度回乡的那几天而已。虽然偶尔会有闽南语的电视节目，但是我从来没听过檳城福建話的广播。

Hear the Penang Hokkien audio version:

0:00 / 1:42

Not yet h-ouk

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Have a story? **Send it in!**

Why build this site?

Not yet k-ouk

Han-na, han-naaa

底能福建の故事

PGHK stories

*Bookshelf-style design with vertical text*



Home

This is a website dedicated to Penang Hokkien, the language of my hometown. I talk about the inspiration for the content of this site in the [inaugural story post](#). But I am also a web developer, and so this site also serves as my CSS playground for experimenting with the concept of mixed writing-modes. If that sentence made sense to you, [technical details here](#).

English

中文

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0:00 / 0:06





Without roots.  
Everywhere.







## What is Penang Hokkien?

Penang Hokkien is a variant of the Hokkien dialect that is unique to Penang, Malaysia. Hokkien originated from the southern Fujian province in the Minnan region of China. As the Chinese settlers integrated themselves into the local community, they started incorporating indigenous words into their language. Penang Hokkien is an integral part of our cultural heritage and there has been a movement to rejuvenate interest and prevent the language from dying out.



Bugzilla@Mozilla

Home New Browse Search [help] Reports My Dashboard Product Dashboard

Choose query: **You Are CC'd On** (add or remove saved searches)

File a Bug: Search by product and component

### You Are CC'd On

You are in the CC list of the bug, so you are watching it.

4 bugs found | Refresh | Buglist

Bug	Updated	Status	Summary
1181227	14 hours ago	ASSIGNED	[meta] CSS Grid Inspector
1206209	3 days ago	NEW	Support calc() in CSS properties that take <integer> values
1319672	9 days ago	NEW	[css-grid] grid-auto-columns/rows should accept multiple track-size values
1329261	4 months ago	NEW	All auto margins resolve to 0, on elements with vertical writing-mode (in a horizontal writing-mode parent)

Home New Browse Search Reports My Dashboard Product Dashboard  
My Bugs  
Bugs Filed Today

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*Bugzilla@Mozilla*

bugs Project: chromium Issues People Development process History Profile | Sign out

New issue Search Open issues Search Advanced search Search tips Saved queries

Note: Color blocks (like  or ) mean that a user may not be available. Tooltip shows the reason.

### Issue 501071

Starred by 57 users

**color emoji disappear at 257 device pixels on Android, ChromeOS and Linux**

Reported by [butter@chromium.org](#), Jun 18 2015 [Back to list](#)

Status: Assigned  
Owner: [bunge\\_@chromium.org](#)  
Cc: [butter@chromium.org](#), [behdad@chromium.org](#), [kavvas@chromium.org](#), [ls\\_@chromium.org](#), [marchand@chromium.org](#), [s\\_@chromium.org](#), [trotti@chromium.org](#)

Components: Internals>Skia  
EstimatedDays: ---  
NextAction: ---  
OS: Linux, Android, Chrome, Mac  
Pri: 2  
Type: Bug

Version: Google Chrome 45.0.2429.0 <- ChromeOS on Chromebook Pixel (1st-gen)  
Google Chrome 44.0.2403.41 <- Android on Motorola Nexus 6  
OS: ChromeOS, Android

What steps will reproduce the problem?  
1. Open a new tab  
2. Navigate to

```
data:text/html;charset=utf-8,<title>disappearing emoji</title><meta name="viewport" content="width=device-width,initial-scale=1" /><body onload="setInterval(function() {document.body.style.zoom=1/devicePixelRatio},1e3)">256px<span style="font-family:sans-serif;font-size:256px" title="8F0A9F8C8F8F0A9F8C8A0">8F0A9F8C8F8F0A9F8C8A0</span><br />257px<span style="font-family:sans-serif;font-size:257px" title="8F0A9F8C8F8F0A9F8C8A0">8F0A9F8C8F8F0A9F8C8A0</span>
```

What is the expected output? What do you see instead?  
Expected: number "8" and color emoji (8   )

Screenshot 2015-06-18 at 13:37:52.png  
86.1 KB [View](#) [Download](#)

Add to hotlist  
[Add a comment below](#)

*Chromium Bugs*



# A long list of references

- Consumer barriers to mobile internet adoption in Asia
- The Relationship between Local Content, Internet Development and Access Prices
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- No @font-face Syntax will ever be Bulletproof, Nor Should It Be.
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縦書きがポイントに上手く活かされ、和の雰囲気とフォントがマッチしています。副賞のFONTPLUSを利用していただくとうれしいです。ファーストビューに表示されるコピーも、Webフォントで実装して頂ける  
となお良いと思います。

**FONT PLUS賞**  
廣榮堂採用サイト  
CHINA, Inc

着物姫之  
STYLE, Inc.  
フォントと縦書きの組合せで和を連想させ、まとまった印象を受けます。画面幅に応じて縦組・横組切り替わる部分も面白いです。下層で縦書きが使われていないため、世界観が分断されてしまっているように見えるのが残念です。



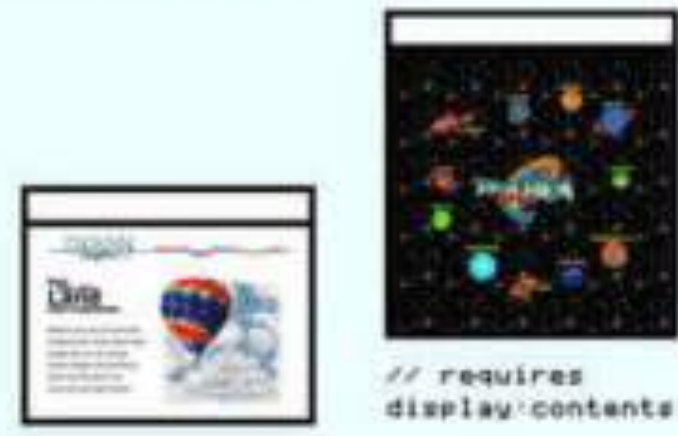
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### Study of Writing Modes



### Return of the 1990s



### Other Experiments



<http://tategaki.github.io/awards/>

<http://labs.jensimmons.com/>



# Спасибо!

 <http://www.chenhuijing.com>

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