

Chinese typography on the web

By [Chen Hui Jing](#) / [@hj_chen](#)

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“Typography is writing with prefabricated letters”

—Gerrit Noordzij

明範榮志庭闈亂作
 先德繪為寫明難受清
 君朝光誰終榮苟不又
 容珠感穹城傾在戒
 飾曜思餐榮猶炎盛
 清華英多蒼形未慎
 衣想感所飲岑幽岩峻
 哀為相如
 歌治同情
 發現羽鱗龍顧容衣
 雙華宮忱虎雕飾綉
 商流微般繁華現曜
 齊曜情多文曜狀顧
 興榮仿惠藻榮麗充
 碩翠感生
 人榮我環
 其藏情惟
 順莊慈苦
 善旧乡身加慈兼悼
 揚仇傷榮身我乎集
 滋好推君深日潤漫
 水慈容仁均物品育
 情思發离濱漢之步
 泉君叹珠心改者慈
 流長慈方禽伯在誠
 茂熙阳春塘面珠意

今日
主演
李默子
恩弘

紅袖紅
片·紅
照·紅
照·紅

界音
樂界
對本
片推
崇讚
揚

大諱奸倭凶害我忠貞
 班固所恃姿板驕盛
 班女婕妤奸婢攀汉成
 早嬰赵氏飞燕实生景
 漸至大伐用昭青昭愚
 慮微察远祸在防萌西
 嶺深淵重涯經阿罗林
 岁识凋松阳移陟施为
 物知终始潜西不何谁
 喪改华容曜日无憤將
 賢别行士上采
 職玃图衰情时傾英珠
 始心诗年劳叹奇年有
 平苏氏感远殊浮沉时
 日思慕世异遊倭违榮
 風兴鹿鳴道倭无一倚
 醫感孟宣流然盈体仰
 盛昭业領沙馳亏离仅
 微恨微元麟龙昭德怀
 精神退幽旷远离風
 怨事何因备雲苦辛
 思罪积怨其根难早
 生天地德責平均
 馭离微隔乔木誰
 余聞遠离珠我同
 遺旧度故君子
 故新霜冰亦洁
 志清純望誰思
 想怀所

南京麗都明天起同時獻映
貝錫爾賴斯朋
領銜主演影史第一富麗豪華
金殿喋血
歐羅巴兄，試君錫弟，包辦國心，
大源拉齊馬力日

「葩粉」、「耀英」的容顏，但韶光易逝，寒威襲凋松，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。

讒佞奸凶，害我忠貞；

禍因所恃，滋極驕盈。

這裡又對那位奪她夫君的趙陽臺進行之
安，全因了那位趙陽臺譏媚進言，侍寵邀權
一幅深情玄妙的「璇璣圖」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：

煙
雨 冷
藏 雲 襯
山 紅
遠 望 花
水 流 春 老 吟 殘
窪 斗 遠
東 舍

「反覆詩」的字排成一菱形，外圈任三十首；圈內十字交叉的十三個字，順讀

PHOENICIAN ALPHABET

甲骨文

A hippopotamus is shown partially submerged in a body of water, with its head and back visible above the surface. The water is a light, hazy blue, and the hippo's skin is a dark, mottled brown. The hippo's head is turned slightly to the right, and its large ears are visible. The overall image has a soft, slightly blurred quality.

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	<i>Egyptian</i>	<i>Phoenician</i>	<i>Greek</i>	<i>Roman Capital</i>	<i>Roman Uncial</i>	<i>Roman Half Uncial</i>	<i>Miniscule</i>	MODERN FORMS
Ox								Aa A c A a Aa
House								Bb B B b Bb
Camel								Ggg G Ggg Gg
Door								Dd D Dd Dd
Window								Eee E Eee Ee
Water								Mm M Mm M
Eye								Oo Oo O Oo
Mouth								Pp Pp Pp Pp
Cross								Tt T Tt Tt

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 Tū)

楷体

Kai Ti (Kāu Tū)

仿宋体

Fang Song Ti (Fān Cōn Tū)

黑体

Hei Ti (Xēu Tū)



Table of 1000 Chinese characters (千字文) arranged in a 10x100 grid. The characters are organized by stroke count and are used for teaching and calligraphy practice.

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、
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

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

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

CAMBRIDGE,
Printed by JOHN BASKERVILLE, Printer to the Univerfity;
by whom they are fold, and by B. DOD, Bookfeller,
in Ave-Mary Lane, London. MDCC LXII.

(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

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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



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	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	 moz://a	 Opera
WOFF (Web Open Font Format)	 Microsoft	 moz://a	 Opera
OTF (OpenType)	 Microsoft		
TTF (TrueType)	 Microsoft		
EOT (Embedded Open Type)	 Microsoft		
SVG (Scalable Vector Graphics)	 		

@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.

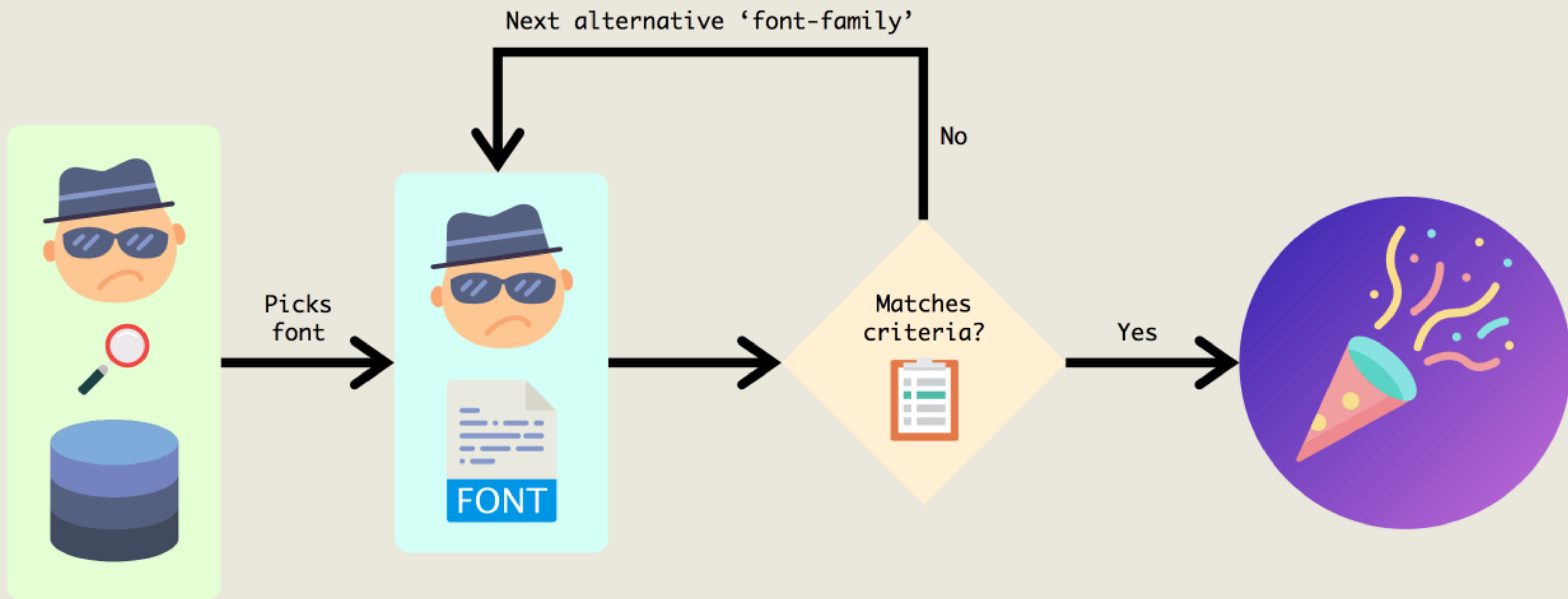
IE	Edge	Firefox	Chrome	Safari	Opera	iOS Safari	Opera Mini	Android Browser	Chrome for Android
9	13	51	56	9.1	42	9.3		4.4	
10	14	52	57	10	43	10.2		4.4.4	
11	15	53	58	10.1	44	10.3	all	56	57
		54	59	TP	45				

✓ ✗ Partial Support

Global: 94.35% + 0% = 94.35%

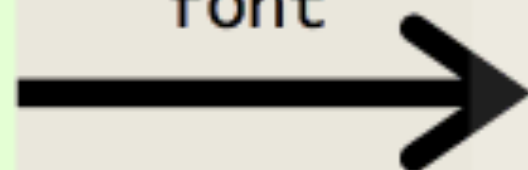
Data from caniuse.com | Embed from caniuse.bitsofco.de

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





Picks
font



刻字迎新



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.

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

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

Basic font properties

font-weight	Specifies the weight of the glyphs in the font. Can use keywords or numerical values.
font-stretch	Selects a normal, condensed or expanded face from a font family. Range spans over 9 keywords.
font-style	Allows italic or oblique faces to be selected.
font-size	Indicates the desired height of the glyphs. Takes absolute or relative values.
font-size-adjust	Adjusts the font-size to preserve the x-height of the first choice font.
font-synthesis	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

AV Wa
No kerning

AV Wa
Kerning applied

font-variant-position

C₁₀H₁₆N₅O₁₃P₃
C₁₀H₁₆N₅O₁₃P₃

font-variant-position-ligatures

fi ▶ fi tʒ ▶ ʒ
WORDS ▶ WORDS
labor of love ▶ *labor of love*

font-variant-numeric

1st	17th	2a	▶	1 st	17 th	2 ^a
2 1/3	▶	2 ¹ / ₃		Lining		Old-Style
4000	▶	4000		409,280		409,280
				367,112		367,112
				155,068		155,068
2 1/3	▶	2 ¹ / ₃		171,792		171,792

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

Jesuits ▶ Jefuits
quick ▶ *quick* *Quick* ▶ *Quick*
incroyable ▶ **incroyable**
• ▶ ❁ ❂ ❃ 519 ▶ ⑤①⑨

Font feature properties (2/2)

font-variant-east-asian

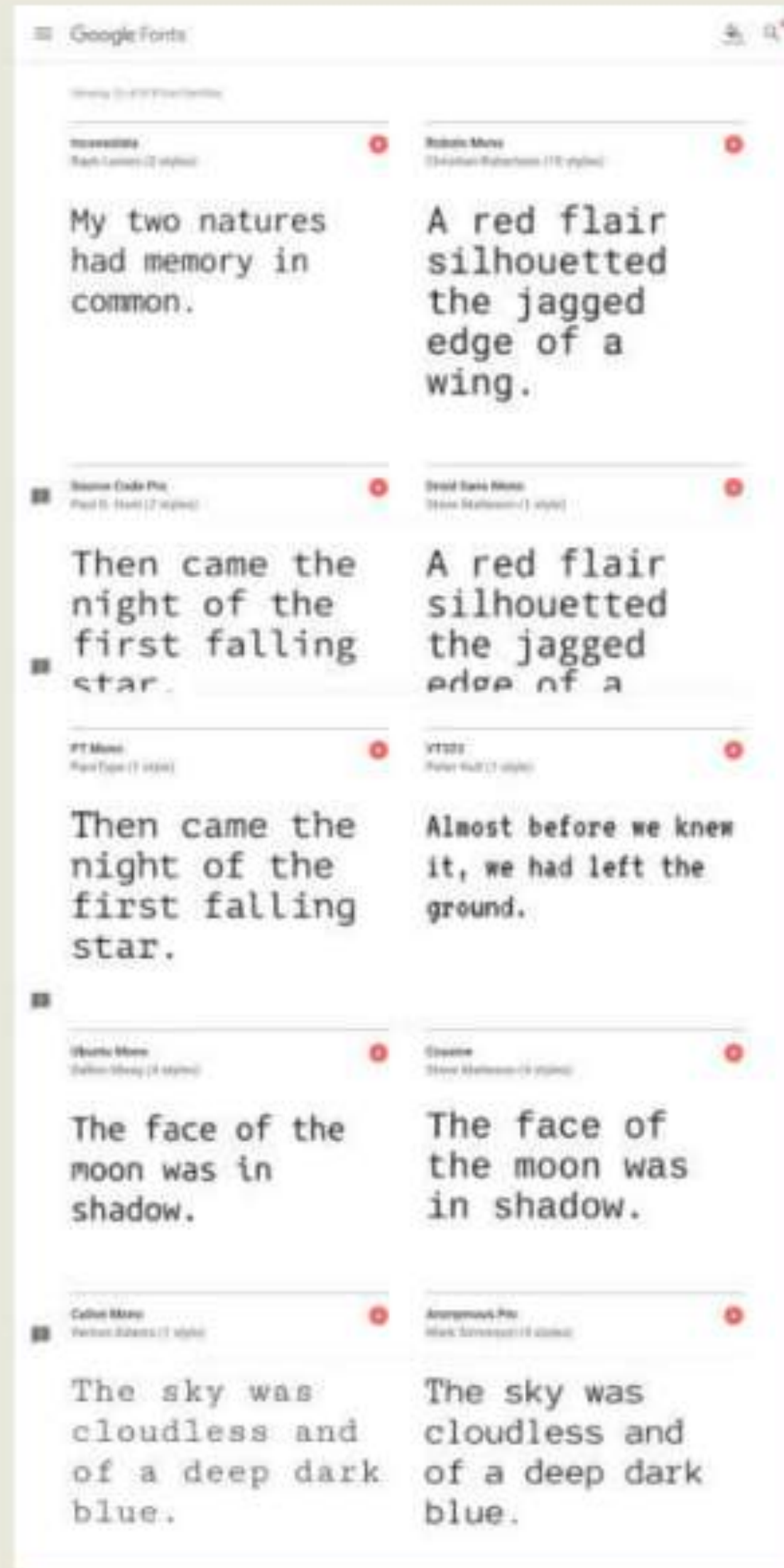
麴町 ▶ 麴町
大学 ▶ 大學
欧文フォント ▶ 欧文フォント

font-language-override

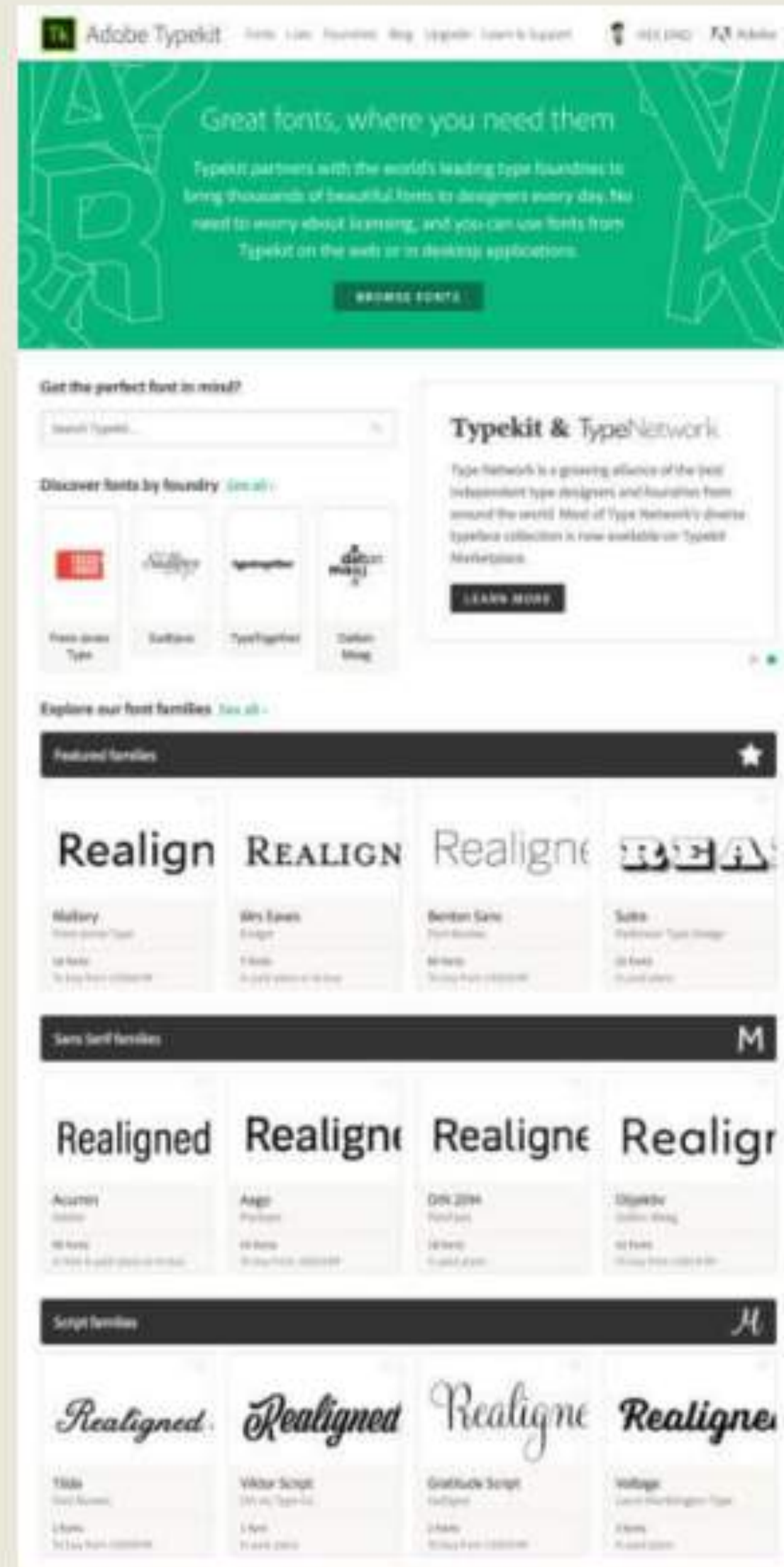
Señora ▶ Señora
Sorpresa ▶ Sorpresa
Trés ▶ Trés

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

Light

Normal

Regular

Medium

Bold

Heavy

6K

6K

6K

6K

6K

6K

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



首頁 字體列表 購買方案 使用說明 登入

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 推薦

網頁中使用真正的文字，大幅
增加網站 SEO 排名！

以往網頁中使用特殊字型，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上升！

Join Member Now

justfont




字體名、類型、風格、廠商

登錄 注冊

會員 字體列表 SDK下載 幫助中心 最新動態 關於我們 特色功能 Vip會員

CDN加速

瞬間加載字體



我們的優勢

OUR ADVANTAGES

在线云字体
在线引用 无需下载

简单易用
一句css/js代码就搞定

全面兼容
全面兼容主流浏览器

急速稳定
稳定云缓存+极速CDN

美化网页
美化字体瞬间提升网页逼格

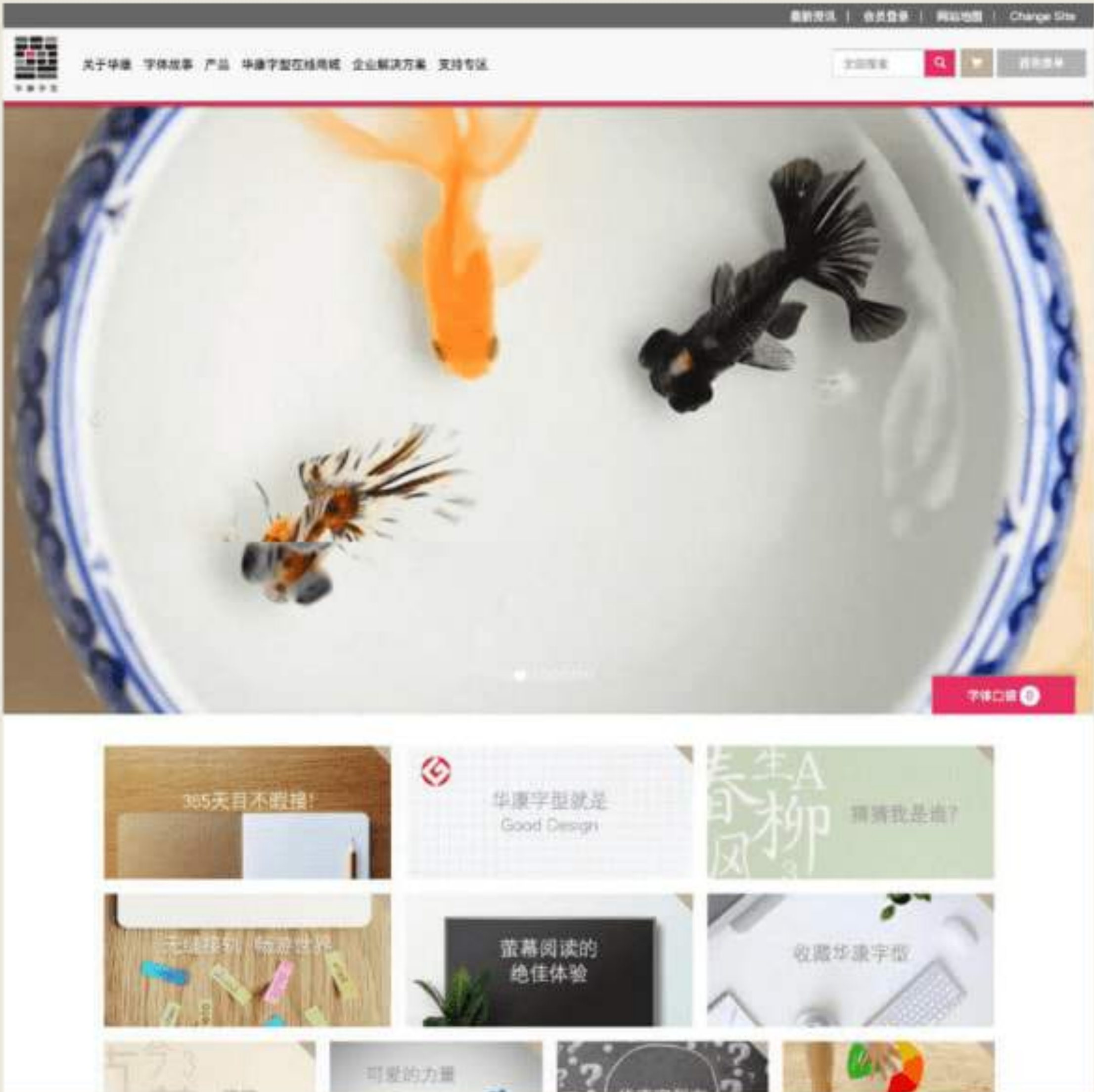
托管独享
托管未获授权的字体私用

youziku



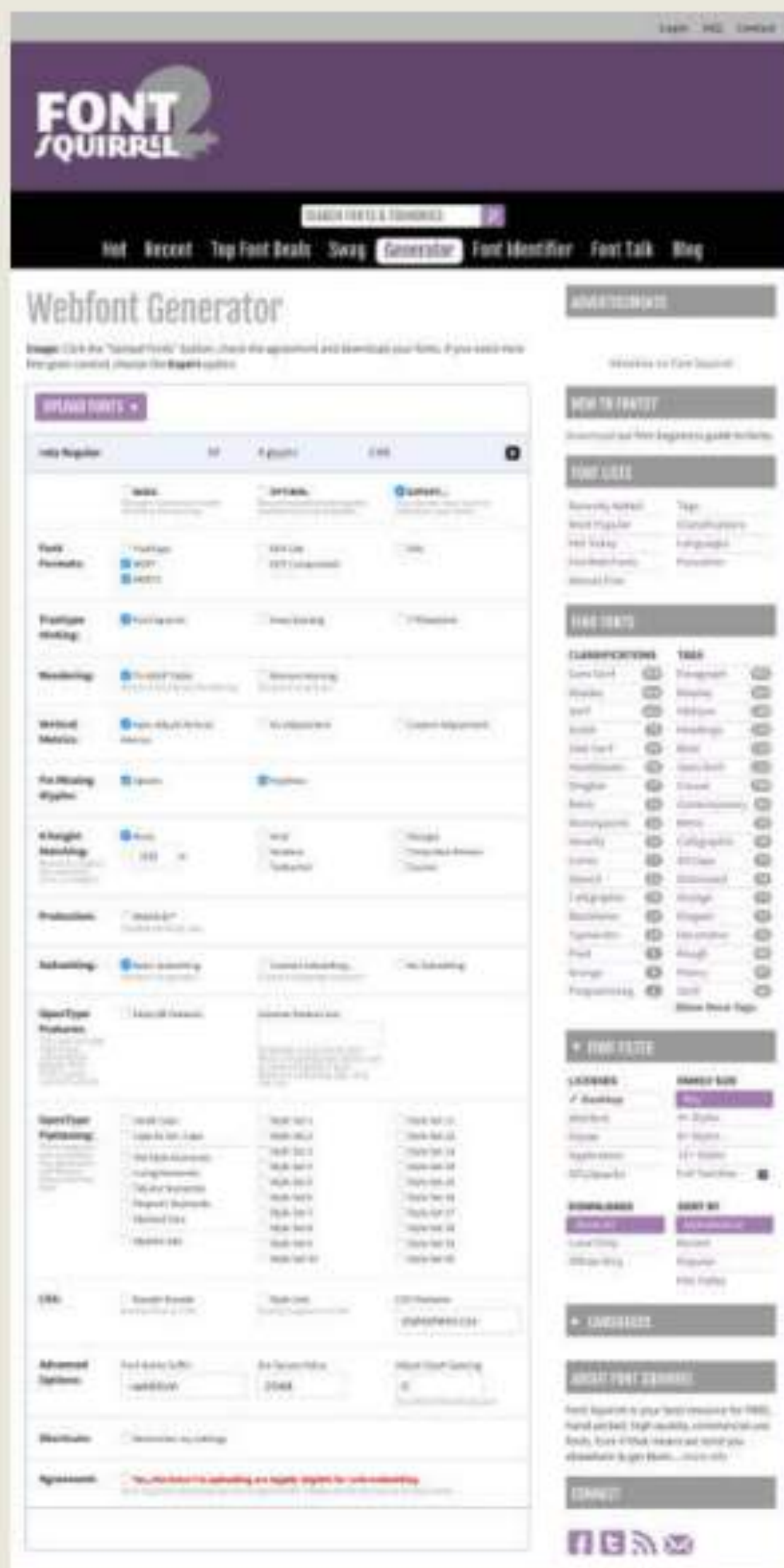


iFontCloud

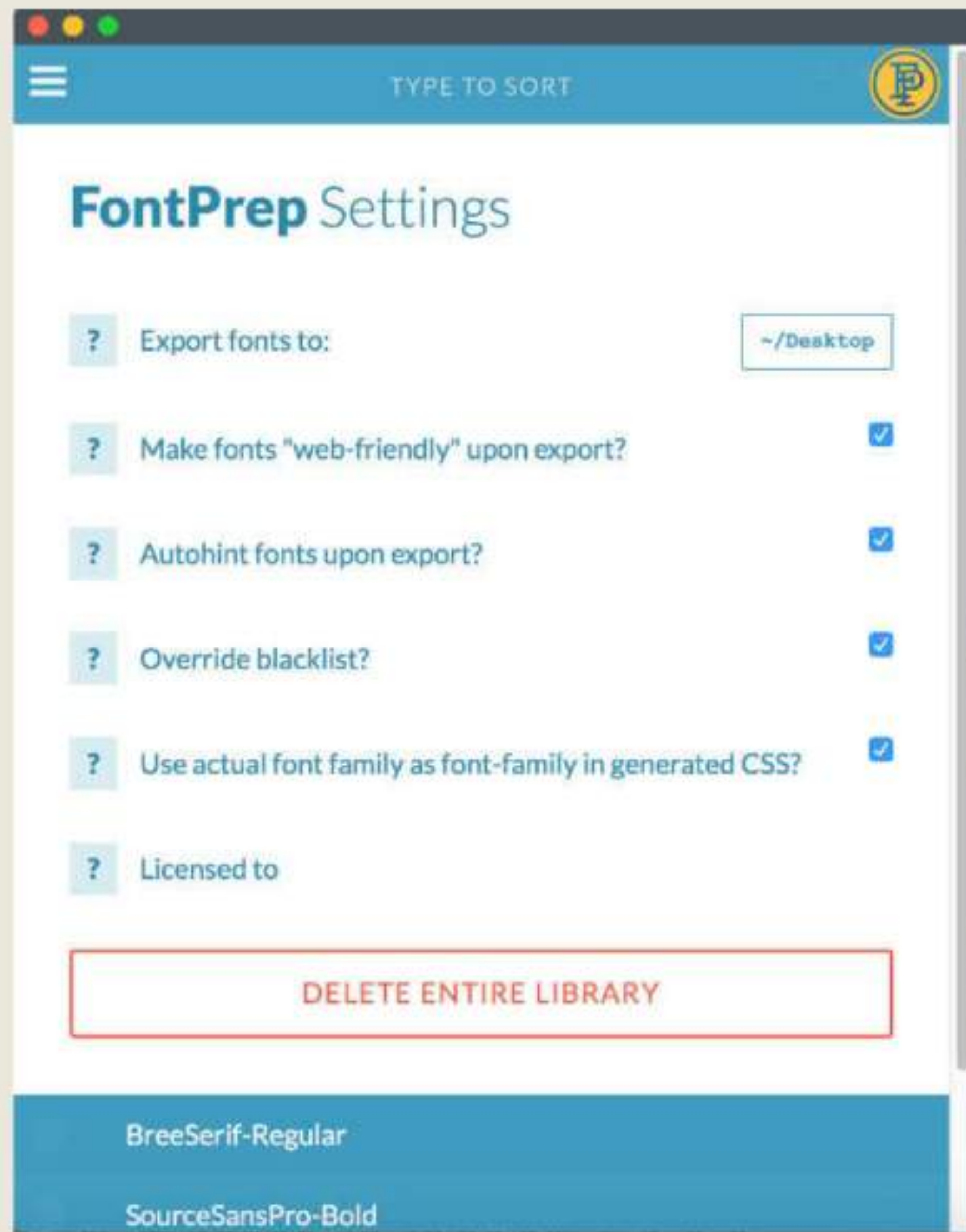


DynaFont Online





Font Squirrel



FontPrep



Font Spider

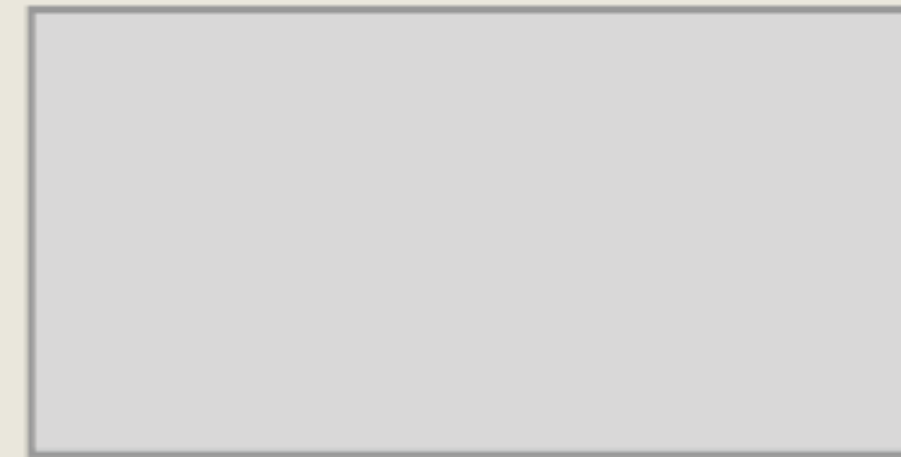
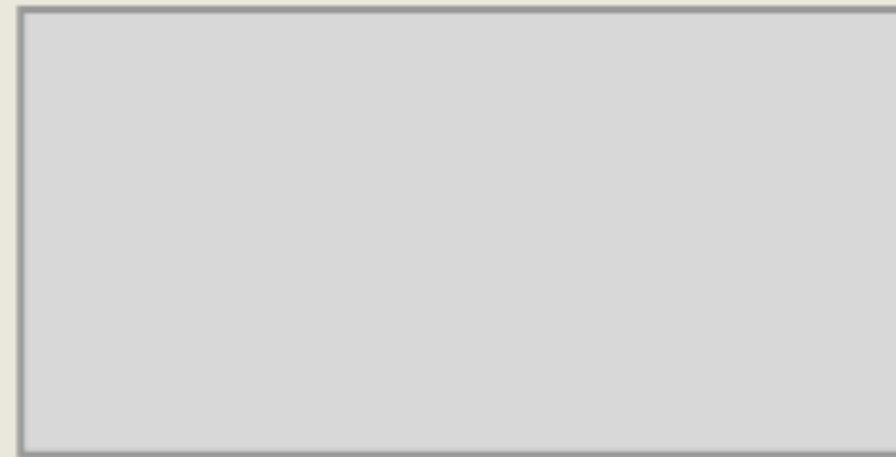
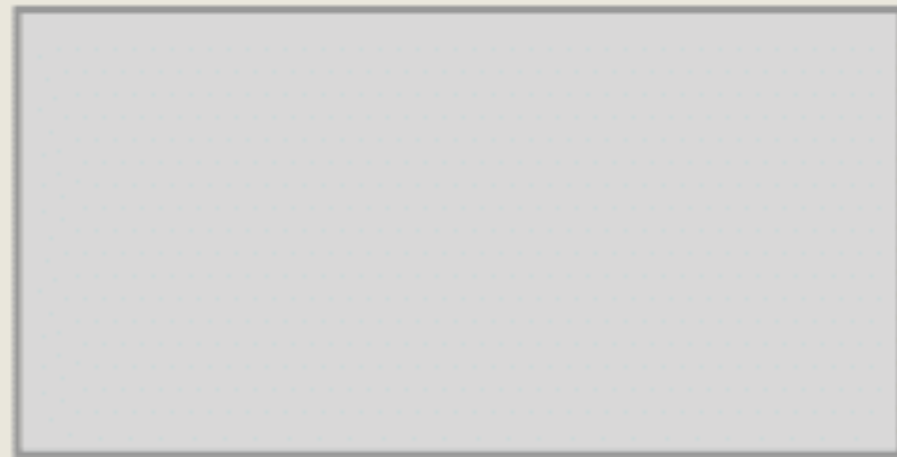
“Be formless, shapeless, like water. Now you put water into a cup, it becomes the cup. You put water into a bottle, it becomes the bottle. You put it in a teapot, it becomes the teapot. Now water can flow, or it can crash. Be water, my friend.”

—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 fun!

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

The diagram illustrates the relationship between three directions in a right-to-left script:

- line orientation**: Indicated by a green arrow pointing downwards on the left side.
- block flow direction**: Indicated by a large green arrow pointing to the right at the top.
- inline base direction**: Indicated by a green arrow pointing to the right at the bottom.

Two text boxes demonstrate the flow:

Left Box: Contains a paragraph of text. A green arrow points from the top of the text to the bottom, labeled "line orientation".

Right Box: Contains a paragraph of text. A green arrow points from the top of the text to the bottom, labeled "inline base direction".

The diagram illustrates the relationship between three directions in a text layout:

- line orientation**: Indicated by a green arrow pointing downwards on the left side.
- block flow direction**: Indicated by a large green arrow pointing to the right at the top.
- inline base direction**: Indicated by a green arrow pointing to the right at the bottom.

Two text boxes are shown, each containing text in a right-to-left script (likely Arabic or Persian). The text in the boxes is oriented horizontally, demonstrating how the inline base direction is determined by the block flow direction, regardless of the line orientation.

The diagram illustrates the relationship between three directions in a right-to-left script:

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The diagram illustrates the relationship between three concepts in typography and layout design:

- block flow direction**: Indicated by a large green arrow pointing to the left.
- line orientation**: Indicated by a purple arrow pointing upwards.
- inline base direction**: Indicated by a teal arrow pointing to the right.

Two text boxes are positioned within the diagram:

- Left Box (Block Flow Direction)**: Contains text about the history of writing systems, including Sumerian, Egyptian, and Chinese characters, and the development of the alphabet from cuneiform to paper and printing.
- Right Box (Line Orientation)**: Contains text about the history of writing systems, including Sumerian, Egyptian, and Chinese characters, and the development of the alphabet from cuneiform to paper and printing.

The diagram illustrates the relationship between three concepts in typography and layout design:

- block flow direction**: Indicated by a large green arrow pointing to the left.
- line orientation**: Indicated by a purple arrow pointing upwards.
- inline base direction**: Indicated by a teal arrow pointing to the right.

Two text boxes are positioned within the diagram:

- Left Box (Block Flow Direction)**: Contains text about the history of writing systems, mentioning ancient symbols, Sumerian cuneiform, and the evolution from clay tablets to paper.
- Right Box (Line Orientation)**: Contains text about the history of writing systems, mentioning ancient symbols, Sumerian cuneiform, and the evolution from clay tablets to paper.

The diagram illustrates the relationship between three concepts in typography and layout design:

- block flow direction**: Indicated by a large green arrow pointing to the left.
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Two text boxes are positioned within the diagram:

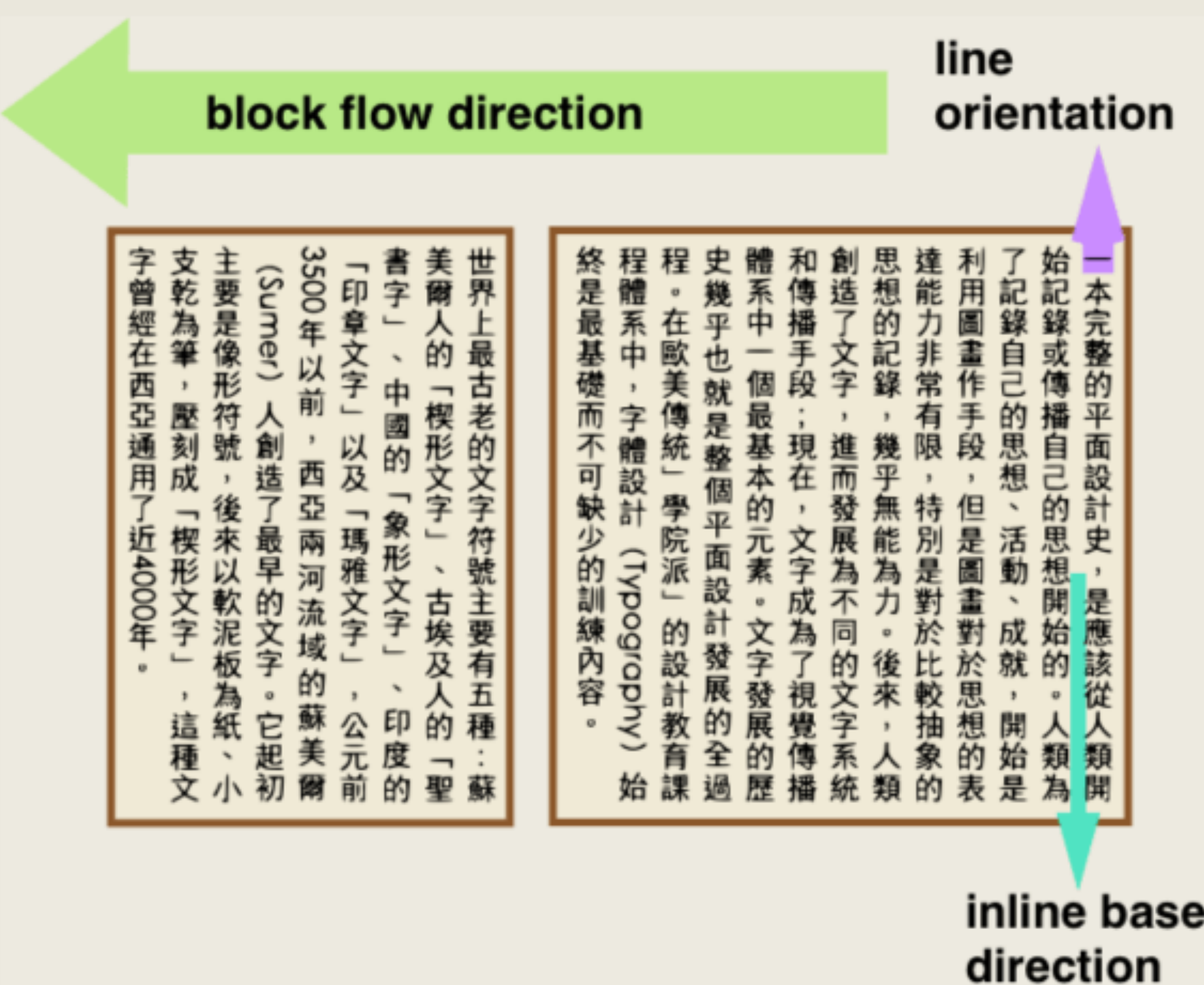
- Left Box (Block Flow Direction)**: Contains text about the history of writing systems, mentioning ancient symbols, Sumerian cuneiform, and the evolution from clay tablets to paper.
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钱存训



Rotate

钱存训

钱存训



Translate

钱存训



writing-mode property

horizontal-tb	从1987到现在
vertical-rl	到现在
vertical-lr	从1987到现在
sideways-rl*	到现在
sideways-lr*	从1987到现在



text-orientation property

从1987到现在

mixed

从
1
9
8
7
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。

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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鵝形，是由烏爾王奉獻給南那神的供品，公元前2880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、邱嫻媚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, 邱嫻媚就轰进三分球; 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, 邱嫻媚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, 邱嫻媚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-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

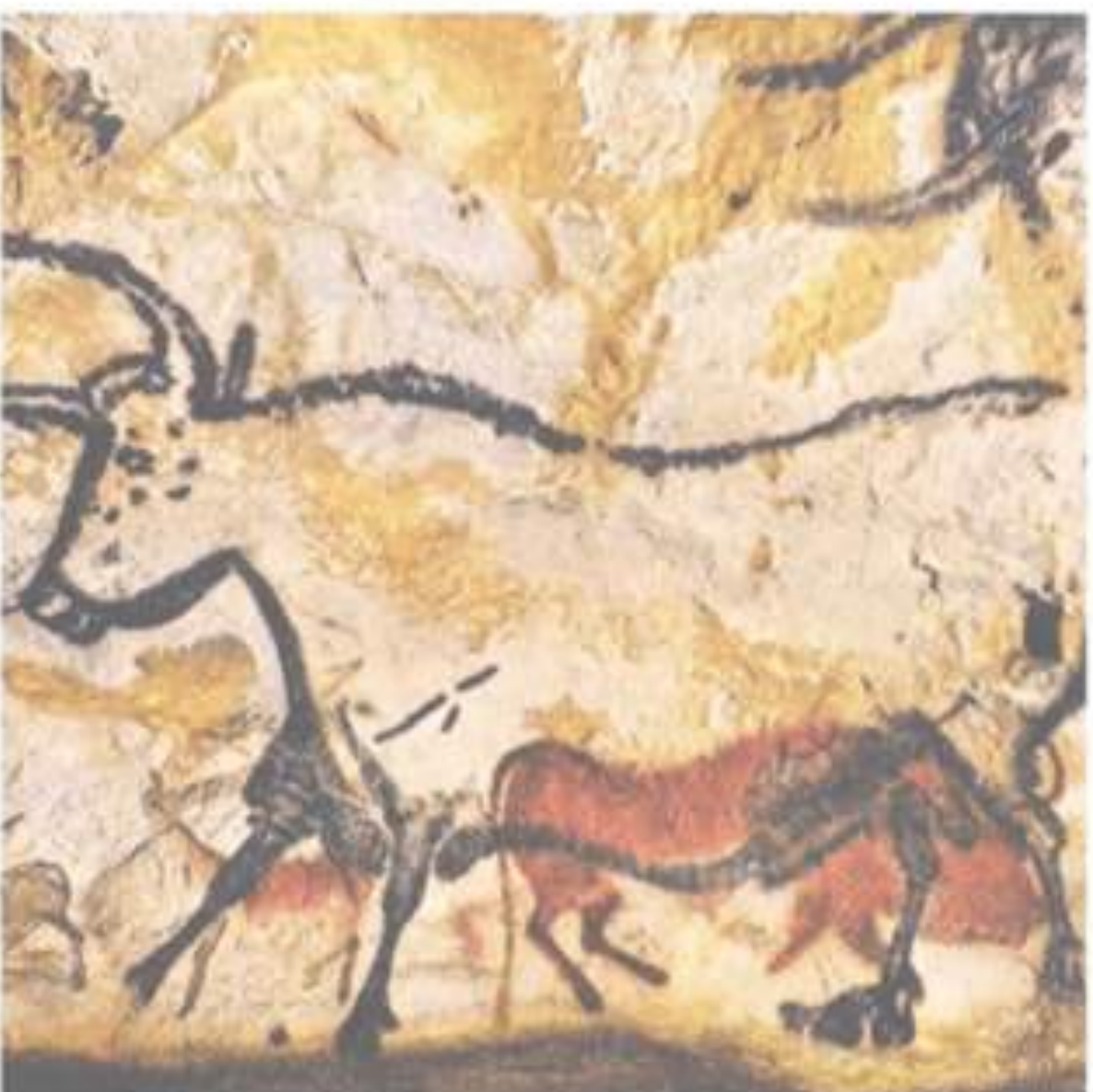
記錄：演變 05/20/2014

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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



0:00 / 0:07

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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Without roots.
Everywhere.



0:00 / 0:11



English

中文

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.

A long list of references

- Consumer barriers to mobile internet adoption in Asia
- The Relationship between Local Content, Internet Development and Access Prices
- Usage of content languages for websites
- No @font-face Syntax will ever be Bulletproof, Nor Should It Be.
- 字体漫谈
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FONT PLUS賞
廣榮堂採用サイト
CHINA, 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が、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。

着物姫之
WEB STYLE INC.



静岡 日の手をしますのがある

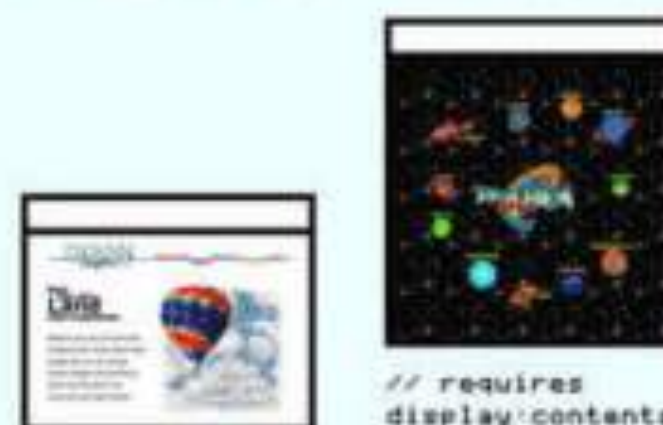


舟ノイ 書きの 書きの 応に 点の 点の 点の

Study of Writing Modes



Return of the 1990s



Other Experiments



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

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Спасибо!

 <http://www.chenhuijing.com>

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