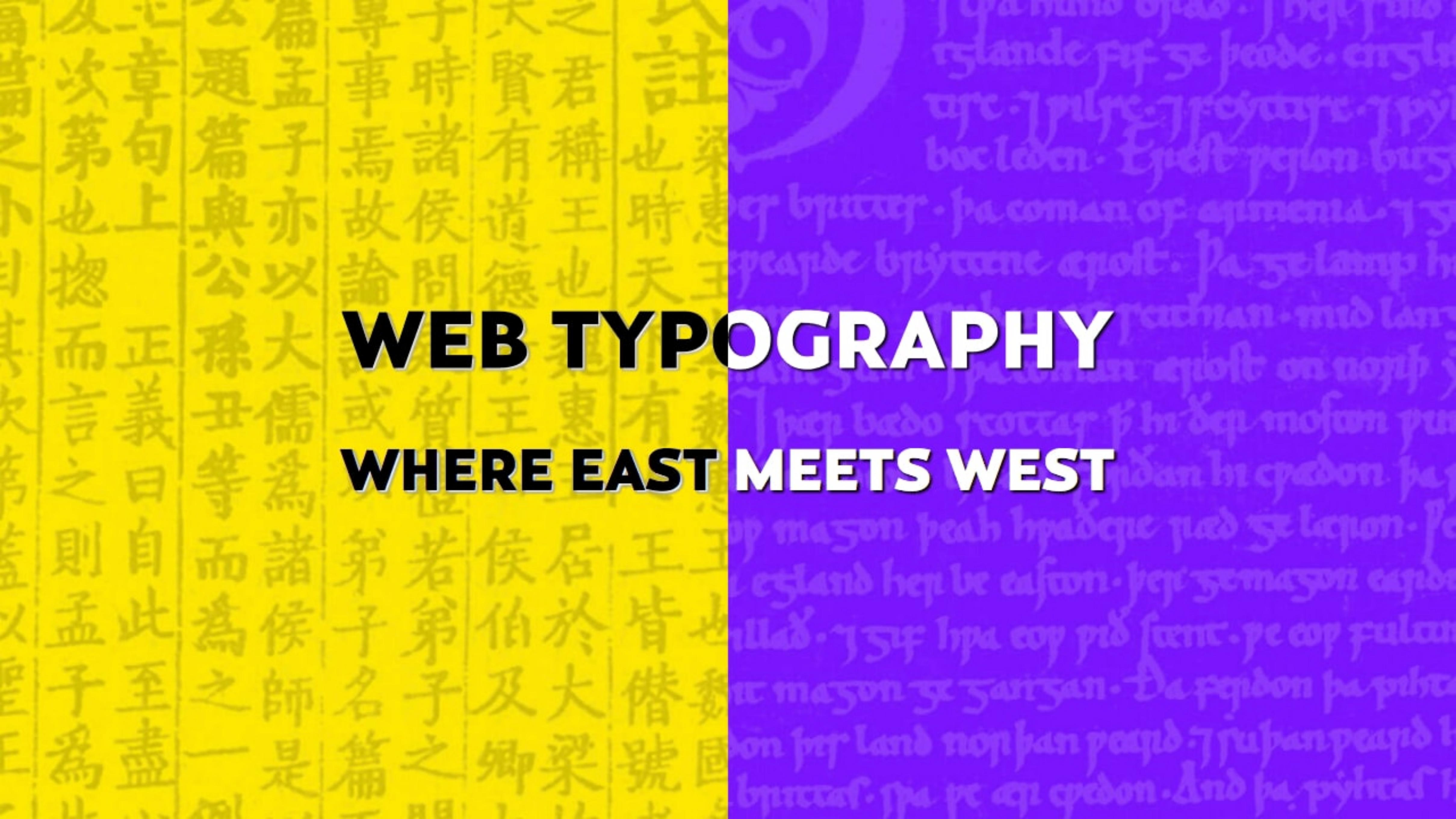
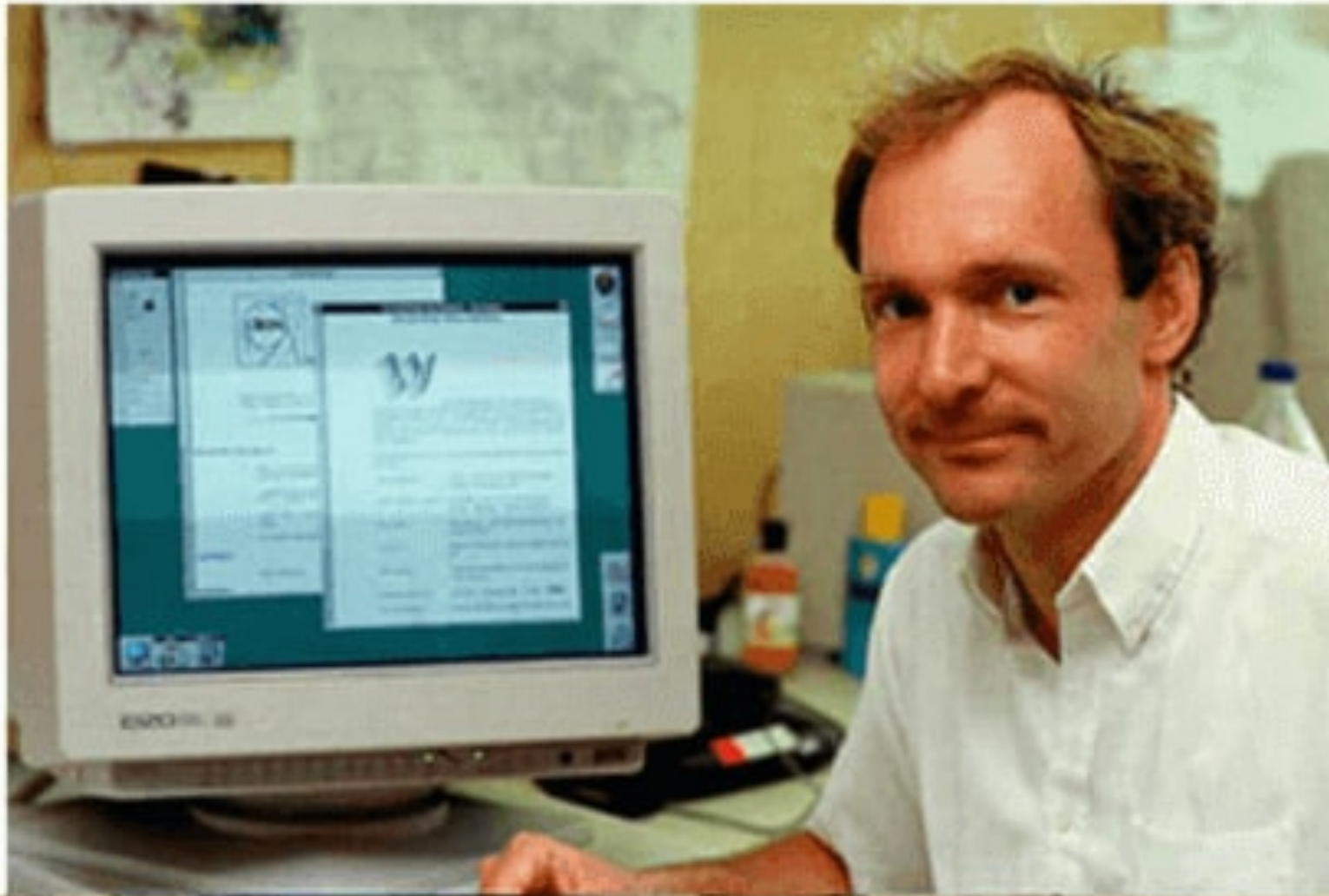




WEB TYPOGRAPHY

WHERE EAST MEETS WEST





The World Wide Web
Launch back in 1990



“I imagined the web as an open platform that would allow everyone everywhere to share information, access opportunities and collaborate across geographic and cultural boundaries.”

—Sir Tim Berners-Lee

“A great deal of the content available to Asian users is simply translated into local languages and does not reflect the significant cultural diversity found across the region.”

—Consumer barriers to mobile internet adoption in Asia

UNICODE

Unicode provides a unique number for every character,
no matter what the platform,
no matter what the program,
no matter what the language.

“Typography is writing with prefabricated letters”
—Gerrit Noordzij

「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



Hippopotamus
(English) 12 letters

河
马

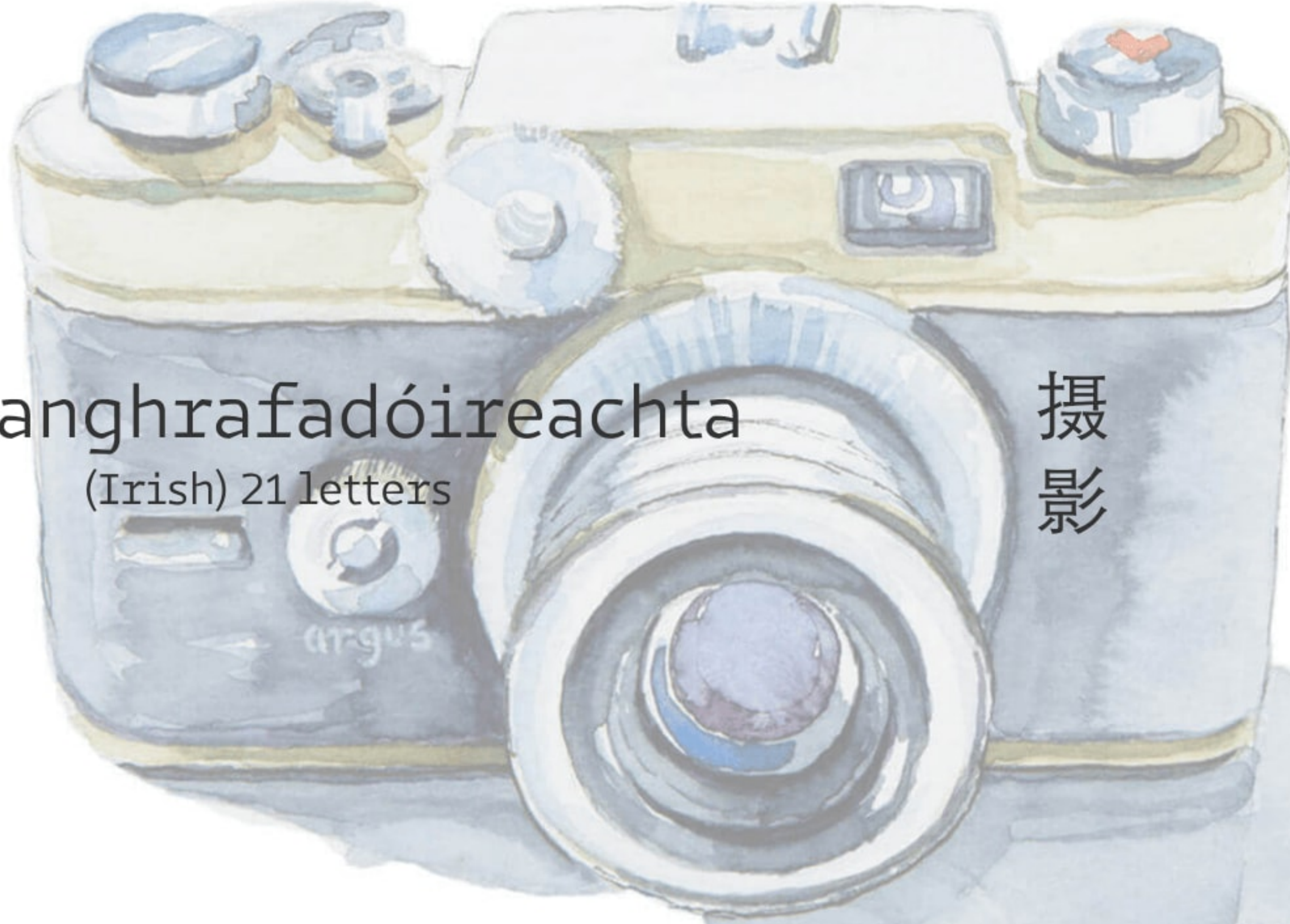




Lebensgefährte
(German) 14 letters

伴侶





Grianghrafadóireachta
(Irish) 21 letters

摄影



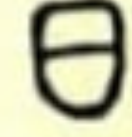
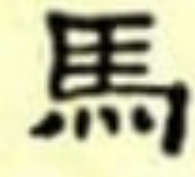
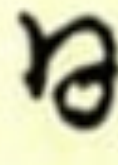
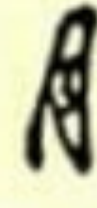
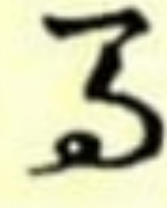
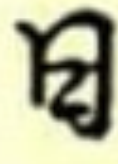
ORIGINAL MEANING	Egyptian	Phoenician	Greek	Roman Capital	Roman Uncial	Roman Half Uncial	Miniscule	MODERN FORMS
Ox								Aa Aa Aa Aa
House								Bb Bb Bb Bb
Camel								Ggg Ggg Ggg Gg
Door								Dd Dd Dd Dd
Window								Eee Eee Eee Ee
Water								Mm Mm Mm Mm
Eye								Oo Oo Oo Oo
Mouth								Pp Pp Pp Pp
Cross								Tt Tt 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

SongTi

楷体

KaiTi

仿宋体

FangSongTi

黑体

HeiTi



[illegible]

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

--[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

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
P S A L T E R
OR
P S A L M S 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. 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	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%

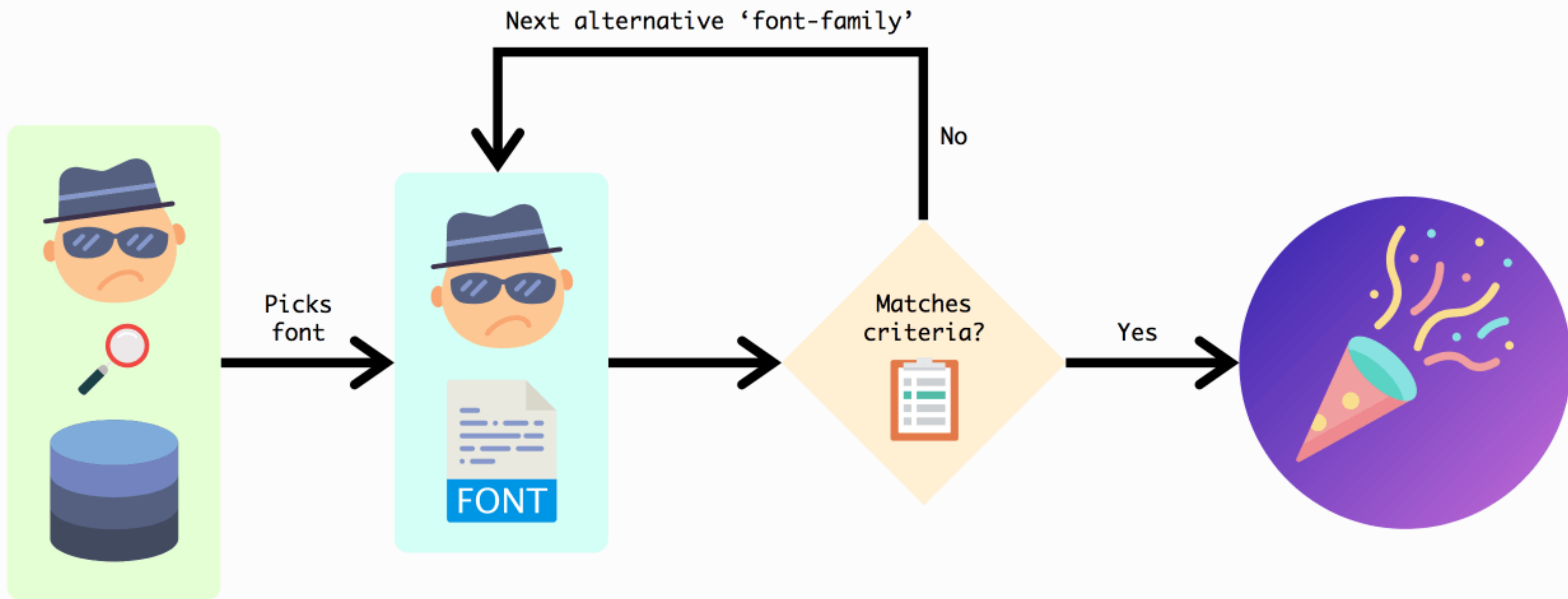
WOFF 2.0 - Web Open Font Format [↗](#)

TrueType/OpenType font that provides better compression than WOFF 1.0.

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				

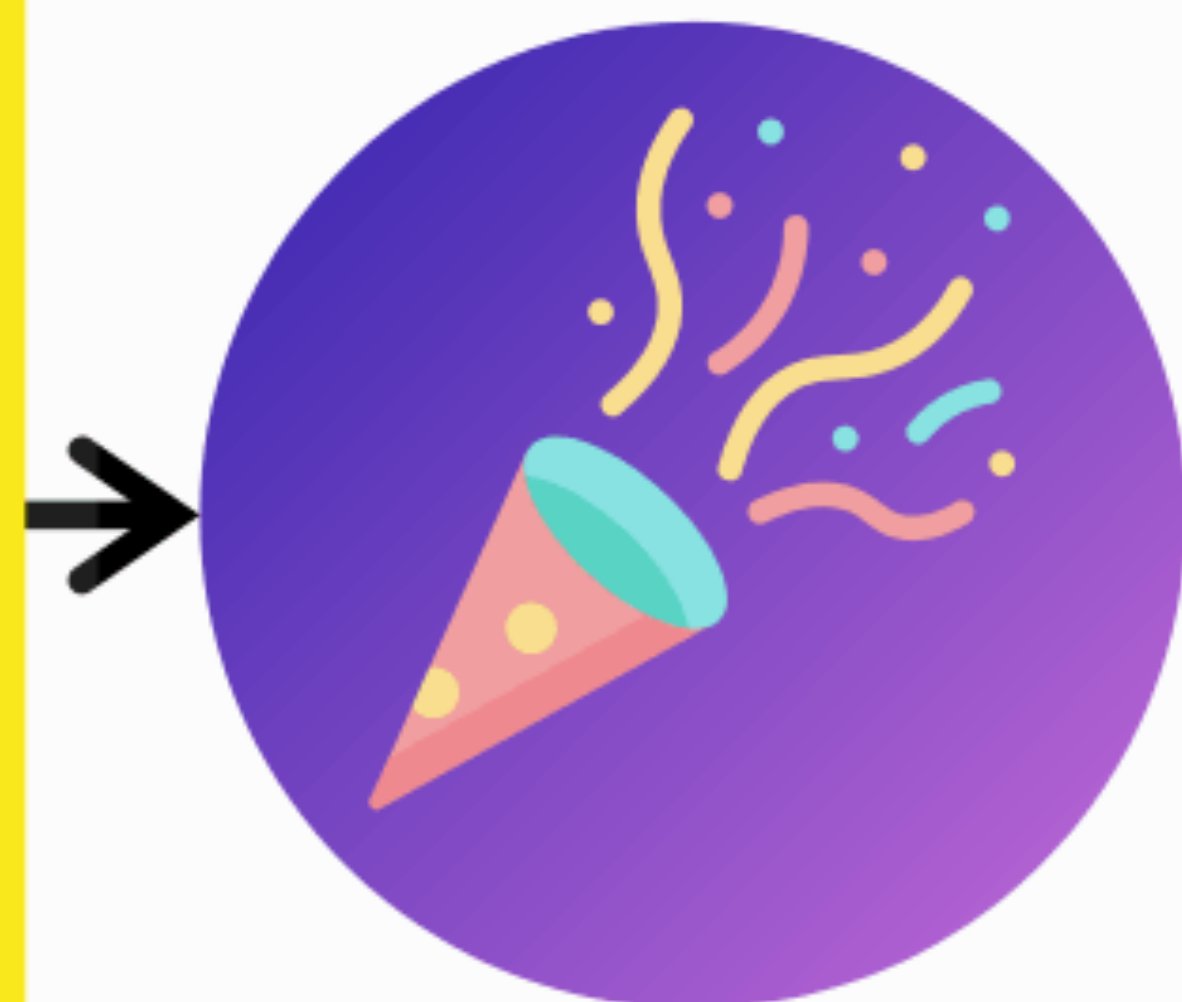
✓ ✗ Partial Support

Global: 75.46% + 1.59% = 77.05%





Picks
font



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

(襯線字體)

Times New Roman, SimSun, SongTi SC

sans-serif

(無襯線字體)

Arial, Microsoft Yahei, PingFang SC

monospace

(等寬字體)

Consolas, SimSun, PingFang SC

cursive

(手寫字體)

Comic Sans MS, Apple Chancery, SimSun (oblique), SongTi SC (oblique)

fantasy

(夢幻字體)

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 | semi-expanded  
  unicode-range: <urange> #  
  font-variant: normal | none | [ <common-lig-values> || <discretionary-lig-values> || <historical-lig-values> ||  
  font-feature-settings: normal | <feature-tag-value> #  
}
```

```
/* fallback font - size: 4.5MB */
@font-face {
  font-family: DroidSans;
  src: url(DroidSansFallback.woff);
  /* no range specified, defaults to entire range */
}

/* Japanese glyphs - size: 1.2MB */
@font-face {
  font-family: DroidSans;
  src: url(DroidSansJapanese.woff);
  unicode-range: U+3000-9FFF, U+ff??;
}

/* Latin, Greek, Cyrillic along with some punctuation and symbols - size: 190KB */
@font-face {
  font-family: DroidSans;
  src: url(DroidSans.woff);
  unicode-range: U+000-5FF, U+1e00-1fff, U+2000-2300;
}
```

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 ▶ tʒ

WORDS ▶ WORDS

labor of love ▶ *labor of love*

font-variant-numeric

1st 17th 2a ▶ 1st 17th 2^a

2 1/3 ▶ 2⅓ Lining Old-Style

4000 ▶ 4000 409,280 409,280
367,112 367,112

2 1/3 ▶ 2⅓ 155,068 155,068
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 ▶ incroyab**le**

• ▶ ❧ ❧ ❧ 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

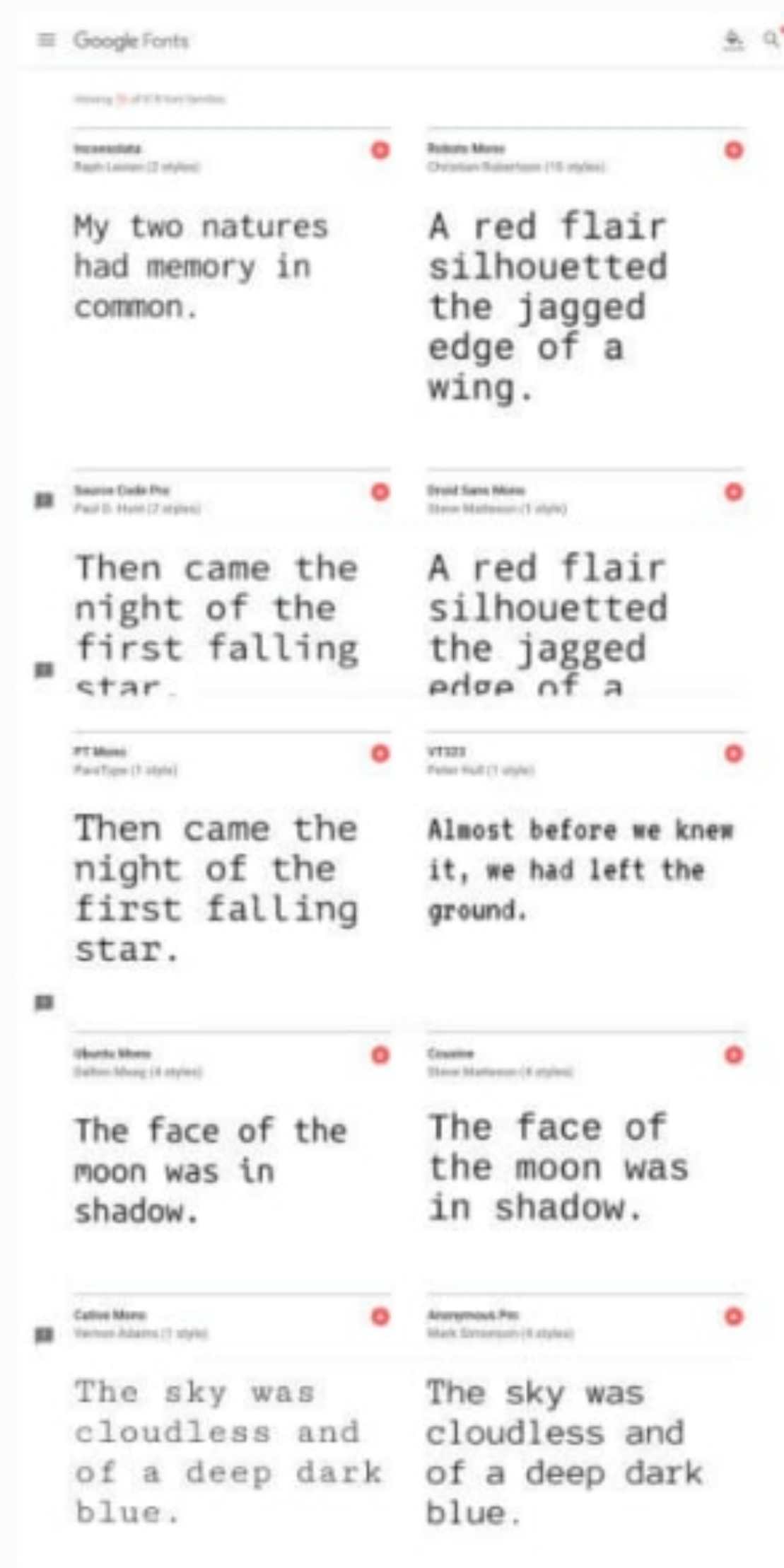
Señora ▶ Señora

Sorpresa ▶ Sorpresa

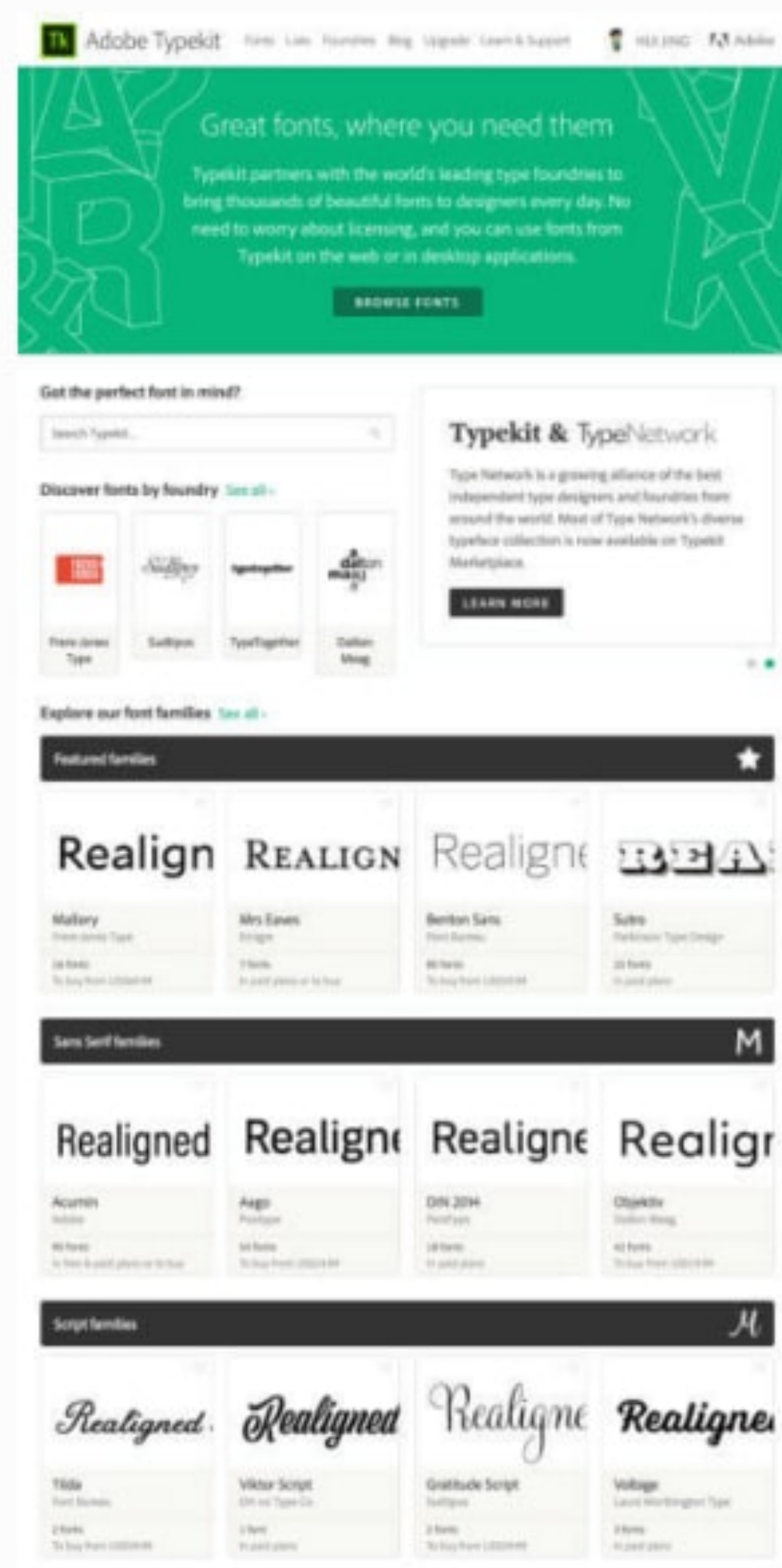
Trés ▶ Trés

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 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

more

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，讓您的網站的關鍵字排名大幅提升！

ADVANTAGE

SEO 速度 社群 知識

Join Member Now

justfont

CDN加速

瞬间加载字体



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
稳定云服务+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





[关于iFontCloud](#)[服务内容](#)[合作伙伴](#)

[关于我们](#)[新字体](#)[活动](#)[应用新知](#)

针对各种字体使用的需求提供贴近的服务

将优质的字体带入生活中

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。

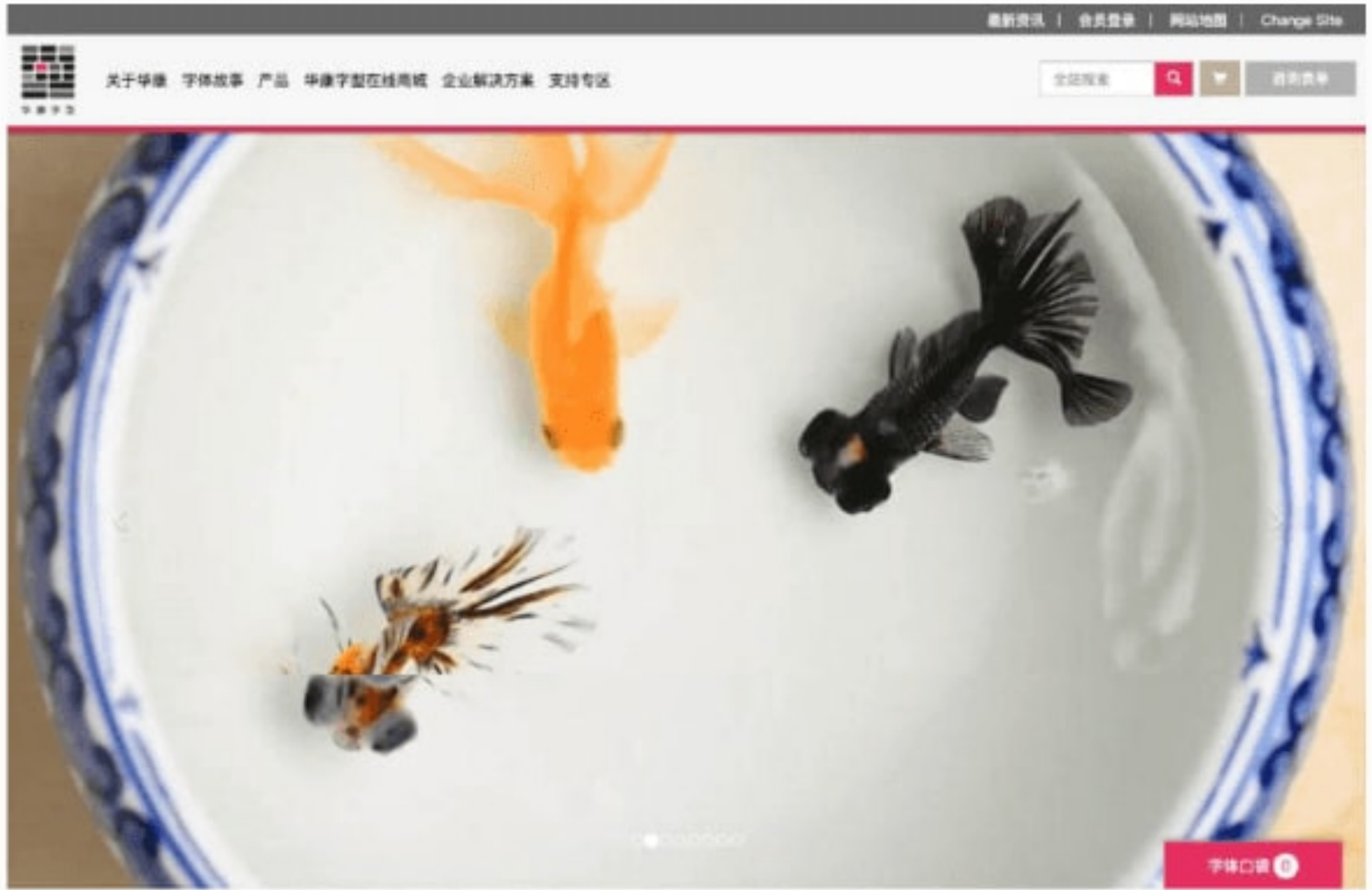
租赁字体

网页字体

个人化购买服务，满足各式字体需求。

增进网页设计质感，提升SEO排名。

iFontCloud



365天目不暇接!

华康字型就是 Good Design

猜猜我是谁?

无缝接轨 畅游世界

萤幕阅读的 绝佳体验

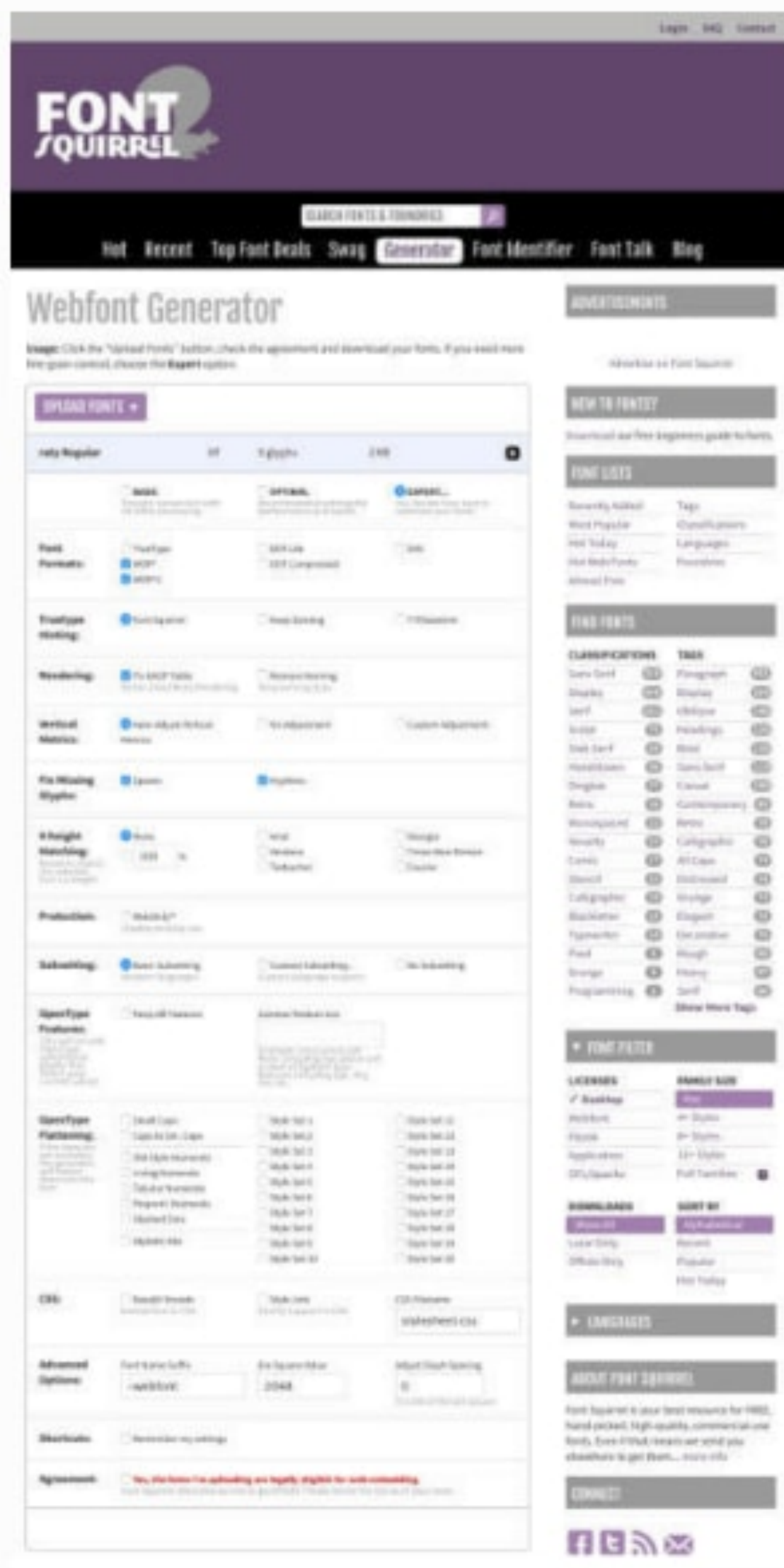
收藏华康字型

可爱的力量

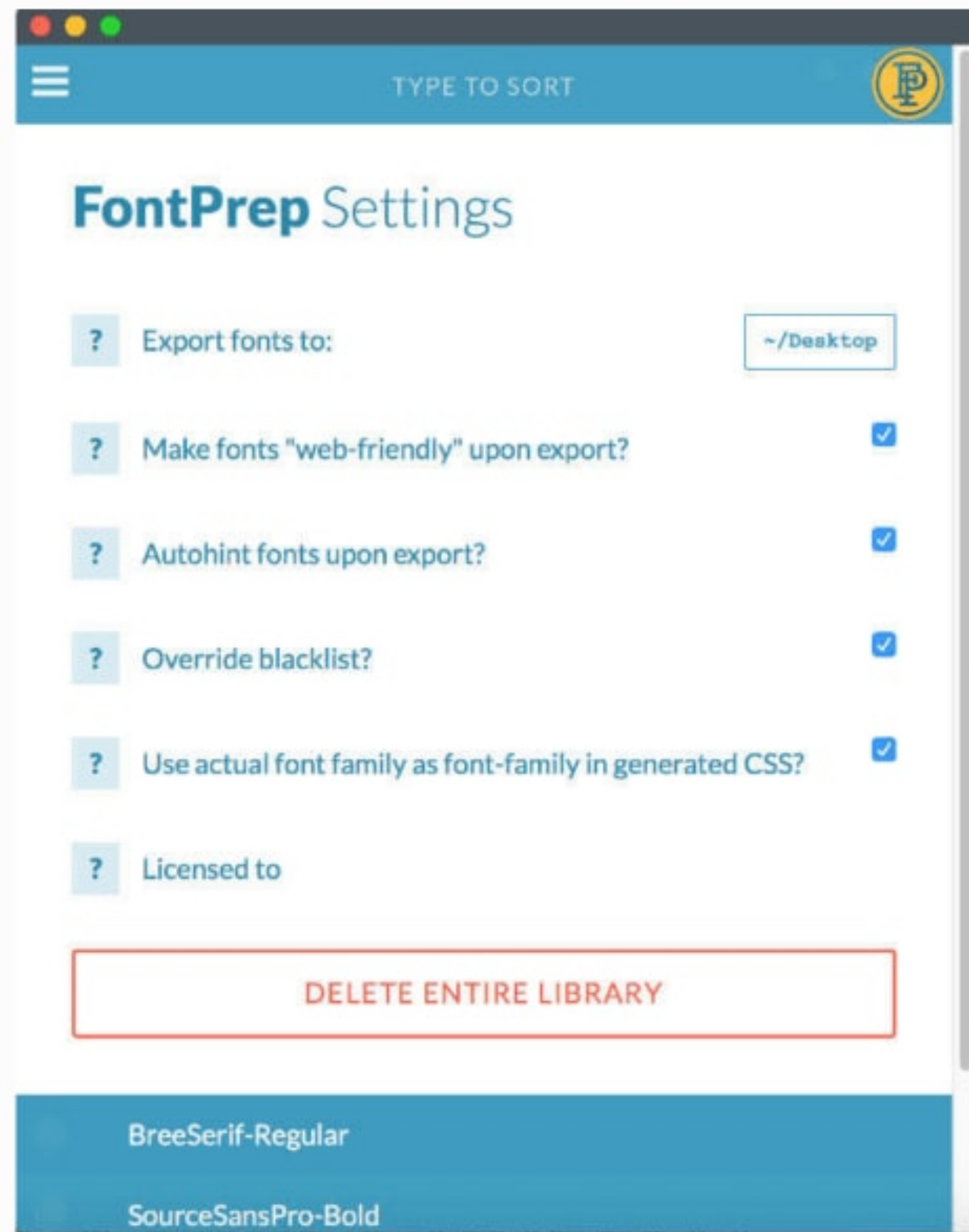
华康字型

华康威font





Font Squirrel



FontPrep



Font Spider

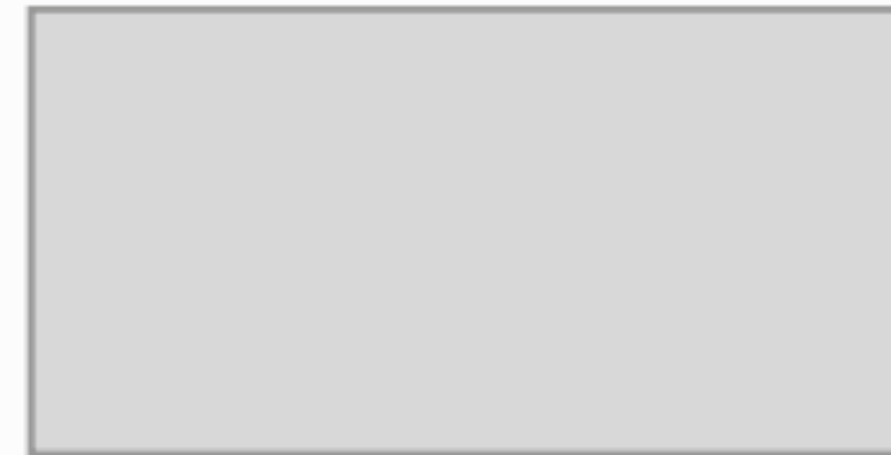
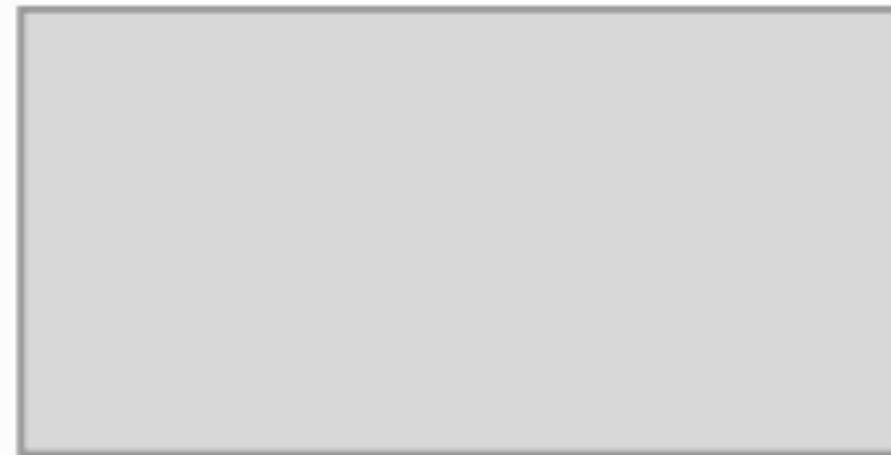
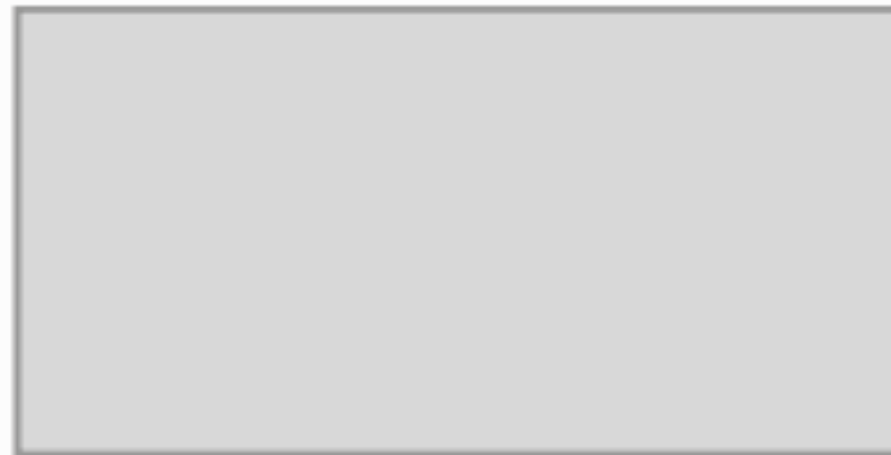
“Be formless, shapeless, like water. Now you put water into a cup, it becomes the cup. You put water into a bottle, it becomes the bottle. You put it in a teapot, it becomes the teapot. Now water can flow, or it can crash. Be water, my friend.”

—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.



left-to-right.

literally turn on its side from
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

block flow direction

line
orientation

vertical text in vertical-lr layout

vertical text in vertical-lr layout

vertical text in vertical-rl layout

vertical text in vertical-rl layout

inline base
direction

inline base
direction

vertical-lr

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
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

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豎排



0:00 / 0:07

PENANG HOKKIEN

檳城福建話

English

中文

檳城福建話是什麼？

檳城福建話是閩南語的一個域外變體，是檳城文化的特點之一。閩南語出自于中國的福建省，中國和馬來西亞之間頻繁的移民活動，導致許多華僑定居于檳城。在華人本土社會的當兒，檳城上也開始向本土語言傾斜。檳城福建話是檳城文化的一部分。由于學校及家庭們不注重方言，许多年轻一代的檳城人只会说新加坡的福建話。檳城福建話有走向衰落的趋势。为了防止檳城福建話的灭绝，近几年也开始引起了推动讲福建話风气活动。

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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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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，我在面子书看了一个[TEDx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**黃啟瀾**，而他尽然是用粵語来演讲。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，算起来也只有一位。即使我们俩说的都是福建話，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 / 1:40

Not yet k-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

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0:00 / 0:06



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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

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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を利用していただけるとうれしいです。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思います。



着物姫之
WITH STILL LIFE

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。



PLAN 静田

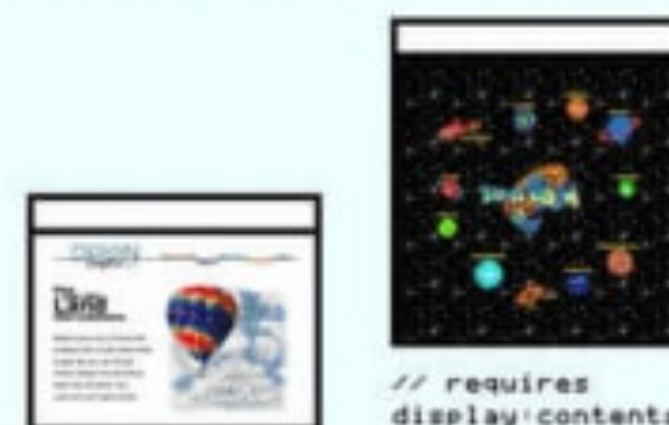


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Study of Writing Modes



Return of the 1990s



Other Experiments



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

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

THANK YOU!

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