

# Research on Symbol Expression for Eye Image in Product Design: The Usage of the Chinese Traditional “Yun Wen”

Chi-Chang Lu<sup>1</sup> and Po-Hsien Lin<sup>2</sup>

<sup>1</sup> Crafts and Design Department, National Taiwan University of Arts  
Ban Ciao City, Taipei 22058, Taiwan

<sup>2</sup> Graduate School of Creative Industry Design,  
National Taiwan University of Arts Ban Ciao City, Taipei 22058, Taiwan  
{t0134, t0131}@ntua.edu.tw

**Abstract.** In visual arts, using the eyes to deliver the message of life and emotion of a living thing has always been emphasized. The expression of the eyes is usually a combination of the eyeballs, pupils, eyelids, and eyelashes, etc. Among these, the pupil is of a crucial character. It completes the image of an eye and shows the direction of the line of sight. In this article, the authors wish to create a new way to show the symbols of eyes based on the Chinese traditional cloud pattern- Yun Wen in the area of the product design. The design will combine the features of both the traditional cultural style and the vogue. It will also present the eastern aesthetics difference between visual similarity and visual dissimilarity.

**Keywords:** Clouds pattern (Yun Wen), Chinese traditional pattern, decoration, eye image, cultural implication, product design.

## 1 Introduction

At a product design event, the first author exhibited a teapot based on the form of the Chinese Prehistoric Pottery Gui-tripod. The Chinese traditional clouds pattern - Yun Wen- was selected for the symbolic decoration of a bird's crest and wing to incorporate extra traditional cultural elements into the design. The softness and the dynamic movement of the curved line successfully express the feature and image of crest and wing. Subsequently, the form of an owl was also added to the design. The form of eyes has become one of the important considerations. The focal point of this article is how the authors extracts the characteristic and image of eyes that can achieve a perfect balance of combining various patterns into one through the new design form of Yun Wen. In visual art, eyes have always been the key to delivering the message of life and emotion of a living thing. An idiom of Chinese- Hua Long Dian Jing - means that to put life into an object in painting by dotting the dragon's eyeballs emphasize that eyes are the key point in life construction. The Chinese philosopher Mengzi also said that watching people's eyes could reveal their thoughts and emotions. The above examples explain the correlation between eyes and inner feeling.

Post-modernism Design broke away from Functionalism and brought more interest and feeling in life. Creative Industries have been expanded all over the world and become the key branches of the economy. Creative Industries, based on sense perception and multiculturalism, are interested in localism, distinctive national features, and traditional craftsmanship. Since the Deco revised and animation came to style, the descriptions toward human being as well as animals' entireties or parts becomes the main method to decorate implements.

## 2 Research Purposes

In visual art, the eye is usually presented through the combination of eyeball, pupil, eyelid, and eyelash. Among them, the pupil is a crucial character. Pupils complete the image of eyes and also show the direction of the line of sight. Whether in a realistic or exaggerated expression, drawing the pupil in a closed form as a circle or oval shape with dark color is an almost unaltered method used in painting and sculpture.

Based on the Chinese traditional clouds pattern - Yun Wen - this study seeks to create a brand new form for presenting the eye's image. The research area has been narrowed down to the eyes of birds only. Its purposes are to develop patterns which: a. possess local and traditional cultural styles; b. possess contemporary characteristics with both the style of abstractionism and minimalism; c. can represent the eye's image in certain backgrounds not necessarily realistic; d. can show the direction of the line of sight, and are able to deliver the dynamic features of eyes.

## 3 Literature Review

### 3.1 The Cultural Implications of Chinese Traditional Patterns

In semiology, a traditional pattern is not only a decorative form of beauty, but also a system of symbolisms. The German philosopher E. Cassirer(1874-1945) claimed that man should be defined as an animal symbolicum (a symbol-making or symbolizing animal), and sought to understand human nature by exploring symbolic forms in all aspects of a human being's experience.

In ancient China, related thoughts about semiology are also abundant and can be found in very early literature. *The Tao-te Ching*, "If you can talk about it, it ain't Tao. If it has a name, it's just another thing. Tao doesn't have a name. Names are for ordinary things. Stop wanting stuff; it keeps you from seeing what's real. When you want stuff, all you see are things."It pointed out that all things in the world are distinguished by their name that had been created by man.

*Book of Changes* said,"The sage was able to survey all the complex phenomena under the sky. He then considered in his mind how they could be figured, and (by means of the diagrams) represented their material forms and their character. Hence these (diagrams) are denominated Semblances (or emblematic figures, the Hsiang)."

According to *Book of Changes*, the Eight Trigrams came from observation in the world, and through the figure to symbolize specific or abstract thinking. This condition had been confirmed by archaeological excavation such as the Kuahu Bridge (6000-5000B.C.). There are many Sun Patterns painted or engraved in the pottery to

symbolize sun worship. Later, the Hemudu Archaeological Site (5000-4000B.C.) had more decorative patterns including astronomical phenomena, vegetations, and creatures. Above all, the figure combined sun and bird, origin of the myth - Golden Crow Bearing Sun - is the most outstanding pattern. This discovery confirms that ancient patterns always bore some cultural thought at that time. In other archaeological sites of the Yangshao Culture, equal in age to Hemudu Culture, more painted pottery described the social life and the world of ideas with concrete or abstract figures.

The pattern of the Eight Trigrams is an extremely abstract geometric figure which is better than a figurative form to deliver the concept of an intelligible world. The same phenomenon is also reflected in Chinese prehistoric pottery. Abstract figures are far more common than specific descriptions. It noted that there is more the idea of the level of thinking, is a cultural symbol. Pattern in the form of visible, belongs to the level of expression, semiology call it Signifier. The referential concept of thinking is called Signified, on behalf of the connotation level. From the perspective of semiology, a Chinese traditional pattern as a means of awareness and understanding of the objective world is indeed a meaningful word in the form of language.

Prehistoric patterns were more for exploring and understanding the objective world. Later, historical period patterns gradually turned to Auspicious Patterns for seeking happiness and luck. Especially in the Ming and Qing Dynasties of China (A.D.1368-1911), auspicious patterns flooded every corner of human life. In Ancient China, Mainland Cultural character and the traditional agrarian social model brought their people an idea of self-sufficiency in material life. Advocating the practical also became a custom of the arts and was represented in traditional auspicious patterns.

### 3.2 Different Eye Designs Shown on the Chinese Traditional Utensils

The appearance of the animal eye is mainly constituted by the eyeball and the dark pupil. The eyeball is covered by the upper and lower eyelids, and so only partially exposed through the almond-shaped Palpebral Fissure. The shape of Palpebral Fissure is often different in animal species due to individual characteristics. In addition, behavior and emotion may also effect partially or entirely. The shape of Palpebral Fissure, the position of the eyeball, as well as the size of the pupil, can cause eyes to assume many different expressions. The Eye is the Window to the Soul, this adage illustrates the eye's diversity in expression, and the correlation with inner feelings.

The pupil is another focus in drawing eyes. It gives the dynamic sense and shows the direction of gaze, and other emotional characteristics. But whether realistic or hyperbolic method, the eyeball is always painted as the closed form of circle or oval with a dark color.

**Eyes Image of the Prehistoric Era in China.** Animal image artifacts appeared in about the Middle Neolithic period in China such as the birds and pigs in the Hemudu Culture, the fish, deer, frogs, and Seaman patterns and so on in the Yangshao Culture. At that time, some of the eyes of animals were depicted using only a single dot or circle, others might add the outer concentric circle to symbolize the palpebral fissure and pupil. But in some painted pottery of the Yangshao Culture, we usually can see clever arrangements for pupil position to empathize different expressions. Another example is the Fish Pattern with Human Face (Fig. 1), the depiction of the human eyes are much more than the animals. For example, almond-shaped eyelids, or sleep

state line eye, which shows the variety performance for the eyes' imagines of the original residents . In northern China and years about Yangshao late period, the Hongshan culture (4000-3000B.C.) attracted much attention for its exquisite jade craft. The jade of the Hongshan culture has more specific animal images than Hemudu and Yangshao, which shows the significant cultural meaning of this pattern for the culture. These animal-shaped jades include some realistic birds, cicadas, fish, turtles, pigs, etc., but the focus is still the dragon - fantasy gods. The Jade Dragon of Hongshan culture including the Slotted-shaped Dragon (sculpture in the round), Y-shaped Artifact (front plane-like) and Circulators [1], had a common prominent feature: two large round eyes almost occupying the entire head. Between the eyes, the two upper and lower arcs are connected like a bridge. As a whole, it is very similar to the Animal mask patterns on ancient Chinese bronze ware. Following the Hongshan Culture, the pattern - God with Animal's Face (Fig. 2) was well known in the Liangzhu Culture (3300-2200B.C.). This pattern with a relief animal mask at the bottom has a pair of prominent eyes is as the main character. The center of the eyes is double ring of concentric circles to symbolize the eyeball and pupil and is surrounded by egg-shaped eyelids that are covered with thin sculptured wire. The two eyes are connected with a short bridge, very similar to the Hongshan Jade Dragon. The man of God is like riding on the animal with a sitting posture and its eyes also consist of double concentric circles. The difference is that the outer ring has two short lines or triangular tip at both sides to denote the Canthal angle of the eye. The same comparison also appears on many jade cong for their Simplification of God with Animal's Face to explain the distinction between man and animal.



Fig. 1. Fish Pattern with Human Face



Fig. 2. God with Animal's Face



Fig. 3. Chen Wording Type Eyes

**Eye Images of the Bronze Age in China.** The main decoration in Chinese Bronze Age is the animal, especially the Animal Mask Pattern. There are three bronze plates decorated with the Animal Mask and inlay turquoise found at the Erlitou Culture site (2080-1580B.C.). It has the two kinds of eyes; round and almond-shaped. Most of the Animal Mask Patterns in Chinese Bronze ware belongs to the Shang and early Western Zhou dynasties(1562-771B.C.), and the stylized Chen Wording Type Eyes (Fig. 3) is its characteristic. This is an impressionistic approach to express the eyelid and the pupil image, and named by its shape similar to the Chinese word “minister” in seal script. Chen Wording Type Eyes were also used in jade and became a significant characteristic of that time. After the mid-Western Zhou dynasty, the specific animal prints were instead by Variant zoomorphic patterns, such as Chieh-chu Wen(竊曲紋)、Chung-huan Wen(重環紋)、Po-chu Wen(波曲紋)、Lin Wen(鱗紋). These patterns were evolved from the Animal Mask, dragon, phoenix, etc., but had already been simplified or deformed. [2]. The Chieh-chu Wen also known as the animal eye cross-linked pattern is descriptive of two

animals connected to each other by one eye [3]. Part of the eye image followed the previous form and also had the Chen Wording Type Eye.

### 3.3 Eye Designs Displayed in Comics

Comics are a visual art form that describes things by special drawing techniques. Its characteristics are as follows:

- a. A painting with a concise form, but always paying attention to its significance.
- b. A painting with a strong sense of irony or humor.
- c. Exaggerate features containing more than ironic significance.
- d. A painting with some concise techniques which directly reveal the essence of features and items.

Because the demand for a strong narrative, the techniques of exaggeration, metaphor, symbol, etc., become important method,. Eyes, our so-called window to the soul, naturally become a performance focus in comics. The internet furnished more than 150 kinds of comic eyes, which shows that the function of the eye in comics is very important. For comics, eyes in addition to being exaggerated also give meaning or moral in special situations through metaphor or a symbol. For example, a vortex eye pattern represents dizziness. (Fig. 4)



**Fig. 4.** "Dizzy" eye pattern in comics



**Fig. 5.** Vortex pattern in prehistoric painted pottery



**Fig. 6.** Flower-like cloud pattern

### 3.4 The Traditional Pattern in the Long Historical Stream – Yun Wen

For Yangshao Culture painted pottery, the Banpo types of pottery uses straight lines as the main graphic elements. Alternatively, Miao Digou type is almost wholly composed of arcs, forming a significant difference. Later, Chinese traditional decoration gradually evolved to organic lines with more curvature. It is unique in using straight and curve line alternately. The straight line is strong, clear, simple, stubborn, and direct, with a male character. The curved line is relatively elegant, soft, noble, indirect, slender, and soft with female characteristics. The original purpose of this study is to design a bird's eye form. Birds have more supple and smooth characteristics compared to wild beasts, so traditional patterns always used a circular motif for the eyes. Based on this principle, the design choice of the arc complex form - Yun Wen for displaying the traditional cultural style is appropriate. Yun Wen is composed of spiral, S-shaped, and C-shaped patterns, presenting the surrounding, extending, undulating and convoluting art forms, showing rich dynamic changes and mysterious atmosphere.

**The Tradition of Yun Wen.** Yun Wen - the cloud pattern - is one of the Chinese traditional decorative patterns and can be traced back to prehistoric painted pottery

decoration- vortex pattern.(Fig. 5). And the Yunlei Wen for Shang and Zhou dynasties(1562-221B.C.), the cloud scroll patterns for Warring States period(475-221B.C.). However, the skill of representing the cloud patterns can be sure to be started from the southern state of Chu during the Warring States Period. The traditional Chinese ideologies think that the cloud and Qi(氣) are the same and signify the heavens, the mysteries of the universe. The clouds pattern - Yun Wen -matures further in the Han Dynasty(206B.C.-A.D.220), have been widely used on palace, clothing, utensils and more with other combination, such as dragons, beasts, birds to convey the feeling of flow and speed. Due to the influence of Buddhist culture in the Wei, Jin and Southern and Northern Dynasties(A.D.220-581), the Streamers cloud pattern in decorative painting often set off as a bodhisattva, dragon, or phoenix. The Flower-like cloud pattern(Fig. 6) in the Sui and Tang dynasties(A.D.581-907) is realistic, plump, beautiful, and very decorative and also makes the picture lively, reflecting a rich and satisfying public aesthetic taste. During the Song and Yuan Dynasties(A.D.960-1368), the Ruyi-cloud pattern was combined with Ruyi and Ganoderma patterns, and can be used alone or with other patterns to give new meanings. During the Ming Dynasty(A.D.1368-1644), the most unique pattern was the Group-cloud pattern; complex, strong sense of order and symmetry, with delicate double hook processing into a highly patterned situation. The Qing Dynasty(A.D.1644-1911) launched a lavish, complicated decoration - The Stack-cloud pattern - Uniform fine curve of twists and turns, through freely changeable, endless combinations to form its own characteristics [4].

**The Cultural Connotation of Yun Wen.** The endless cloud pattern are highly associate with **Chinese** ancestors' understanding to the natural phenomenon of the cloud. The cultural connotation of the cloud pattern can be roughly summarized by the following three points [5]:

1. The relationship between the cloud and Qi. Qi(氣) is one of the objects of pre-Qin and later philosophers concerned about. They thought that Yuan Qi is the origin of the heavens and the earth and all things are generated from the interaction between Yin(陰) and Yang(陽). Qi is a pictograph resembling rising steam; the original meaning is just the clouds. The ancient Chinese believed that the cloud is Qi and Qi is the cloud. Therefore the Qi and the cloud are the same.
2. The relationship of Yun Wen and Immortal Thoughts. The natural cloud is unpredictable. It comes and goes without a trace of mystery. People since ancient times had already linked the cloud and gods, mythical beasts, ghosts and goblins. The gods as well as monsters in ancient Chinese legends usually take cloud as their rides. Immortal Thoughts flourished in the Han Dynasty, so the cloud pattern become very popular. Yun Wen not only has rich and vivid images but also possesses more Chinese pattern Unique Artistic Beauty related to the immortality concept.
3. The auspicious significance of Yun Wen. The cloud makes rain to moisten all things so it can bring good luck to the people. In addition, the Cloud and Fortune are homonyms in Chinese pronunciation and connote the meaning of luck and fate. Therefore, the Yun Wen is also a Chinese traditional auspicious pattern. Related to Chinese traditional patterns and auspicious significance, Lucky cloud pattern, Ruyi-cloud pattern, etc., were essential decorations in folk painting, embroidery and engraving.

### 3.5 Styles – The Modern Style and the Eastern Myth

**Abstract, Minimalist – Modern Fashion Style.** The perfect combination of technology and art in a handicraft era had created a brilliant traditional craft. The Industrial Revolution brought new technologies, new materials, and new methods of production, but didn't bring any new art for reference to design. Therefore, the mass production by the machine brought a sharp downfall in the artistic quality of the product, and the decrease of the artistic tastes of consumers. In order to solve this problem, the Arts and Crafts Movement, Art Nouveau and Art Deco Movement arose. But these movements were not the most effective way to solve the problem because they chose to escape or fight against industrial technology contrary to the trend of the times. Compared to manual techniques, industrial production technology is indeed a step forward. The key point is that it is necessary to find a new art form to adapt to the new production technology and so create quality products that belong to the machine age. Abstract trend of Modern Art provided an excellent solution to resolve this contradiction.

Abstract trend of Modern Art began with Cezanne and developed into cubism and abstract art. They followed rationalism and used geometric shapes and minimalist color to extract the performance of objects. These features were just in tune with the requirements of mass production and considered to be the best choice for machine production. Modernism design is born on this basis and became the most stable, most influential style in the First half of the 20th century. Although Modernism design had been criticized by Post-modernism and leaving the design style to become more diverse. However, the trend that the shape and decoration of abstract and simplify is already taking shape, not possible to go back to the old ways of the traditional complicated fine decorative.

**Between Similarity and Dissimilarity – Eastern Myth.** Emphasis on the abstract, minimalism and vogue seems to have lost the charm of the Oriental tradition – the hazy mood of the subtle and impressionistic. How to pursue such flavor? The late Ming painter Shi Tao advocated painting to be "Unlike what the like is really like", thank thought that painting must to pursue the rhyme of the image of the outside rather than stick to the original shape. Likewise, the recent painter Qi Baishi summarized the ancestors' paintings experience, advocated "Wonder from the Similarity and Dissimilarity".

## 4 Practice of the Works

### 4.1 Consideration of the Work Form

Yun Wen is one of the most representative of traditional Chinese ornamentation; the composition of arc curves and the sense of movement were required for these design activities. It not only can achieve the basic shape of the eyes, but also convey the flow characteristics of the eye. The clouds patterns and forms are various and complicated, they can be the extremely simple Vortex pattern, or other combination such as Group-cloud pattern or Stack-cloud pattern. We initially selected Vortex pattern to present a simple, abstract, and minimalist style features of the eyes. Vortex-shaped line as a base to the Vortex pattern is an open curve line, with some qualities of dynamic,

rotary, etc., full of uncertainty characteristics [6]. As a result, the comic uses of the vortex pattern instead of eyes to indicate that dizzy feeling. Therefore, this study hopes to utilize the vortex pattern as the image of the eye. To rule out the uncertainty evoked by the lines is the main concern. After much thought and effort to get ideal results, characterized as follows:

- a. The Vortex pattern is started from the center to the semicircular morphology to symbolize the "eyes" image, and then extended out and back gradually closing the circle to constitute the appearance of the eye contour.
- b. In order to avoid the endless extending feeling that volute lines brings, we interchange hierarchy in the end part of the "eyes" and the outer ring. In addition, both ends of the pack to the ground floor produced the Vortex pattern convergence sense.
- c. We use the curved surface, especially render eyes with a greater curvature.

## 4.2 Examination of the Work Form

Examine the complete Cloud-vortex Eye, we preliminarily consider that the affections as following:

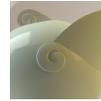
- a. With the inner and outer rings' interchange of a hierarchy at the end of the pupil part, we not only create the effect of segmentation around eyeballs and eyes, but also generate the alternative light and shadow to produce the impression of three-dimension.
- b. Although, there is no actual closed circular form, but through the guide lines of opening end, and the circular arc surface. We can feel the presence of the pupil from the psychological level. This is just the Law of Closure advocated by Gestalt psychology, which not only can complete the image of the pupil effect, can also raise the attention of the viewer by its ambiguity.
- c. Through the unilateral opening form of the pupil, a directive visual line was created from the closed side to the open side, this design also brought out the emotion filled with of vitality .
- d. Different from the traditional direct simulation, Cloud-vortex Eye presents the image of the eye and Life by an impressionistic abstract form to complete the oriental flavor that "Wonder from the Similarity and Dissimilarity".

## 4.3 Case Study

**The Owl Image Teapot.** The owl's most significant feature that distinguishes it from other birds is the "face plate" organization; it is also the most important part of showing owl images. The teapot design case considered rendering the owl's face plate with parabolic concave, not only to comply with the actual form of the owl's face plate, but also to strengthen the changes and contrast effect by means of light and shadow. Relative to the parabolic concave, owl eyes are placed with a relatively protruding independent segmentation in the appropriate position in the face plate. Finally, the eyes were joined together with the spout in the upper middle of both sides of the plate to symbolize the bird beak and complete the characterization of the owl's head image. Although the beak position and the actual shape do not match, the overall expression of the owl image is successful. (Fig. 7)

**The Owl Image Tea Cup.** The face plate originally considered was similar to the former case teapot but it was found that the effect was not ideal using the digital 3D stereoscopic construct. First, the outside of the cup seemed to be rather flat and monotone and second, the inside had a reverse convex form detrimental to its integrity. In addition, considering that the structure of face plate with eye separation would raise the concreteness, and not only increase the complexity, but also affect the abstract that author tried to present. Therefore, we tried to combine the face plate and eye with an approximate egg-shaped arc extending out through the vortex pattern. Moreover, during the process of making the eyes to the "face plate", the original outer arc surface is also gradually changed into the plane or intrados. Finally, the molded nose and beak image at the lower position between two "face plates", get produced very good recognition results. (Fig. 8)

**The Bird Image Teapot.** Unlike the aforementioned owl teapot, this case did not specifically refer to specific bird. Because it is not an owl, the characteristic of the face plate was removed and the Cloud-vortex Eye directly attached to an appropriate position in on the pot body. But because the closed circular feature is considerable separated from the pot body, the effect was not ideal. We tried adjusting the outer ring of the Cloud-vortex Eye to form an open state which gradually disappeared into the pot body. The results not only achieved a more coordinated overall symbolic eye form but also the effect remained evident. (Fig. 9)



**Fig. 7.** The owl image teapot    **Fig. 8.** The owl image tea cup    **Fig. 9.** The bird image teapot

## 5 Discussion and Conclusion

**Reflection of the Design Cases.** After completion of the aforementioned three design cases, the effect of the Cloud-vortex Eye applied to the eyes of the birds can be considered successful:

- Yun Wen is a very traditional Chinese characteristics with rich auspicious meanings. The effect of changes in its liquidity is also suitable for modern design. Yun Wen as a foundation element to render the image of the eye allows the product to show a specific style of traditional culture.
- The Cloud-vortex Eye, which looks like a stretched tail of unilateral Tai Chi, advocates traditional cultural thinking with perfect integration and dynamic beauty.
- The Cloud-vortex Eye has the qualities of concise and rich layering and also an abstract, minimalist style of contemporary fashion.
- The Cloud-vortex Eye does not have the absolute image of the eye, but we interchange the inner and outer ring's of hierarchy, and the guide lines of the opening end of the circular arc surface. We can feel the presence of the pupil from the

- psychological level. Especially in context with beak characteristics, the symbolic expression of the eye is very obvious.
- e. Through the disparity of both sides pupils, particularly convey the visual directivity. The flow characteristics of the vortex pattern also create the eye a sense of vivid life.
  - f. Distinguished from the traditional direct simulation of two-round, Cloud-vortex Eyes, the impressionistic abstract form, showing the oriental flavor - Wonder from the Similarity and Dissimilarity is better reached.

**Key to the Design of “Swirly Cloud Eyes”** . From the evolution of three actual cases, the Cloud-vortex Eye is not necessarily confined to the initial circular contour. It may be able to extend endlessly, or gradually disappear integrated into the main body. The only constant is the interchange of **hierarchies** the end of the pupil and the outer arc of the eye surface form. This mode can be regarded as the design key of the Cloud-vortex Eye.

**Possible Development in the Future.** In this study, the designs of the Cloud-vortex Eye used in a bird’s eye **symbolic** expression are successful. Might they be applicable to eyes of the other animals, or might it help develop more emotional characteristics? These questions are worthy of further exploration.

**Acknowledgment.** This study was partly sponsored with a grant, NSC99-2622-H-144-002 -CC3, from the National Science Council, Taiwan.

## References

1. Jiang, M.Y.: Preliminary study of the Chinese Neolithic Yulong. General Education and Transdisciplinary Research, 6 (2009)
2. Yeh-liu, T.Z.: History of Chinese decorative arts. SMC Publishing, Taipei (2002)
3. Ma, C.Y.: Chinese bronzes. SMC Publishing, Taipei (1991)
4. Yang, M.: Application of Yun Wen in modern design and teaching. Literary Studies, 3 (2009)
5. Yang, W.N.: The significance and modern values of Chinese traditional Yun Wen. Big Stage, 4 (2008)
6. Yang, C.T.: Introduction to shapes principle. Yifeng Tong Press, Taipei (1996)