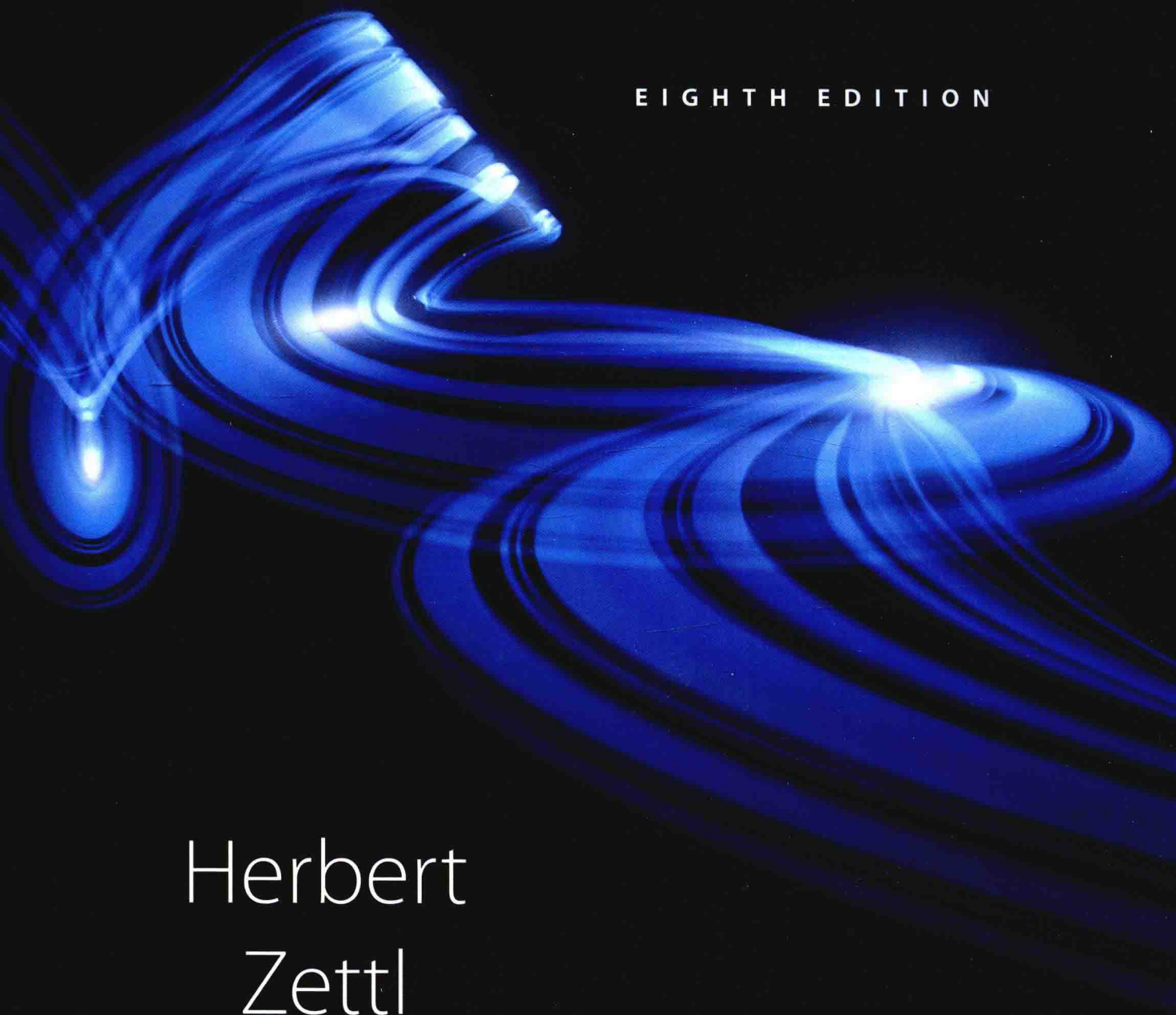
Sight Sound Motion

Applied Media Aesthetics

EIGHTH EDITION



Herbert Zettl

Sight Sound Motion

Applied Media Aesthetics

EIGHTH EDITION

Herbert Zettl

SAN FRANCISCO STATE UNIVERSITY

CENGAGE Learning

Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

CENGAGE Learning

Sight Sound Motion:
Applied Media Aesthetics, Eighth Edition
Herbert Zettl

Product Director: Monica Eckman

Product Manager: Kelli Streiby

Associate Content Developer: Erin Bosco

Associate Content Developer: Rachel Schowalter

Product Assistant: Alexis Mackintosh-Zebrowski

Managing Content Developer: Janine Tangney

Marketing Manager: Sarah Seymour

Content Project Manager: Jill Quinn

Senior Art Director: Marissa Falco

Manufacturing Planner: Doug Bertke

IP Analyst: Ann Hoffman

IP Project Manager: Farah Fard

Production Service/Compositor: Gary Palmatier, Ideas to Images

Text and Cover Designer: Gary Palmatier, Ideas to Images

Cover Image: Ralf Hiemisch/Getty Images

© 2017, 2014, 2011 Cengage Learning

WCN: 01-100-101

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

For product information and technology assistance, contact us at **Cengage Learning Customer & Sales Support, 1-800-354-9706**.

For permission to use material from this text or product, submit all requests online at **www.cengage.com/permissions**
Further permissions questions can be emailed to **permissionrequest@cengage.com**

Library of Congress Control Number: 2015944629

Student Edition:
ISBN: 978-1-305-57890-6

Loose-leaf Edition:
ISBN: 978-1-305-87539-5

Cengage Learning
20 Channel Center Street
Boston, MA 02210
USA

Cengage Learning is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **www.cengage.com**.

Cengage Learning products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage Learning Solutions, visit **www.cengage.com**.

Purchase any of our products at your local college store or at our preferred online store **www.cengagebrain.com**.

Printed in the United States of America
Print Number: 01 Print Year: 2015

Sight Sound Motion

FROM THE CENGAGE SERIES IN COMMUNICATION ARTS

General Mass Communication

Belmas/Overbeck, *Major Principles of Media Law,* 2016 Edition
Biagi, *Media/Impact: An Introduction to Mass Media*, Twelfth Edition
Fellow, *American Media History,* Third Edition
Lester, *Visual Communication: Images with Messages*, Sixth Edition
Straubhaar/LaRose/Davenport, *Media Now: Understanding Media, Culture, and Technology*, Ninth Edition
Zelezny, *Cases in Communications Law*, Sixth Edition
Zelezny, *Communications Law: Liberties, Restraints, and the Modern Media*, Sixth Edition

Journalism

Bowles/Borden, *Creative Editing*, Sixth Edition
Davis/Davis, *Cengage Advantage Books: Think Like an Editor: 50 Strategies for the Print and Digital World,* Second Edition
Hilliard, *Writing for Television, Radio, and New Media*, Eleventh Edition
Kessler/McDonald, *When Words Collide: A Media Writer's Guide to Grammar and Style*, Ninth Edition
Rich, *Writing and Reporting News: A Coaching Method*, Eighth Edition

Public Relations and Advertising

Diggs-Brown, *The PR Styleguide: Formats for Public Relations Practice*, Third Edition
Drewniany/Jewler, *Creative Strategy in Advertising*, Eleventh Edition
Hendrix/Hayes, *Public Relations Cases*, Ninth Edition
Newsom/Haynes, *Public Relations Writing: Strategies and Structures*, Eleventh Edition
Newsom/Turk/Kruckeberg, *Cengage Advantage Books: This is PR: The Realities of Public Relations*, Eleventh Edition

Radio, Television, and Film

Albarran, *Management of Electronic and Digital Media*, Sixth Edition
Alten, *Audio Basics*, First Edition
Alten, *Audio in Media*, Tenth Edition
Eastman/Ferguson, *Media Programming: Strategies and Practices*, Ninth Edition
Gross/Ward, *Digital Moviemaking*, Seventh Edition
Hausman/Messere/Benoit, *Modern Radio and Audio Production: Programming and Performance*, Tenth Edition
Hilliard, *Writing for Television, Radio, and New Media*, Eleventh Edition
Hilmes, *Only Connect: A Cultural History of Broadcasting in the United States*, Fourth Edition
Mamer, *Film Production Technique: Creating the Accomplished Image*, Sixth Edition
Lewis, *Essential Cinema: An Introduction to Film Analysis*, First Edition
Osgood/Hinshaw, *Cengage Advantage Books: Visual Storytelling: Videography and Post Production in the Digital Age*, Second Edition
Zettl, *Sight Sound Motion: Applied Media Aesthetics*, Eighth Edition
Zettl, *Television Production Handbook*, Twelfth Edition
Zettl, *Television Production Workbook*, Twelfth Edition
Zettl, *Video Basics*, Seventh Edition
Zettl, *Video Basics Workbook*, Seventh Edition

Research and Theory

Baran/Davis, *Mass Communication Theory: Foundations, Ferment, and Future*, Seventh Edition
Sparks, *Media Effects Research: A Basic Overview*, Fifth Edition
Wimmer/Dominick, *Mass Media Research: An Introduction*, Tenth Edition

此为试读，需要完整PDF请访问：www.ertongbook.com

To all who see virtue
in optimizing the aesthetics
of visual communication

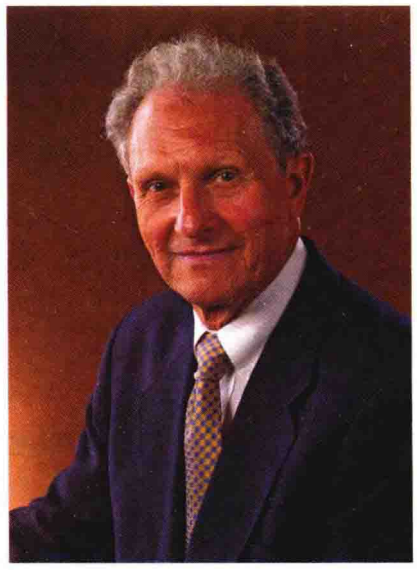
About the Author

Herbert Zettl, PhD, taught for 40 years in the Broadcast and Electronic Communication Arts Department at San Francisco State University. His research emphases were, and still are, media aesthetics and video production. While at San Francisco State, he headed the Institute of International Media Communication (IIMC). The IIMC facilitated international visitors through the auspices of the US State Department's International Information Programs and the San Francisco International Diplomacy Council, sponsoring international visiting scholars. Dr. Zettl is one of the founders of the Annual Visual Communication Conference, a national conference for visual communication scholars. He received the California State Legislature Distinguished Teaching Award in 1966, and in 2004 he received the Distinguished Education Service Award of the Broadcast Education Association.

Prior to joining the San Francisco State University faculty, Dr. Zettl worked at several professional television stations, including KPIX, the CBS-owned and -operated station in San Francisco, where he was a producer-director. He participated in numerous CBS and NBC network television productions, such as Edward R. Murrow's *Person to Person* and several network specials. He is a member of the prestigious Gold Circle of the National Academy of Television Arts and Sciences (NATAS), Northern California Chapter, for his outstanding contributions to the television profession. He is also a member of NATAS Broadcast Legends.

Dr. Zettl has been a visiting professor at Concordia University in Montreal, Canada; Heidelberg University in Heidelberg, Germany; the Institute for Television and Film (now the Hochschule für Fersehern und Film) in Munich, Germany; and the University of South Africa, Pretoria. For one year he served as resident director in Germany for California State University students at Heidelberg and Tübingen Universities. For several years he consulted as an academic specialist with broadcast institutions in various countries, frequently under the auspices of the State Department's International Information Programs. He also acted as consultant to a number of universities and professional broadcast institutions in North and South America, Europe, the Middle East, Africa, Asia, and Southeast Asia.

In his seminar on experimental production, Dr. Zettl spearheaded various experimental television productions, such as dramas for simultaneous multiscreen presentation, binaural audio for aural depth perception, and inductive visual presentation techniques.



Edward Ariona

Herbert Zettl, PhD

He has presented many papers on media aesthetics and video production for a variety of academic and professional media conventions both in the United States and abroad. He has also published numerous articles, many of which have been translated into foreign languages and published abroad. His other books on television production and aesthetics, all published by Cengage Learning, include: *Television Production Handbook,* 12th ed. (2015); *Television Production Workbook,* 12th ed. (2015); *Video Basics 7* (2013); and *Video Basics 7 Workbook* (2013). *Television Production Handbook, Sight Sound Motion,* and *Video Basics* have been translated into several foreign languages (including Spanish, Portuguese, Greek, Chinese, and Korean) and are used in key television production centers and universities around the world.

His interactive DVD-ROM, *Zettl's VideoLab 4.0,* published by Cengage Learning in 2011, contains basic information about video production and interactive simulated production exercises in camera, lighting, audio, switching, and editing modules. His previous versions have netted several awards.

Preface

FOR THE STUDENT

The new video technology, which lets you produce high-quality standard two-dimensional (2D) and even three-dimensional (3D) images and sound with relatively inexpensive equipment, puts more pressure on you to match this technical quality with equally high aesthetic standards. This means that, when framing a shot or adding music to your video track, you must have the knowledge and skill to select those aesthetic elements that not only result in optimally effective communication but also reflect your artistic sensitivity and capabilities.

Today the many screen sizes and aspect ratios of large digital movie screens, high-definition home video screens, various computer monitors, and small mobile media displays require not only new framing and compositional principles but new sound considerations as well. When dealing with stereo 3D and virtual reality (VR), you are, in effect, confronted with new media. In this context applied media aesthetics has gained new prominence and urgency. If you find that this book is not exactly bedtime reading and that it sometimes seems too theoretical, you are encouraged to find examples of television shows, motion pictures, or Internet footage that illustrate the discussion and make the concepts more concrete. Your learning will be greatly enhanced by realizing that every aesthetic concept discussed in this text has a practical application.

You will also discover that these concepts will help you go way beyond an "I like it" or "I don't like it" evaluation and provide you with solid criteria for critical analyses of video programs and films. In this endeavor you must learn to recognize and evaluate not only the established production standards but also the new ways in which aesthetic elements are used. For example, the jump cut, extreme high-contrast lighting, and color and sound distortion can be either purposeful aesthetic effects to intensify the message or gross production mistakes. By knowing the aesthetic tools you have on hand and how to use them in the context of the screen event, you will have little trouble deciding whether the effects were done intentionally or out of ignorance. If you have already been applying most of these principles in your work, you now have proof that you were on the right track all along.

FOR THE INSTRUCTOR

Sight Sound Motion describes the four fundamental and contextual image elements—light and color, space, time/motion, and sound—and how they are used in electronic media. These fundamental image elements are discussed in the context of the five principal aesthetic fields: light and color, two-dimensional space, three-dimensional space, time/motion, and sound. This organization allows the examination of each individual aesthetic element while maintaining an overview of how these elements interact contextually.

FEATURES

Although the basic aesthetic principles of the five aesthetic fields do not necessarily change with the advancement of technology, their applications do. I have therefore expanded certain areas that have become especially important in such fields as digital video, 2D and 3D digital cinema, and virtual reality.

Color All illustrations are now in color except those that emphasize the aesthetics and power of black-and-white images. There are still instances in which color interferes with, rather than facilitates, empathy and the expression of intense emotions. This topic is explored in the context of the desaturation theory.

Screen size In today's digital video world, you will have to be an expert miniature painter as well as one for huge outdoor advertising panels. This book contains valuable information about how to compose effective shots for the tiny mobile media display as well as the large screens in motion picture theaters.

Aspect ratio Most illustrations in this text are shown in the familiar 16 × 9 aspect ratio because it represents the wide-screen aspect ratios of high-definition television (HDTV) and, with some modification, standard motion picture screens. The 4 × 3 aspect ratio is still discussed not only because it is the ratio of all traditional movies and standard television but also because it approximates the ratio of most still camera viewfinders. The variable aspect ratios of smartphones are also discussed in this context.

Inductive sequencing The inductive approach to the visual narrative, by showing a series of close-ups rather than moving from a master shot to close-ups, has become a fundamental prerequisite for telling a story effectively on the small screen. In combination with surround sound, the inductive visual approach has also become an effective technique for creating high-energy sequences on the large movie screen.

Stereoscopic 3D and VR Although some proponents of 3D claim that there is no difference in the acquisition of 2D and 3D images, the aesthetics of the two production modes differ to a great extent. The principal features of 3D are explained throughout the book and examined more extensively in the chapters on the three-dimensional field. In this context the major aesthetic differences between 3D and virtual reality are highlighted.

Visual narrative The chapters on the five-dimensional field of sound precede the last two chapters on editing because sound structures figure prominently in the narratives and syntax of continuity and complexity editing.

PEDAGOGY

As in the previous edition, this eighth edition of *Sight Sound Motion* incorporates several pedagogical devices for optimal learning, such as chapter summaries, source references, relevant photos and diagrams, and an extensive glossary.

Chapter summaries The chapter summaries recapitulate the main ideas in each chapter for quick review, but students should not take them as a shortcut to reading the text.

References Although the numerous notes at the end of each chapter are not essential for understanding the text, they identify the significant research and can serve as a useful guide for further study of media aesthetics. The text includes frequent references to how a specific aesthetic principle in one field operates contextually in another or several other fields. Throughout the book the examples are chosen for how well they illustrate or support a specific media aesthetic concept rather than whether they are current or popular.

Instructors are encouraged to contribute their own material whenever it is deemed more appropriate and effective than the examples in the text. Note that each concept in *Sight Sound Motion* can be applied. Instructors are also encouraged to find as many applications as possible to help make the text optimally relevant to students.

Glossary All the fundamental media aesthetic terms are defined in the glossary and appear in ***bold italic*** in the chapter text in the context in which they are defined. Like the vocabulary of a foreign language, knowledge of these terms is an essential prerequisite to communication about media aesthetics. Realize that some of the less familiar terms, such as *vector,* are used in this book not to test the reader's patience but because they are more precise than the ones commonly used. Perusing the glossary before reading the text may facilitate understanding of the various concepts.

ANCILLARIES

The following ancillaries have been designed to aid in the teaching and understanding of *Sight Sound Motion.*

MindTap MindTap Radio/TV/Film is now available with *Sight, Sound, Motion: Applied Media Aesthetics,* Eighth Edition. Fully integrated into a seamless experience, MindTap combines readings, multimedia, activities, and assessments into a single learning path—guiding students through the course, maximizing their study time, and helping them master course concepts. Instructors can personalize the learning path by customizing Cengage Learning resources and adding their own content via apps that integrate into the MindTap framework with any learning management system. To learn more ask your Cengage Learning representative to demo MindTap for you—or visit *www.cengage.com/mindtap.*

Online Instructor's Manual The fully revised and updated Online Instructor's Manual contains suggestions for classroom demonstrations, exercises, and discussions and a battery of multiple-choice questions for each chapter. The manual is intended as a guide, not a dictum. The demonstrations can be done with a smartphone camera or a small camcorder together with a playback device—but they can also be staged somewhat more effectively in a multicamera studio setup. Ideally, the Online Instructor's Manual should stimulate you to come up with maximally

此为试读,需要完整PDF请访问: www.ertongbook.com

effective ways to make the connection between media aesthetic principles and their applications. The Online Instructor's Manual is available for download at:

login.cengage.com

If you require assistance, please contact your Cengage Learning representative.

Zettl's VideoLab 4.0 This interactive DVD-ROM combines basic television production techniques with some fundamental principles of media aesthetics. It is truly interactive: the student can zoom in and out, turn on lighting instruments and move them around, mix sounds, and edit together certain shots and see the results immediately. An extensive quiz feature and instant access to the glossary reinforce learning. The DVD-ROM can be used as a convenient way to help students acquire or reinforce basic video and film production techniques and to illustrate aesthetic concepts that need to be shown in motion. The Online Instructor's Manual refers to the relevant sections of *Zettl's VideoLab 4.0* for each chapter of *Sight Sound Motion.*

Music examples To actually listen to all the major music examples in chapter 16, go to the MindTap for *Sight Sound Motion.* The examples are listed by the figure number referenced in the chapter. Each example appears in musical notation so that while you listen to it you can follow the notes or, if you don't read music, the vector directions. These audio files are also available as part of the book's online instructor resources.

ACKNOWLEDGMENTS

I am greatly indebted to the editors of Cengage Learning, all the people who work under the auspices of Ideas to Images, my colleagues and students at San Francisco State University and other learning institutions, and reviewers of the previous edition.

Specifically, I would like to thank the Cengage team of Kelli Strieby, product manager; Erin Bosco, associate content developer; and Rachel Schowalter, associate content developer, for their help and support throughout the writing and publishing process. Erin and Rachel deserve special credit for treating me as though I were their only author. What amazes me especially are their quick and helpful responses to my many questions and requests. For me this is a true index of their professionalism.

I have been working with Gary Palmatier of Ideas and Images for the past six editions, and each time I am impressed anew by the quality of his work. As art director, designer, and project manager, he has the rare gift of being highly creative yet a stickler for details. He also knows how to pick an effective team. Elizabeth von Radics, copy editor for the past six editions, has once again lent her talent to make the text easily readable and its more difficult concepts transparent—not an easy job by any means! Ed Aiona, photographer, provided several new and highly effective illustrations. I marvel at the patience and skills of proofreader Mike Mollett. They all merit my deep gratitude.

I am greatly indebted to my grandson, Christopher Child, who made it possible for me to experience the future right now. He introduced me to Arthur van Hoff, founder and chief technology officer of Jaunt, a virtual reality company in Palo Alto, California. With his staff, Arthur treated me to an impressive demonstration of Jaunt's latest VR content and hardware developments. My thanks and good wishes for success go to all of them. I would also like to acknowledge Franz Troppenhagen, product manager of multimedia devices at Carl Zeiss, Germany,

for letting us use the photos of his impressive VR head-mounted display. Finally, my colleagues Dr. Hamid Khani and Dr. Vinay Shrivastava have been sharing with me on a regular basis their longtime teaching experience of the *Sight Sound Motion* course at San Francisco State University. Their comments have been most helpful in clarifying various sections of the book. Dr. Khani arranged for my use of the TV studios of the Broadcast and Electronic Communication Arts Department and assisted in recruiting student volunteers as models. I thank them for this courtesy.

I want to thank the reviewers of the previous edition for their valuable suggestions for improving the current one: JC Barone, Western Connecticut State University; Josh Ellis, Miami Dade College–North; Michael Ogden, Central Washington University; Dann Pierce, University of Portland; David Rembiesa, Mott Community College; and Bill Yousman, Eastern Connecticut State University. Hsianghsiong Liao, who translated the first and the two most recent editions of *Sight Sound Motion,* deserves my special thanks, as does Dr. JC Barone of Western Connecticut State University for his excellent work on this book's MindTap.

The names below are of the people who made it possible to visualize various media aesthetic principles in this and previous editions. My sincere thanks to all of them: Noah Aiona, Stephen Angeles, Gloria Ariche, Karen Austin, Mathew Baker, Victoria Barrios, Hoda Baydoun, Kent Beichley, Tiemo Biemueller, Brian Biro, Avery Blackburn, Eric Blackburn, Tim Blair, Anna Brady, Kyle Bray, Kelly Briley, Megan Bumagat, George Caldas, William Carpenter, Neela Chakravartula, Brandon Child, Laura Child, Rebecca Child, Lori Clark, Janine Clarke, Joseph Consins, Jon Corralejo, Carletta Currie, Jason Domingo, Lauren Dunn, Jon Dutro, Askia Egashira, Chaim Eyal, Tammy Feng, Derek Fernandez, Jeovany Flores, Brian Frost, Karyna Fuentes, David Garcia, Ian Garcia, Michael Angello Garcia, Kelly Gavin, Ian Grimes, Alex Hamburger, Matthew Hamre, Tumone Harris, Rebecca Hayden, Joshua Hecht, Julianne Heppepa, Dwayne Hibbert, Janellen Higgins, Nicolina Higgins, Sherae Honeycutt, Poleng Hong, Chin Yu Hsu, Juwon Jung, Abroo Kahn, Akiko Kajiwara, Hamid Khani, Philip Kipper, Kimberly Kong, Surya Kramer, Jason Kuczenski, Rinkhen Lama, Antonio Leigh, Andrew Lopez, Joshua Lopez, Orcun Malkoclar, Brittney McCahill, Joseph Mengali, Renée Mengali, Teri Mitchell, Maki Mizutani, Meg Mizutani, Jasmine Mola, Johnny Moreno, Michael Morla, Morgan Mureno, Ben Nam, Leslie Ngo, Einat Nov, Jennyvi Olaes, Gary Palmatier, Dimitry Panov, David Park, Ildiko Polony, Ace Prado, Logan Presnell, Adriana Quintero, Rachel Rabin, Ivan Rios, Jon Rodriquez, Hensen Roque, Maya Ross, Robert Salcido, Eric Sanchagrin, Reyna Sandoval, Vinay Shrivastava, Philip Siu, Kate Slater, Taneka Smothers, Irfan Soetomo, Renee Stevenson, Coleen Sullivan, Jeremy Valencia, Jairo Vargas, Selene Veltri, Jason Villaroman, Amy Vylecka, Eboni Warnking, Athena Wheaton, Carey Wheaton, Gabriel Wheaton, Jim Wheaton, Jacalyn White, Erina Yamamoto, Gloria Yamoto, and Daniel Dunping Zheng.

Finally, I want to again thank my wife, Erika, for her unflappable support during this writing marathon.

Herbert Zettl

Brief Contents

1 Applied Media Aesthetics 2

2 The First Aesthetic Field: Light 18

3 Structuring the First Aesthetic Field: Lighting 36

4 The Extended First Field: Color 52

5 Structuring Color: Function and Composition 72

6 The Two-Dimensional Field: Area 86

7 The Two-Dimensional Field: Forces within the Screen 108

8 Structuring the Two-Dimensional Field: Interplay of Screen Forces 134

9 The Three-Dimensional Field: Depth and Volume 160

10 Structuring the Three-Dimensional Field: Screen Volume and Effects 188

11 Building Screen Space: Visualization 220

12 The Four-Dimensional Field: Time 246

13 The Four-Dimensional Field: Motion 270

14 Structuring the Four-Dimensional Field: Timing and Principal Motions 286

15 The Five-Dimensional Field: Sound 310

16 Structuring the Five-Dimensional Field: Sound Structures and Sound/Picture Combinations 334

17 Visual Narrative: The Syntax of Continuity Editing 368

18 Visual Narrative: The Syntax of Complexity Editing 394

Contents

About the Author xxi

Preface xxiii

Prologue 1

1

Applied Media Aesthetics 2

Definition: Media 4

Definition: Applied Media Aesthetics 4

Applied Aesthetics and Art 5

Art and Experience 5

Applied Aesthetics and Contextual Perception 5

Stabilizing the Environment 6

Selective Seeing and Selective Perception 6

The Power of Context 8

Associative Context 8

Aesthetic Context 9

The Medium as Structural Agent 11

Applied Media Aesthetics: Method 12

Fundamental Image Elements 12

Analysis and Synthesis 13

Content 13

Responsibility 14

SUMMARY 15

NOTES 16

2

The First Aesthetic Field: Light 18

The Nature of Light 19

Lighting Purposes and Functions 20

The Nature of Shadows 21

Attached and Cast Shadows 22

Falloff 24

Outer Orientation Functions: How We See an Event 26

Spatial Orientation 26

Tactile Orientation 26

Time Orientation 28

Inner Orientation Functions: How We Feel about an Event 30

Establishing Mood and Atmosphere 30

Above- and Below-Eye-Level Key-Light Position 31

Predictive Lighting 32

Light and Lighting Instruments as Dramatic Agents 33

SUMMARY 34

NOTES 35

3

Structuring the First Aesthetic Field: Lighting 36

Standard Lighting Techniques 37

Chiaroscuro Lighting 38

Analysis of Chiaroscuro Lighting 38

Functions of Chiaroscuro Lighting 40

Specific Chiaroscuro Lighting Types 42
Rembrandt Lighting 42
Cameo Lighting 42
Flat Lighting 44
Functions of Flat Lighting 44
Silhouette Lighting 46
Media-Enhanced and Media-Generated Lighting 47
Single- and Multicamera Lighting 48
Single-Camera Lighting 48
Multicamera Lighting 49
The Aesthetic Edge: Unusual Lighting 49
SUMMARY 50
NOTES 51

4

The Extended First Field: Color 52
What Is Color? 53
How We Perceive Color 54
Basic Physiological Factors 54
Basic Aesthetic Perception Factors 55
Grayscale 57
Color Models 57
Compatible Color 59
How We Mix Color 59
Additive Color Mixing 59
Subtractive Color Mixing 62
Mixed Mixing 63
Relativity of Color 63
Light Environment 64
Surface Reflectance 64
Color Temperature 65
Surrounding Colors 65
Color Juxtaposition 66
Brightness and Color Constancy 66

此为试读,需要完整PDF请访问: www.ertongbook.com