Between East and West

Web typography and how it can inspire modern layouts
What does the web mean to you?
Distribution of languages used around the world (~95.1%) vs. Distribution of content languages on the web (~51.2%).

Sources: Worldometers, Ethnologue, W3Techs
Internationalisation (i18n)

“To ensure that the technology supports text in any writing system of the world.”

—W3C Internationalisation
ចំណាត់ថ្នាក់ប្រភេទ «អ្នកចុះស្អាតក្រុមប្រឹក្សាក្រុម» ក្នុងប្រការប្រែប្រឹក្សាអំពីអត្ថប្រយោជន៍នៃប្រព័ន្ធនែត្ត ។ ប្រការប្រែប្រឹក្សាប្រភេទ «អ្នកចុះស្អាតក្រុមប្រឹក្សាក្រុម» នេះដោយសារ ប្រការប្រែប្រឹក្សាក្នុងប្រព័ន្ធនែត្ត ។

从前，在马来西亚的西海岸边上，住着一个叫左汉的渔夫，他每天早出晚归出海捕鱼，卖鱼的钱除了吃饭、穿衣等必需的日常开销外，剩下的就不多了。左汉对辛辛苦苦的捕鱼生活很不满意，一心只想当发财。可是，左汉心里明白：靠捕鱼，自己是永远不会成为富翁的。


Isa pang round at nagka-ayawan na pagka 11:00 na halos ng gabi. Namahagi si Manuel ng kaunting balato at ang natirang malinis niyang pinanalunan ay P700 na kanyang ibinukod habang matuling tumatakbo ang taksia na patungo sa kanyang inuuwian.

非越南语部分内容未被识别出。
Do developers even care about typography?
“Web design is 95% typography”

—Oliver Reichenstein
“Typography is writing with prefabricated letters”
—Gerrit Noordzij
Phoenician alphabet
Hippopotamus
(English) 12 letters
Lebensgefährte
(German) 14 letters
伴侶
<table>
<thead>
<tr>
<th>ORIGINAL MEANING</th>
<th>Egyptian</th>
<th>Phoenician</th>
<th>Greek</th>
<th>Roman Capital</th>
<th>Roman Uncial</th>
<th>Roman Half Uncial</th>
<th>Miniscule</th>
<th>MODERN FORMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ox</td>
<td>🐂</td>
<td>☄️</td>
<td>A</td>
<td>A</td>
<td>a</td>
<td>a</td>
<td>Aa AaAaAa</td>
<td></td>
</tr>
<tr>
<td>House</td>
<td>🏡</td>
<td>🤷‍♂️</td>
<td>B</td>
<td>B</td>
<td>b</td>
<td>b</td>
<td>Bb BbBbBb Bb</td>
<td></td>
</tr>
<tr>
<td>Camel</td>
<td>🐫</td>
<td>🐫</td>
<td>G</td>
<td>G</td>
<td>g</td>
<td>g</td>
<td>Ggg Ggg Ggg Gg</td>
<td></td>
</tr>
<tr>
<td>Door</td>
<td>🚦</td>
<td>🛋</td>
<td>Δ</td>
<td>D</td>
<td>d</td>
<td>d</td>
<td>Dd DdDdDd Dd</td>
<td></td>
</tr>
<tr>
<td>Window</td>
<td>🏖️</td>
<td>🏖️</td>
<td>Ε</td>
<td>E</td>
<td>e</td>
<td>e</td>
<td>Eee Eee Eee Ee</td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td>🚰️</td>
<td>🚰️</td>
<td>Ν</td>
<td>M</td>
<td>m</td>
<td>m</td>
<td>Mm MmMm Mm</td>
<td></td>
</tr>
<tr>
<td>Eye</td>
<td>🎥</td>
<td>🎥</td>
<td>O</td>
<td>O</td>
<td>o</td>
<td>o</td>
<td>Oo OoOoOoOo Oo</td>
<td></td>
</tr>
<tr>
<td>Cross</td>
<td>🧔‍♂️</td>
<td>🧔‍♂️</td>
<td>☠</td>
<td>T</td>
<td>t</td>
<td>t</td>
<td>Tt TtTtTtTtTt</td>
<td></td>
</tr>
</tbody>
</table>

Illustrating the probable development of some of the letters of the alphabet
<table>
<thead>
<tr>
<th>甲骨文</th>
<th>金文</th>
<th>小篆</th>
<th>隶书</th>
<th>楷书</th>
<th>草书</th>
<th>行书</th>
</tr>
</thead>
<tbody>
<tr>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
</tr>
<tr>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
</tr>
<tr>
<td>马</td>
<td>马</td>
<td>马</td>
<td>马</td>
<td>马</td>
<td>马</td>
<td>马</td>
</tr>
</tbody>
</table>
Suntec SINGAPORE

The Big Picture
Presents
Europe 24

This data visualization of Air Traffic in Europe was created from real flight data. It shows the air traffic which flies on a typical summer day and highlights the intensity of the operation in Europe - an operation which runs 24/7, 365 days a year.

Video courtesy of NATS
nats.aero/blog
The web is a unique medium of its own
Web fonts

The CSS3 Fonts specification describes the basic controls CSS provides for selecting and using fonts within documents.

What is a font?
And what are glyphs?
# Font formats for web use

<table>
<thead>
<tr>
<th>Format</th>
<th>Microsoft</th>
<th>Mozilla</th>
<th>Opera</th>
<th>Adobe</th>
<th>W3C SVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOFF2 (Web Open Font Format 2)</td>
<td><img src="image" alt="Microsoft" /></td>
<td><img src="image" alt="Mozilla" /></td>
<td><img src="image" alt="Opera" /></td>
<td></td>
<td><img src="image" alt="W3C" /></td>
</tr>
<tr>
<td>WOFF (Web Open Font Format)</td>
<td><img src="image" alt="Microsoft" /></td>
<td><img src="image" alt="Mozilla" /></td>
<td><img src="image" alt="Opera" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OTF (OpenType)</td>
<td><img src="image" alt="Microsoft" /></td>
<td><img src="image" alt="Adobe" /></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TTF (TrueType)</td>
<td><img src="image" alt="Microsoft" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EOT (Embedded Open Type)</td>
<td><img src="image" alt="Microsoft" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SVG (Scalable Vector Graphics)</td>
<td><img src="image" alt="W3C" /></td>
<td></td>
<td></td>
<td></td>
<td><img src="image" alt="SVG" /></td>
</tr>
</tbody>
</table>
@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.

**WOFF 2.0 - Web Open Font Format**
TrueType/OpenType font that provides better compression than WOFF 1.0.
Anatomy of an `@font-face` rule

```css
@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
  unicode-range: <urange>
  font-variant: normal | none | [ <common-lig-values> | <diacritic-values> ]
  font-feature-settings: normal | <feature-tag-value>
}
```
@font-face {
    font-family: 'Heiti Plus';
    src: local('Heiti SC');
    /* no range specified, defaults to entire range */
}

@font-face {
    font-family: 'Heiti Plus';
    src: url('fonts/meccanica-regular-webfont.woff2') format('woff2'),
        url('fonts/meccanica-regular-webfont.woff') format('woff');
    unicode-range: U+0-2FF; /* Unicode range for Latin characters */
}
This is some Chinese text, and here's some English text.
Descriptors
describe individual font faces

Properties
requests for styling
# Basic CSS font properties

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

This is a run of text in Georgia.

This is a run of text in Georgia with font-size-adjust set to 0.555, which is the (estimated) aspect ratio for Merriweather.

This is a run of text that's supposed to be set in Noticia Text but the font doesn't exist, so the fallback of Georgia has been invoked, with the font-size-adjust set to 0.530, which is the estimated aspect ratio of Noticia Text. Georgia has an estimated aspect ratio of 0.481.
font-synthesis

Image credit: Piotr Grochowski
# Font feature properties

## font-kerning

<table>
<thead>
<tr>
<th>No kerning</th>
<th>Kerning applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>AV Wa</td>
<td>AV Wa</td>
</tr>
</tbody>
</table>

## font-variant-position

<table>
<thead>
<tr>
<th>C10H16N5O13P3</th>
<th>C10H16N5O13P3</th>
</tr>
</thead>
<tbody>
<tr>
<td>fi fi</td>
<td>fi fi</td>
</tr>
<tr>
<td>t8 t9</td>
<td>t8 t9</td>
</tr>
<tr>
<td>labor of love</td>
<td>labor of love</td>
</tr>
</tbody>
</table>

## font-variant-numeric

<table>
<thead>
<tr>
<th>1st 17th 2a</th>
<th>1st 17th 2a</th>
</tr>
</thead>
<tbody>
<tr>
<td>4000</td>
<td>4000</td>
</tr>
<tr>
<td>409,280</td>
<td>409,280</td>
</tr>
<tr>
<td>367,112</td>
<td>367,112</td>
</tr>
<tr>
<td>155,068</td>
<td>155,068</td>
</tr>
<tr>
<td>171,792</td>
<td>171,792</td>
</tr>
</tbody>
</table>

## 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

<table>
<thead>
<tr>
<th>Jesuits</th>
<th>Jefuits</th>
</tr>
</thead>
<tbody>
<tr>
<td>quick</td>
<td>quick</td>
</tr>
<tr>
<td>Quick</td>
<td>Quick</td>
</tr>
<tr>
<td>incroyable</td>
<td>incroyable</td>
</tr>
</tbody>
</table>
font-variant-east-asian

麹町 ▶ 麹町
大学 ▶ 大学
欧文フォント ▶ 欧文フォント
Variable fonts

Image credit: John Hudson
濃愁 小猶豫

小時候的煩惱很清澈，長大的煩惱卻很混濁。
如果以湯頭比喻煩惱這件事，
小時候的像是昆布鰤魚湯，滾燙的血騷動著整鍋的情緒，
但一眼就看出端倪來，
長大了莫名就變成南瓜牛奶湯，
就算再煮下去，
也只會，唉，越來越「濃愁」。

沈秋 小猶豫

https://www.axis-praxis.org/
Flyingman Safety Matches

TRADE MARK

SINCERE MATCH & TOBACCO FACTORY LTD.
PETALING JAYA, KUALA LUMPUR, MALAYA.
Hanya satu sahja PANAU SALAP yang selalu dipakai orang yaitu

PANAU SALAP CHAP GAJAH

kerana penyakit

★ PANAU
★ KURAP
★ GATAL
★ Dan Lain

Ada terjual disemua kedai obat diseluroh Malaysia, Singapura dan Brunei.
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).
You can make your browser literally turn on its side from left-to-right, right-to-left, or make it read from right-to-left.
### writing-mode property

<table>
<thead>
<tr>
<th>Value</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>horizontal-tb</td>
<td>从1987到现在</td>
</tr>
<tr>
<td>vertical-rl</td>
<td>从1987到现在</td>
</tr>
<tr>
<td>vertical-lr</td>
<td>从1987到现在</td>
</tr>
<tr>
<td>sideways-rl*</td>
<td>从1987到现在</td>
</tr>
<tr>
<td>sideways-lr*</td>
<td>从1987到现在</td>
</tr>
</tbody>
</table>

Properties marked with * have been deferred to Writing Modes Level 4.
text-orientation property

mixed

upright

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>*

Codepen example for text-combine-upright
陈慧晶在这一场比赛的发挥是大家有目共睹的。而随着比赛的进行，陈慧晶也展现了她的风采。她的三分球老是像一把利剑，让对手防不胜防。在比赛的最后阶段，陈慧晶连续命中几个三分球，帮助球队锁定了胜局。
New Jersey—and so began the rest of his skirted immigration, and made his way to
in Vlissingen, de Kooning slipped off,
for Argentina, while the ship was docked
Young artist stowed away on a ship bound
commercial artists. In 1926, the adventurous
Rotterdam Academy, training in fine and
improvised household and attended the
Rotterdam, where he grew up in an
peers as its leader. He was born in
artist, who was perceived by many of his
Kooning could be described as an artist's
the New York avant-garde, Willems de

Willems de Kooning
# CSS Logical Properties

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

<table>
<thead>
<tr>
<th>IE</th>
<th>Edge</th>
<th>Firefox</th>
<th>Chrome</th>
<th>Safari</th>
<th>Opera</th>
<th>iOS Safari</th>
<th>Opera Mini</th>
<th>Android Browser</th>
<th>Chrome for Android</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>14</td>
<td>55</td>
<td>61</td>
<td>10</td>
<td>47</td>
<td>10.2</td>
<td>all</td>
<td>4.4</td>
<td>4.4</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>56</td>
<td>62</td>
<td>10.1</td>
<td>48</td>
<td>10.3</td>
<td>all</td>
<td>4.4.4</td>
<td>4.4.4</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>57</td>
<td>63</td>
<td>11</td>
<td>49</td>
<td>11.2</td>
<td>all</td>
<td>62</td>
<td>62</td>
</tr>
<tr>
<td>17</td>
<td>58</td>
<td>64</td>
<td>TP</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Global: 4.56% + 84.53% = 89.49%

Date from caniuse.com | Embed from caniuse.bitsofc.de | Enable accessible colours
MNB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（MNB）女女子决赛中爆冷，全场轰下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MNB奖杯上留下名字。

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镜，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。凭藉决赛的精彩演出，陈慧晶也因此当选决赛MVP（最有价值球员），生涯首次获得这项荣誉。

对于陈慧晶的表现，昔加末主帅戴正清也赞不绝口。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、邱婉媚也在关键时刻投进了几个三分球，我们才能够在最后关头将比分扩大。”

多次靠三分球扩大比分

昔加末靠三分球离开对手的纠缠，本场球赛就出现了好多次，像第三节高峰队追至20比26时，邱婉媚就轰进三分球。最后5分钟高峰队以45比53落后比分时，邱婉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、邱婉媚与彭燕燕在此役各射下8分、汪秀婷和钟健伟各得7分，彭惠萍虽然只得5分，但抢下全场最高的10个篮板。

今日赛两队帅雷开龙表示，高峰队其实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。
文字的故事

記錄：撰寫 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下一些印跡。當遠古時期的猿人根據捕獵和狩獵開始追蹤的時候，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，大約西元前一万——萬五千年
Building for cross-browser compatibility

This is the third post of a multi-part series about developing the brand identity for Wismut Labs.

The previous post covered a number of design decisions made with regards to the overall style of the Wismut Labs brand. This post will focus on the actual building of the Wismut Labs website.
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.

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Responsive vertical to horizontal layout
Without roots.
Everywhere.

Vertical mobile navigation
<table>
<thead>
<tr>
<th>ID</th>
<th>Product</th>
<th>Comp</th>
<th>Assignee</th>
<th>Status</th>
<th>Resolution</th>
<th>Summary</th>
<th>Changed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1263924</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:martijn.martijn@gmail.com">martijn.martijn@gmail.com</a></td>
<td>NEW</td>
<td>---</td>
<td>Marquee doesn't work well in vertical writing-mode cas</td>
<td>2016-04-12</td>
</tr>
<tr>
<td>1189131</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>flex align-items center displaces text when writing-mode is vertical-rl</td>
<td>2017-07-20</td>
</tr>
<tr>
<td>1223960</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Flex - vertical writing-mode flex items / text disappear</td>
<td>2017-08-16</td>
</tr>
<tr>
<td>1238556</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>text-align and vertical-align don't work as expected on table cells that are orthogonal to row (writing-mode)</td>
<td>2017-09-18</td>
</tr>
<tr>
<td>1234701</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Various crashes with CSS &quot;writing-mode: vertical-rl&quot; and float</td>
<td>Fri 08/03</td>
</tr>
<tr>
<td>1242660</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>[css writing-modes] Fragmentation issues with vertical writing-mode</td>
<td>2017-08-07</td>
</tr>
<tr>
<td>1260054</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Text and the scroll bar are not displayed with writing-mode: vertical-rl</td>
<td>2016-10-23</td>
</tr>
<tr>
<td>1269152</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>orthogonal multi-column with a vertical writing-mode computes height to fill page rather than wrap contents</td>
<td>2016-05-01</td>
</tr>
<tr>
<td>1267860</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>[css flexbox][css-writing-modes] display:inline-flex with vertical item is growing on each reflow</td>
<td>2017-08-04</td>
</tr>
<tr>
<td>1398628</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>[css flexbox] Vertical-writing-mode flex item in horizontal flex container has wrong width</td>
<td>2016-11-25</td>
</tr>
<tr>
<td>1652940</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Flex item with indefinite flex-basis produces weird overflow inside column container with vertical writing-mode</td>
<td>Tue 14/2</td>
</tr>
<tr>
<td>1329261</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>All auto margins resolve to 0, on elements with vertical writing-mode (in a horizontal writing-mode parent)</td>
<td>2017-06-17</td>
</tr>
<tr>
<td>1324961</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>[css flexbox] In Firefox flex item with writing-mode:vertical-rl stretches, not in Chrome</td>
<td>2017-06-17</td>
</tr>
<tr>
<td>1322623</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Intermittent writing-mode/tables/vertical-table-specified-width-2-ref.html</td>
<td>assertion count 2 is more than expected 1 assertions from ASSERTION: FinishReflowChild with unconstrained container width: <code>aContainerSize.width != NS_UNCONstrainedSIZE</code></td>
</tr>
<tr>
<td>1403811</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Intermittent [u&quot;writing-mode/tables/vertical-table-specified-width-2.html&quot;, u&quot;writing-mode/tables/vertical-table-specified-width-2-ref.html&quot;]</td>
<td>assertion count 2 is more than expected 1 assertions</td>
</tr>
<tr>
<td>1404937</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Intermittent /1117210-1-vertical-baseline-snap.html == writing-mode/1117210-1-vertical-baseline-snap-ref.html</td>
<td>image comparison, max difference: 235, number of differing pixels: 32194</td>
</tr>
<tr>
<td>1404957</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Intermittent [u&quot;writing-mode/tables/vertical-table-specified-width-2.html&quot;, u&quot;writing-mode/tables/vertical-table-specified-width-2-ref.html&quot;]</td>
<td>assertion count 3 is more than expected 2 assertions, FinishReflowChild with unconstrained container width!</td>
</tr>
<tr>
<td>1405437</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Intermittent writing-mode/1115916-1-vertical-metrics.html == 1115916-1-vertical-metrics-ref.html</td>
<td>image comparison, max difference: 192, number of differing pixels: 1092</td>
</tr>
<tr>
<td>1408037</td>
<td>Core</td>
<td>Layout</td>
<td><a href="mailto:nobody@mozilla.org">nobody@mozilla.org</a></td>
<td>NEW</td>
<td>---</td>
<td>Intermittent [u&quot;writing-mode/tables/vertical-table-specified-width-2.html&quot;, u&quot;writing-mode/tables/vertical-table-specified-width-2-ref.html&quot;]</td>
<td>assertion count 2 is more than expected 1 assertions</td>
</tr>
</tbody>
</table>

19 bugs found.

**Bugs, bugs, bugs**
A long list of references

• Usage of content languages for websites
• The faces of Microsoft
• No @font-face Syntax will ever be Bulletproof, Nor Should It Be.
• 字体漫谈
• Source Han Serif / Noto Serif CJK History & Development
• Chinese Fonts & Related Issues
• Variable fonts, a new kind of font for flexible design
• Introducing OpenType Variable Fonts
• ívar — Font Variations Table
• Variable Fonts on the Web
• How to Use Variable Fonts on the Web
• Getting started with variable fonts
• 全球首款! 文鼎晶熙黑體支援可變式字體格式
• W3C Internationalization & Text Layout Requirements
• Brokaw, C. & Reed, C. A. (2010). From woodblocks to the Internet:
• Chinese publishing and print culture in transition, circa 1800 to 2008. Leiden: Brill.
Thank you!

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