FOURTH EDITION

The Designer's Guide to Professional Typography

Includes access to BONUS VIDEOS

type rules!

Ilene Strizver

WILEY

FOURTH EDITION

the designer's guide to professional typography

type rules!

常州大学山书馆
藏书章

Ilene Strizver

WILEY

Cover design by David Riedy

This book is printed on acid-free paper. ∞

Copyright © 2014 by Ilene Strizver. All rights reserved.

Published by John Wiley & Sons, Inc., Hoboken, New Jersey.

Published simultaneously in Canada.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning, or otherwise, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, (978) 750-8400, fax (978) 646-8600, or on the web at www.copyright.com. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, (201) 748-6011, fax (201) 748-6008, or online at www.wiley.com/go/permissions.

Limit of Liability/Disclaimer of Warranty: While the publisher and author have used their best efforts in preparing this book, they make no representations or warranties with the respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties of merchantability or fitness for a particular purpose. No warranty may be created or extended by sales representatives or written sales materials. The advice and strategies contained herein may not be suitable for your situation. You should consult with a professional where appropriate. Neither the publisher nor the author shall be liable for damages arising herefrom.

For general information about our other products and services, please contact our Customer Care Department within the United States at (800) 762-2974, outside the United States at (317) 572-3993 or fax (317) 572-4002.

Wiley publishes in a variety of print and electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that is not included in the version you purchased, you may download this material at http://booksupport.wiley.com. For more information about Wiley products, visit www.wiley.com.

Library of Congress Cataloging-in-Publication Data:

Strizver, Ilene, 1953-

Type rules! : the designer's guide to professional typography / Ilene Strizver. -- Fourth edition.

pages cm

Includes bibliographical references and index.

ISBN 978-1-118-45405-3 (pbk.); ISBN 978-1-118-74869-5 (ebk.); ISBN 978-1-118-75866-3 (ebk.)

1. Type and type-founding. 2. Graphic design (Typography) 3. Graphic design (Typography)--Computer programs. I. Title.

Z250.S92 2014

686.2'21--dc23

2013018923

978-1-118-45405-3

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

DEDICATION

This book is dedicated to my father, Leonard Strizver, who taught me to believe in myself and that the sky was the limit to what I could accomplish. Unfortunately he did not live long enough to see his words take shape in my life.

I hope I have made you proud, Dad.

ACKNOWLEDGMENTS

As someone whose academic beginnings focused on music and fine art, I was extremely lucky to have crossed paths with some of the most openhearted and talented individuals in the world of typography and graphic design, almost in spite of myself. Aaron Burns, Ed Benguiat, Herb Lubalin, Bob Farber, and Allan Haley permanently altered my life's path, and I will be forever indebted to them. Their creative brilliance coupled with their incredible generosity of spirit ignited within me a passion for type that will never be satiated.

Through the years, there have been countless graphic designers, type designers, typographers, and other creative professionals who have unselfishly shared their knowledge and passion for type and design with me. To all of them I offer my deepest thanks, for without them, this book never would have come to be.

I want to extend a heartfelt thanks to my typographic "partners in crime," James Montalbano, Mark Jamra, Ken Barber, Otmar Hoefer, Thomas Phinney, and David Lemon, who have generously and willingly shared their expertise and resources.

A very warm thanks to my special friends Maxim Zhukov, Christopher Slye, Fred Brady, and Nat Brockman, who have so very graciously offered their time and professional assistance to help make this a better book.

In addition, a very special thanks goes out to Charles Nix, Scott Fisk, Brian Lucid, Heather Shaw, and Jakob Trollbäck, whose knowledge of today's digital technology helped make *Type Rules!* a more useful, up-to-date tool for today's graphics designers and students of design.

I would also like to extend my deepest gratitude to all the instructors who willingly shared their teaching methods and assignments with me and, as well, to the students who allowed the use of their assignment solutions for publication.

I could never express enough appreciation to all my students and workshop attendees. They continue to keep me on my toes; push me to learn newer and better methods, technique, and software; and challenge me to offer a better explanation. Their talent, enthusiasm, and passion for learning inspire me to be the best I can be.

And last but not least, a very special thanks to my editor, Margaret Cummins, whose unwavering belief in me and in this book, combined with her own vision of what it could be, inspired me to new heights.

此为试读，需要完整PDF请访问：www.ertongbook.com

PREFACE

This fourth edition of *Type Rules!* has been revised and expanded in a number of ways. The content has not only been updated to reflect current standards and practices in typography, design, and technology, but also significantly expanded to include the most up-to-date information on type on the web, type in motion, and type on other digital devices. All chapters have updated Techtips and Typetips, as well both new and tried-and-true Exercises, many of which include some very exciting student solutions.

- TECHTIPS are instructional sidebars on how to employ some of the typographic principles and techniques featured throughout the book using one of the most widely used design applications, Adobe InDesign CS6 for Mac OS X.
- TYPETIPS are sidebars that contain helpful hints and tasty tidbits that explain how to finesse your type in more detail.
- And last, but definitely not least, the Exercises are intended to assist in learning and understanding typographic principles, and how to apply them to design projects. These Exercises, which follow each chapter, are intended for educators and students, but they can be used by anyone who wants to reinforce and apply the material in this book—and wind up with some great portfolio pieces as well!

* * * * *

This fourth edition has been expanded with the addition of bonus videos to accompany Chapters 11 and 12. When you see the video icon ▷, visit http://www.wiley.com/go/typerules and enter the access code located at the back of this book to view the video content.

Acknowledgments		x
Preface		xi
Introduction		1
Chapter One	**A Brief History of Type**	**3**
	Sounds to Symbols	3
	Gutenberg and Movable Type	6
	The Industrial Revolution and the Mechanization of Type	8
	Photocomposition	8
	Herb Lubalin and Expressive Typography	11
	Into the Digital Age	12
	Notable Type Designers	14
	Exercises:	22
	DESIGN GUIDELINES, *Nancy Sharon Collins*	22
	TYPOGRAPHIC TIMELINE, *Ilene Strizver*	24
	HISTORICAL DESIGN, *Ilene Strizver*	25
Chapter Two	**From Metal to Mac: Understanding Font Technology**	**27**
	What Is a Font?	27
	Font Formats	27
	Type 1 (PostScript) Fonts	28
	TrueType Fonts	29
	OpenType Fonts	29
	TECHTIP: OpenType Features	32
	Hinting	33
	Font Management Utilities	33
	TECHTIP: OpenType Font Identifiers	33
	TYPETIP: Long *S*	34
	TYPETIP: Font vs. Typeface	34
	Exercise:	35
	EXPLORING YOUR OPENTYPE FONTS, *Ilene Strizver*	35
Chapter Three	**What Makes a Typeface Look the Way It Does?**	**37**
	Parts of a Character	38
	Type Categories	40
	Serif	40
	Sans Serif	42
	Scripts	43
	Handwriting	44
	Blackletter	45
	Titling Fonts	45
	Opticals and Size-Sensitive Fonts	46
	TYPETIP: One- and Two-Storey Lowercase *A*s and *G*s	47
	Decorative and Display	48
	TYPETIP: Character vs. Glyph	49

Exercises:
THINK LIKE A TYPE DESIGNER, *Ilene Strizver* 50
LETTER PARTS ASSIGNMENT, *Catherine Begle* 51
PERSONAL TYPE SPECIMEN CATALOG, *Ilene Strizver* 54
TYPE SPECIMEN BOOK AND TYPEFACE ANALYSIS, *Audrey G. Bennett* 55
TYPEFACE COMPARISON BOOK, *Joey Hannaford* 57
BLOCK TYPE PROJECT, *Erich Doubek* 62

Chapter Four **Selecting the Right Type for the Job** **65**
Factors to Consider 65
Design Goals 65
Identify Your Audience 67
Type Size 68
Type Color 68
Legibility and Readability 68
Paper and Surface Considerations 70
Printing Method 70
Low-Resolution Environments 70
What Makes a Good Typeface? 71
Consistent Design Characteristics 71
Legibility 71
Spacing 71
Kerning 72
Even Color and Texture 72
Text vs. Display 73
Type Super Families and Systems 74
Script, Calligraphic, and Handwriting Fonts 77
When the Best Font for the Job Isn't a Font 78
Typographic Illustration 85
Mixing It Up 89
Text with Display 90
Serif with Sans 90
Weight Contrast (Light with Heavy) 91
Width Contrast (Wide with Narrow) 92
Script and Decorative Designs 92
Type Super Families and Systems 96
Dos and Don'ts 97
TYPETIP: Type Specimen Materials 98
TYPETIP: What's New on the Font Scene 98
TYPETIP: A Bodoni by Any Other Name? 99
Exercises:
WHY ARE ALL THE SCARY TYPEFACES POINTY? *Christopher Andreola* 100
A GARAMOND IS A GARAMOND IS A GARAMOND . . . OR IS IT? *Ilene Strizver* 101
SIX-WORD MEMOIRS POSTER, *Elizabeth Resnick* 104
REAL SIGNAGE CRITIQUE, *Amelia Hugill-Fontanel* 107

Chapter Five **Formatting Your Type** **109**
Type Size 109
Line Length 110
Line Spacing (Leading) 110
TECHTIP: Auto Leading 113
Alignment 114
TYPETIP: Fine-Tuning Justified Type 116
Indents and Other Paragraph Separators 125
First Line Indent 125
Extreme Indent 125
Hanging Indent (r Outdent) 126
Dingbats 126
Line Space 126
TYPETIP: Standard Ligatures 126
TECHTIP: Style Sheets 128
TYPETIP: Footnotes and Endnotes 129
TECHTIP: Importing Copy 130
Exercises:
TYPOGRAPHIC LECTURE SERIES BROCHURE, *Karen Cheng* 131
VISUALIZING POETRY, *Cassie Hester* 134

Chapter Six **Typographic Hierarchy and Emphasis** **137**
Typographic Hierarchy 138
Techniques for Emphasis 142
Italics and Obliques 142
Boldface (Weight Contrast) 143
Underscores 143
Case (Caps vs. Lowercase) 145
Type Size 145
Wide vs. Narrow 146
Changing Typestyle 146
Changing Color or Shade 146
TYPETIP: Avoid Computer-Generated Styling 151
Exercises:
TYPOGRAPHIC HIERARCHY STUDY, *Elizabeth Resnick* 154
CURRENCY REDESIGN, *Jimmy Moss* 156
EXPRESSIVE TYPOGRAPHY, *Stephanie Nace* 158

Chapter Seven **Fine-Tuning and Tweaking Your Type** **161**
Punctuation 161
Quotation Marks 161
Apostrophes 162
Primes 163
TECHTIP: Unwanted Smart Quotes 163
Hyphens, En Dashes, and Em Dashes 164
Hyphenation 166

Visual Alignment 167
Optical Margin Alignment 167
TECHTIP: Discretionary Hyphens 168
TECHTIP: Hung Punctuation and Optical Margin Alignment 168
Horizontal Alignment 168
Vertical Alignment 170
Rags 172
TECHTIP: Adobe Text Composer 173
Widows and Orphans 173
TYPETIP: Breaking for Sense 174
TECHTIP: Glyph Positioning and Baseline Shift 175
Exercise:
EDITORIAL DESIGN, *Ilene Strizver* 176

Chapter Eight **Spacing Considerations** **179**
Tracking 179
TECHTIP: Adjusting Tracking 182
Kerning 183
Custom Kerning 184
TYPETIP: Scaling Logos 185
TECHTIP: Adjusting Kerning 188
Word Spacing 190
TECHTIP: Adjusting Word Spacing 191
TYPETIP: Type on a Curve 192
TYPETIP: Double Word Spaces NOT! 193
Exercise:
SPACING, KERNING, AND VISUAL ALIGNMENT EXPLORATION, *Ilene Strizver* 194

Chapter Nine **Finessing Your Type** **197**
Small Caps 197
TECHTIP: How to Access True-Drawn Small Caps 198
Initial Letters 200
Raised Initial 201
Dropped Initial 202
Decorative Initial 203
Boxed, Reversed, Oversized, and Overlapped Initials 203
Swash Characters 207
Alternate Characters 208
Type and Color 209
Exercises:
INFORMATION HIERARCHY BOOK, *David Kadavy* 210
CONCERT POSTER DESIGN, *Frank Armstrong* 212

Chapter Ten **Figures, Fractions, Signs, Symbols, and Dingbats** **215**
Figures 215
TECHTIP: Accessing Figures in OpenType Fonts 218

TECHTIP: Tabular to Proportional Shortcut 218
Fractions 219
TECHTIP: Creating Fractions in OpenType Fonts 219
Bullets 220
Registered, Trademark, and Copyright Symbols 220
TECHTIP: Indenting Bulleted Lists 221
TECHTIP: Circle P 223
Accents and Accented Characters 224
TYPETIP: Creating Accented Characters 224
Parentheses, Brackets, Braces, and Angled Brackets 225
Euro 227
Ellipses 227
Dingbats and Ornaments 227
End Marks 228
TYPETIP: Typographic Checklist 229
Exercises:
TYPOGRAPHIC PRINCIPLES CARD SET, *Regina Rowland* 230
SPA BROCHURE, *Ilene Strizver* 232

Chapter Eleven **Type on the Web (and Other Digital Formats)** **235**
Characteristics of Type on the Web 235
Font Style 235
Type Size 236
Column Width/Line Length 237
Line Breaks 237
Column Depth 238
Color 238
Web-Safe Fonts 238
Sans Serif 238
Serif 239
Symbol Fonts 239
Web Fonts 240
Web-Font Availability 242
TYPETIP: Web-Font Services 242
Smart Punctuation on the Web 243
Cascading Style Sheets 244
Type as Graphic 244
Typographic Hierarchy on the Web 244
Dos and Don'ts 246
Smartphones, Tablets, E-readers, and Other Devices 248
Exercises:
THE CRYSTAL GOBLET ONLINE: AN ASSIGNMENT IN TWO PARTS (TRANSPARENT AND OPAQUE), *La254ura Franz* 250
ENCODE / DECODE, *Heather Shaw258* 254
IPAD EDITORIAL, *Marty Maxwell Lane* 258

此为试读，需要完整PDF请访问：www.ertongbook.com

Chapter Twelve **Type in Motion** **263**
Combining Type and Motion 264
Basic Guidelines 265
Font Selection 265
Movement 266
Color 266
Sound 267
How to Get Started 267
Dos and Don'ts 268
Exercises:
FOUR SQUARES: TEXT, COLOR, MOTION, *Heather Shaw* 270
DESIGN IS..., *Marty Maxwell Lane* 274
FILM TITLE SEQUENCE, *David Peacock and Michaela Wagoner* 276
DIGITAL NARRATIVE, *Dermot Mac Cormack* 278

Chapter Thirteen **Designing Your Own Typeface** **281**
Handwriting Fonts: A Good Place to Begin 281
Three Approaches to Designing a Typeface 284
Professional Guidelines 286
TECHTIP: Font Production Editors 287
Exercises:
ON BEYOND ZEBRA: THE 27TH LETTER ASSIGNMENT, *Virginia Rougon Chavis* 288
INTRODUCTION TO TYPE DESIGN: SYMPHONY, *James Montalbano* 290
DIGITIZE YOUR SIGNATURE, *James Montalbano* 293

Appendices
Digital Font Foundries and Distributors 295
Web-Font Services 295
Typographic Resources 295

Glossary 296
Bibliography 301
Picture Credits 302
Index 303

INTRODUCTION

Type is all around us, in everything we read, from product packaging in the grocery store to television commercials, from greeting cards, books, and magazines to movie credits and storefront signs. Learning to read and write the alphabet is one of the first things we are taught in school, and that process often begins before nursery school with television shows and videos intended for the hungry and curious minds of two- and three-year-olds.

Type and printed matter not only communicate information to us but also influence decisions we make on a daily basis. Whether we realize it or not, type and the way it appears affects which CD or book cover catches our eyes, which detergent we think might make the whites whiter, and which movie seems like it might be the scariest or most romantic. Much of this process goes on unconsciously, which is why the art and craft of typography is so invisible to the average person. But its unseen nature by no means diminishes the importance and influence type has on the quality and substance of our daily lives.

Type Rules! is intended for anyone interested in typography, be they a professional graphic designer, an instructor, or a novice computer user. There is something here for everyone, whether you know a little or a lot about type. This book does not have to be read front to back; you may thumb through the chapters and stop wherever something sparks your interest, or you may read it chapter after chapter, cover to cover. This book will stimulate and satisfy the neophyte's interest in type as well as offer advanced information and techniques to professional graphic designers who want to improve their work.

Typography is not taught (or taught effectively, in my experience) in every design school, as it should be. When it is, the focus is often on typographic design in its broadest sense, not the nuts and bolts of how to set type tastefully and effectively; addressing this void is my primary objective. This book is intended to help you learn how to communicate effectively and professionally with type, no matter what the medium, device, or platform.

* * * * *

I can trace my interest in type and letterforms back to the posters I drew for my junior high school elections. I remember spending hours on the lettering: measuring out the strokes of each character, the spaces between each letter, and the spaces between the lines. Those posters would appear extremely crude by professional standards, but my interest in the geometry of letters and the relationships between their positive and negative spaces was evident even then.

After studying music and then fine art in college, I was lucky enough to land a seat in Ed Benguiat's lettering class at the School of Visual Arts in New York City; my life was never the same again. Ed instilled in me the passion for type that I have today and with which I will attempt to infect you. The bad news is that if I succeed, there is really no cure for it; the good news is that "catching it" will open your eyes to many exciting things you have never seen before and allow you to enjoy and appreciate the world around you in a completely new way.

A BRIEF HISTORY OF TYPE

The story of type doesn't begin with type per se, rather it starts with the beginning of mankind and civilization. Type has only existed for about 560 years, but its beginnings are rooted in the life of the caveman himself, as it was his developing needs and habits that led civilization on a path toward the evolution of the alphabet and subsequently the invention of type and printing. It is certainly possible to learn to use type effectively and tastefully without knowing its roots, but to fully understand and appreciate type today, it is important to know something of the past.

Milestones in the history of type are highlighted throughout this chapter. Some of the dates, chronology, and details vary from source to source, but the spirit of the events remains the same. These events have taken mankind on a glorious ride from the crudest cave drawings to the bits and bytes of type in the digital age.

SOUNDS TO SYMBOLS

For many years, early humans communicated purely with sound. Verbal language—which is heard and not seen as opposed to visual language (or visible language, as it is often called)—has many limitations: it is gone the instant it is spoken and heard, and it is therefore temporary. Stories, history, and other information could not be passed from generation to generation in a permanent way, only by direct word of mouth.

The earliest attempts to record stories and ideas were through cave drawings; the first known is dated around 25,000 BC. These drawings, or pictographs, were very simple representations of people, places, and things, and for this reason, they were relatively easy to learn and understand. Although this was a very simple form of written communication, it was certainly more permanent than sound, and much of it has survived the ravages of time and still exists today. (Fig. 1–1)

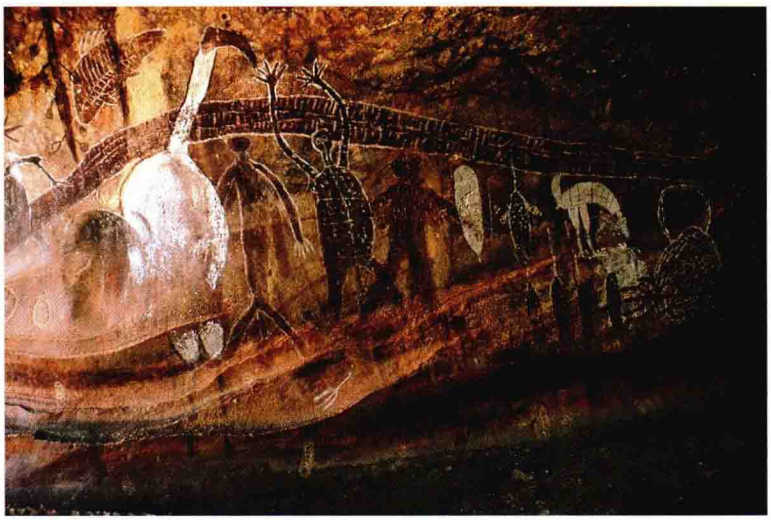

Figure 1–1 This Aboriginal rock painting (c. 13,000 BC), located in a cave in Queensland, Australia, is a distinctive example of the earliest form of written communication. Photograph courtesy of Axel Poignant Archive.

Around 3000 BC the Sumerians developed cuneiform, a writing system that consisted of wedge-shaped forms carved into clay tablets and other hard surfaces. Cuneiform evolved from the pictographs that the Sumerians had adapted earlier and was one of the first writing systems to read left to right. Its wedge-shaped forms were the result of the use of a stylus, a writing tool whose straight edges and triangular corners produced these geometric forms.

As time passed, there was a need for more symbols to represent ideas and other concepts in addition to just "things." This led to the development of ideograms, or symbols, to represent ideas and actions. This new, expanded system was more difficult for the masses to understand, as it was not purely representational but more symbolic in nature. This separated society into two groups: those who could understand this system and those who could not. The spoken and written language had become very different from each other, requiring the learning of two unrelated systems of communication.

As society became more complex, the existing writing system did not meet its increasing needs and was no longer satisfactory; something more was needed. This need subsequently led to the development of letter symbols that, when put together, represented words.

The Phoenicians, a society of traders and skilled craftsmen on the eastern coast of the Mediterranean Sea, took written language a giant step forward from the pictograms and

PHOENICIAN	NAME	PHONETIC NAME	EARLY GREEK	CLASSICAL GREEK	NAME	GREEK	ENGLISH
𐤀	aleph		𐌀	A	alpha	Α α	*a*
𐤁	beth	*b*	𐌁	B	beta	Β β	*b*
𐤂	gimel	*g*	𐌂	Γ	gamma	Γ γ	*g*
𐤃	daleth	*d*	𐌃	Δ	delta	Δ δ	*d*
𐤄	he	*h*	𐌄	E	epsilon	Ε ε	*e*
𐤅	waw	*w*	𐌅		digamma		
𐤆	zayin	*z*	𐌆	Z	zeta	Ζ ζ	*z*
𐤇	ḥeth	*ḥ*	𐌇	H	eta	Η η	*ê*
𐤈	teth	*ṭ*	𐌈	Θ	theta	Θ θ	*th*
𐤉	yod	*y*	𐌉	I	iota	Ι ι	*i*
𐤊	kaph	*k*	𐌊	K	kappa	Κ κ	*k*
𐤋	lamed	*l*	𐌋	Λ	lambda	Λ λ	*l*
𐤌	mem	*m*	𐌌	M	mu	Μ μ	*m*
𐤍	nun	*n*	𐌍	N	nu	Ν ν	*n*
𐤎	samekh	*s*			xi	Ξ ξ	*x*
𐤏	ayin		𐌏	O	omicron	Ο ο	*o*
𐤐	pe	*p*	𐌐	Π	pi	Π π	*p*
𐤑	sade	*s*	𐌑		san		
𐤒	qoph	*q*	𐌒		qoppa		
𐤓	reš	*r*	𐌓	P	rho	Ρ ρ	*r*
𐤔	šin	*sh/s*	𐌔	Σ	sigma	Σ σς	*s*
𐤕	taw	*t*	𐌕		tau	Τ τ	*t*
				Y	upsilon	Υ υ	*u, y*
					phi	Φ φ	*ph*
				X	chi	Χ χ	*kh*
					psi	Ψ ψ	*ps*
				Ω	omega	Ω ω	*ô*

Figure 1–2 This chart shows the evolution of the Greek alphabet, which was originally adapted from the twenty-two-character, all-consonant Phoenician alphabet. The Greeks added several new characters as well as vowels.

ideograms of the Sumerians. Around 1000 BC the Phoenicians developed twenty-two symbols that corresponded to the twenty-two key sounds of their language. Their idea was to connect these symbols (representing sounds) to imitate spoken words, thus eliminating the need for memorization of hundreds of unrelated symbols. This was the first attempt to connect the written language with the spoken word; we now call this phonetics. (Fig. 1–2)

Around 800 BC, the Greeks embraced the Phoenician invention and took it a step further by adding vowels and naming the symbols. They also employed boustrophedon (meaning "as the ox plows"), a system in which one reads from left to right on one line and right to left on the next. (Fig. 1–3)

Figure 1–3 The Greek writing system employed boustrophedon ("as the ox plows"), a system in which one reads from left to right on one line and right to left on the next. Notice how the letters are reversed from one line to another.

Much later, the Romans, a highly developed society, made further changes by adding more letters, bringing this writing system even closer to our modern-day alphabet. They made other advances as well. The Roman scribes, in their attempt to write more quickly and efficiently, began joining and slanting letters in harmony with the natural motion of the hand. In addition, they added ascenders and descenders, as well as condensed forms of the alphabet in order to conserve space.

Figure 1–4 (Upper) The lettering at the base of Trajan's Column, dated 114 AD, one of the best-known and most beautiful examples of Roman letterforms. (Lower) Close-up of the inscription. Photographs courtesy of Bill Thayer & Graphion.

One of the Romans' most important contributions to early writing was Trajan's Column, dated 114 AD. It showcases one of the most beautiful and best-known examples of Roman letterforms. The lettering, which is incised at the base of the column, is a classical, elegant, and exquisitely balanced combination of form, proportion, and simplicity. It has been, and continues to be, a powerful inspiration to type designers throughout the world. (Fig. 1–4 and Fig. 1–5)

Special mention should be made here of the tremendous contributions to the art of writing by the Chinese and by other Asian cultures. Although their writing systems are not alphabetic but rather consist of thousands of symbols, their extreme artistry, subtlety of form, and mastery of the art of calligraphy have been a continuous source of beauty, poetic elegance, and inspiration to all who come in contact with them.

此为试读,需要完整PDF请访问: www.ertongbook.com