

Book Design

&

Typography

Typography

- giving human language visual form
- designing type for legibility
- make visually appealing with style
- reinforce meaning

Typesetting

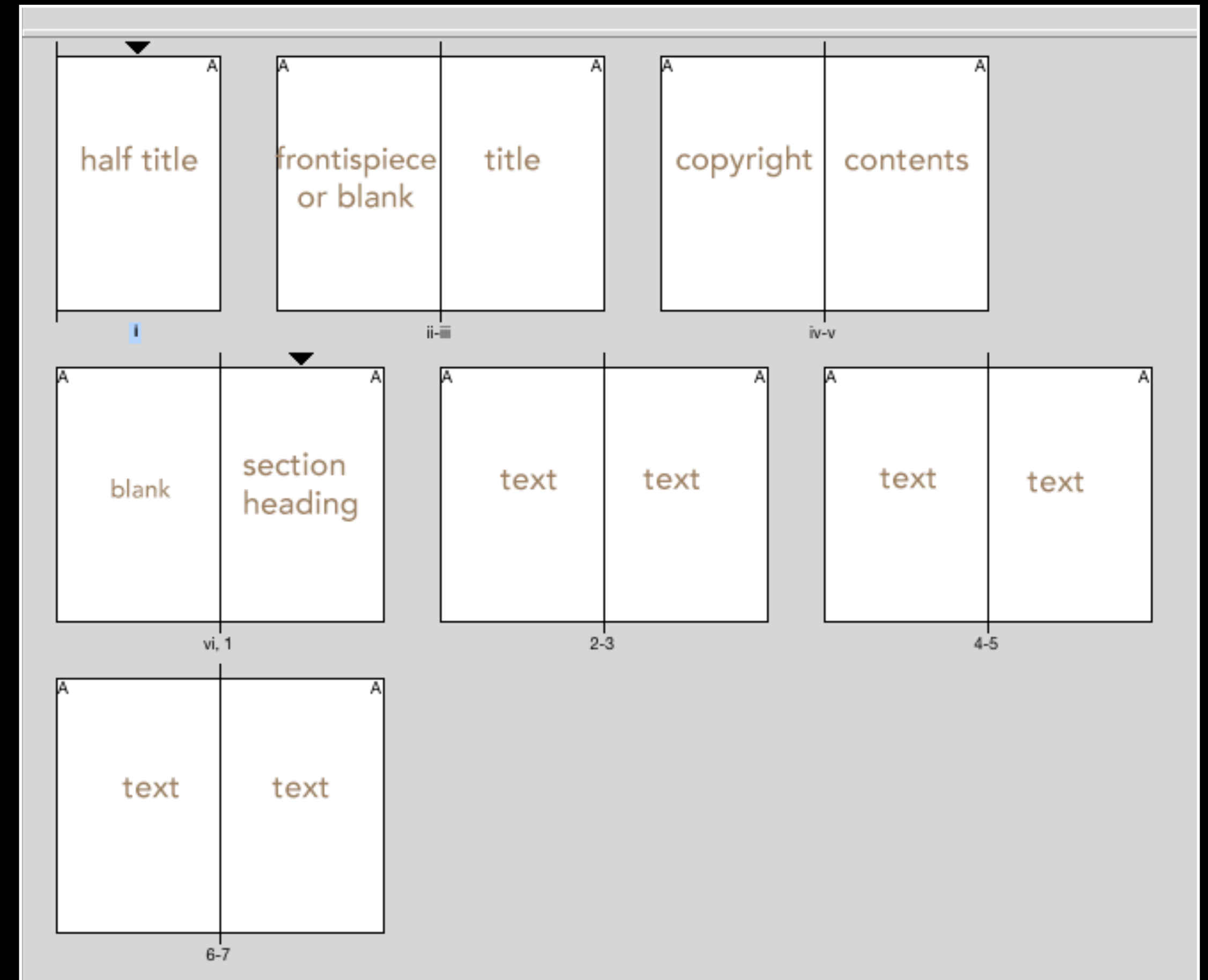
- composing text in a two dimensional space
- finding correct fitness for purpose
- using tools to build style and layout
- attention to detail

Book Design

- finding appropriate and elegant means to display content in a book format
- considering legacy methods used for centuries
- use established conventions
- considering commercial constraints in publishing
- the application of established standards

Book Structure

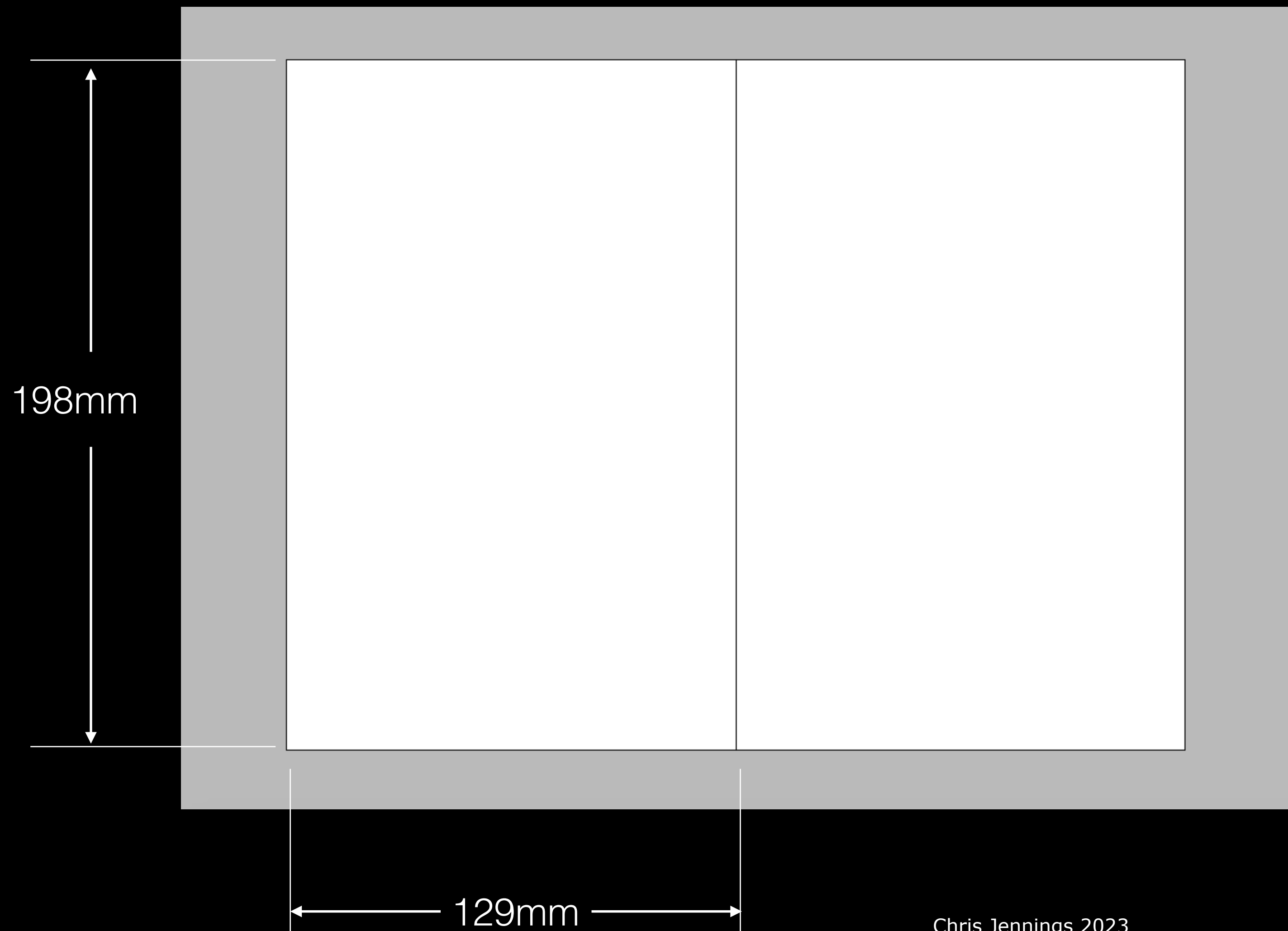
- cover
 - front, spine, back (flaps)
- book block basics
 - half title
 - title
 - copyright / publisher information
 - title
 - table of contents
 - content
 - index
- Could also include
 - Foreword
 - Introduction
 - Colophon
 - Dedication
 - References
 - Bibliography
 - Appendix



Book Size Decisions

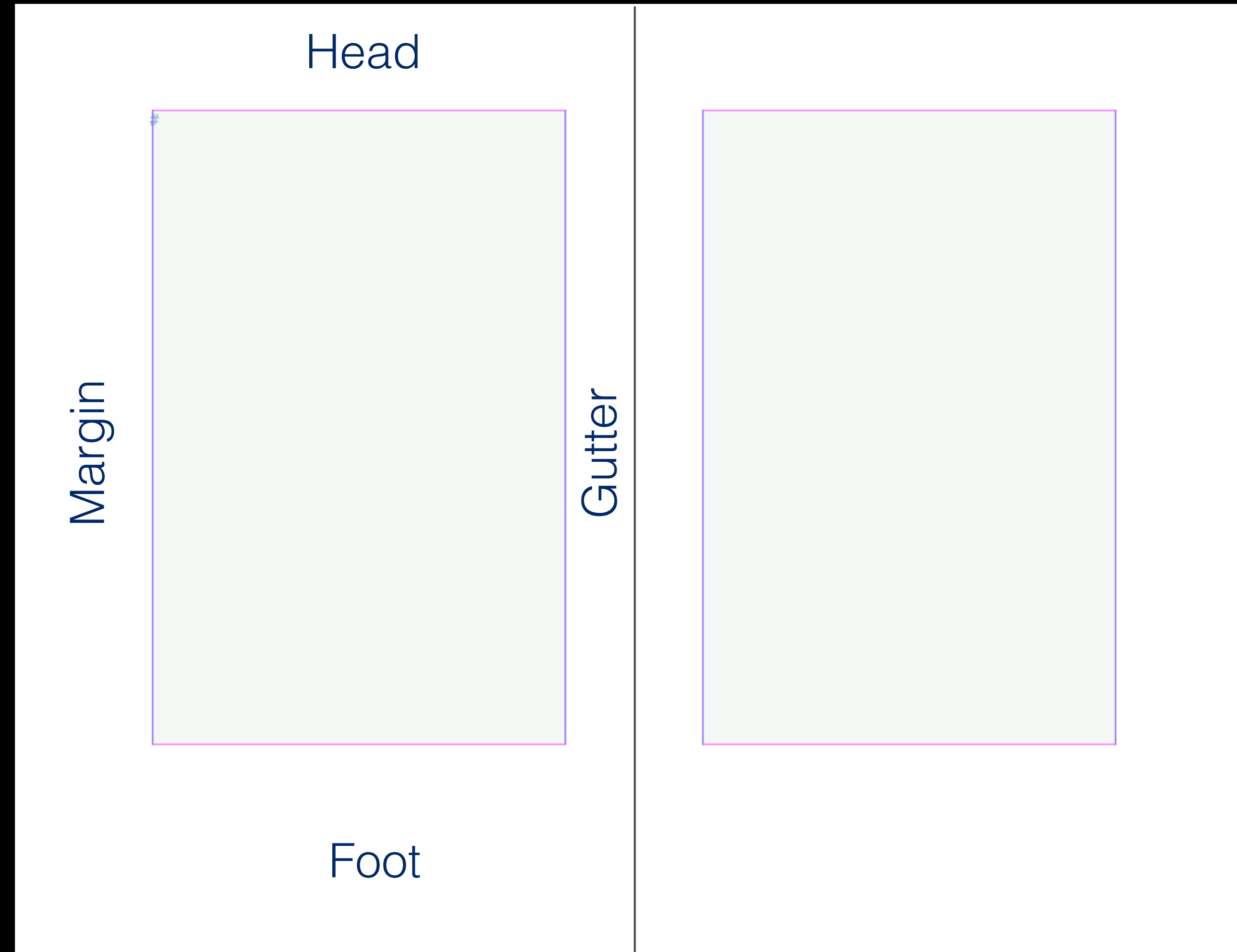
- standards
 - related to paper sizes
- type of content
- suitability for market
- publisher guidelines
- print-on-demand supplier templates

Page Size



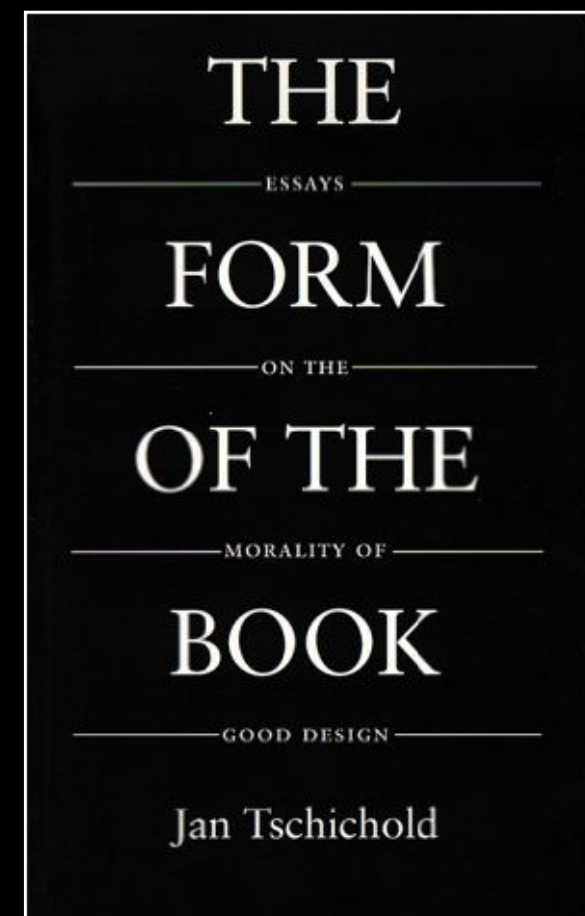
This is a standard paperback size known as 'B Format'

The Text Block on the Page

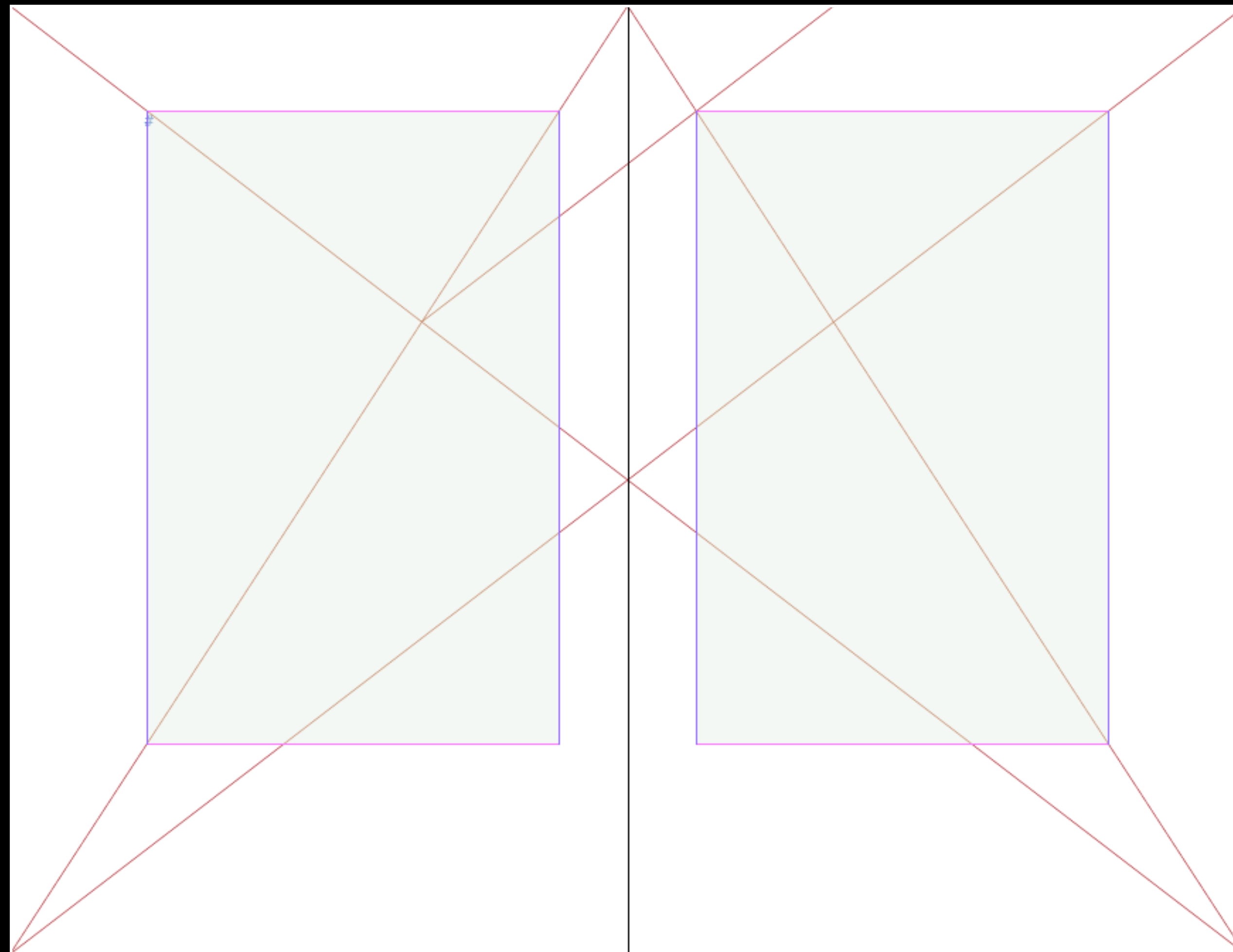


The Text Block on the Page

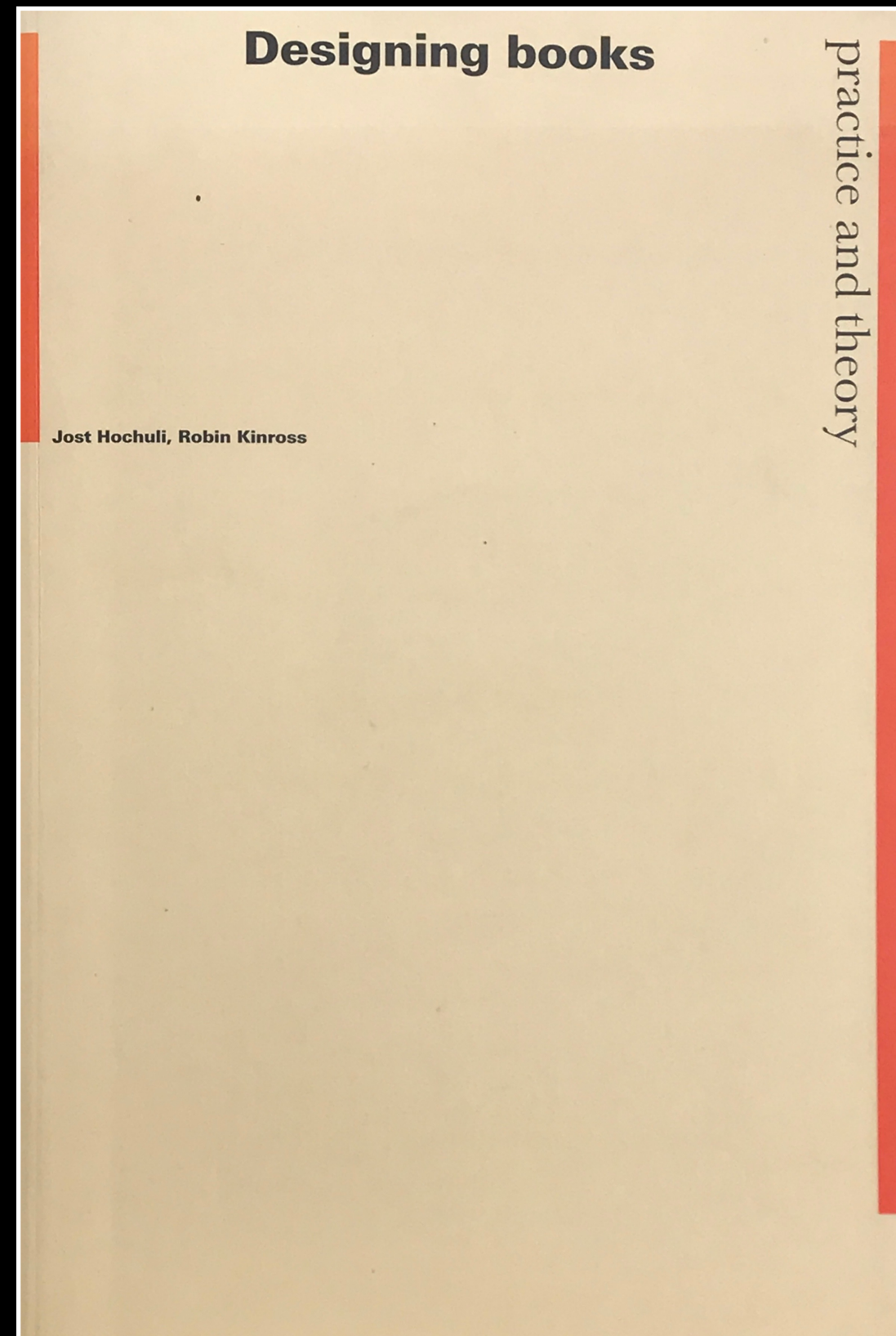
This represents a traditional approach to margin and text block proportions



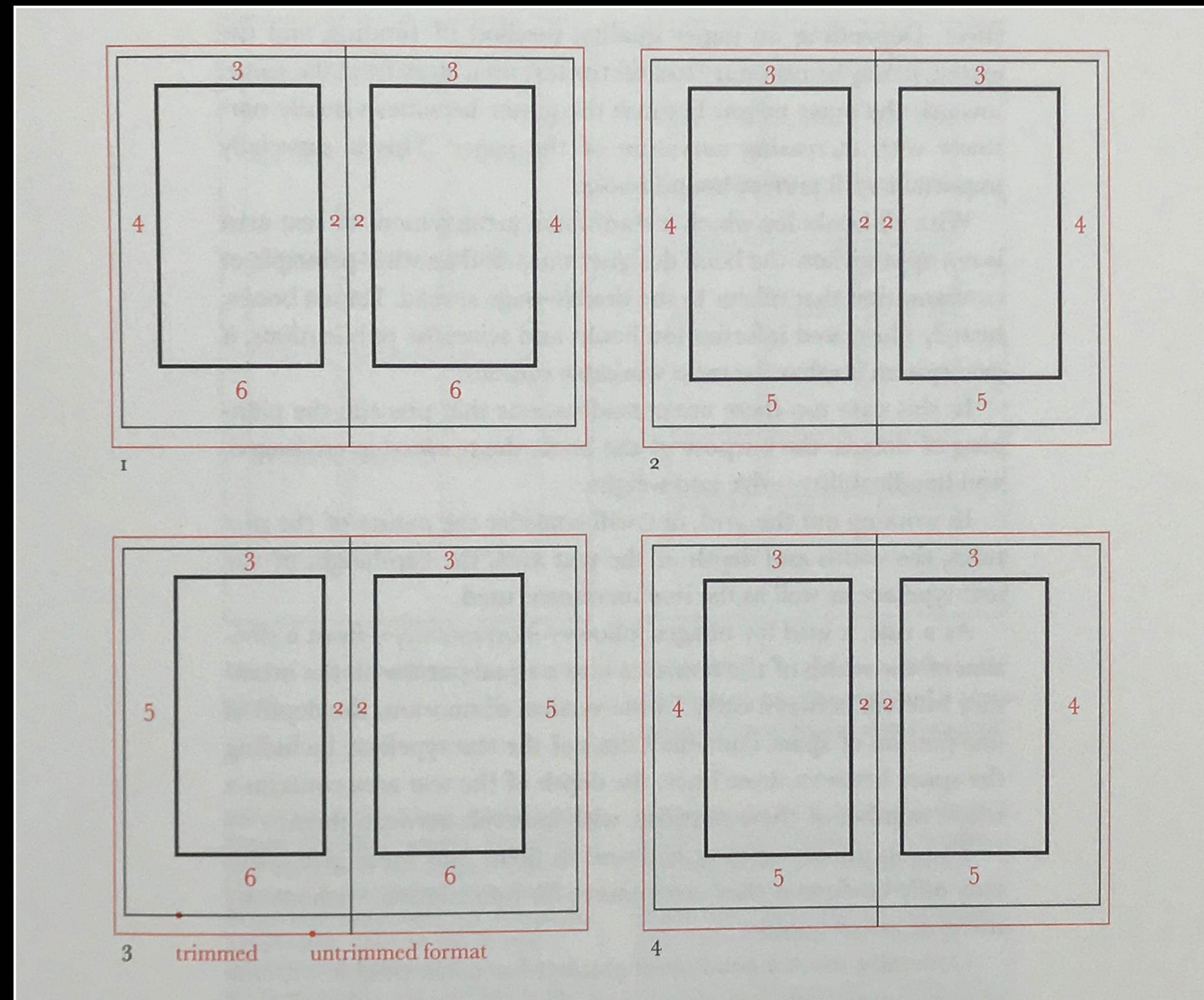
with
acknowledgment
to **Jan Tschichold**
1902 - 1974



The Text Block on the Page

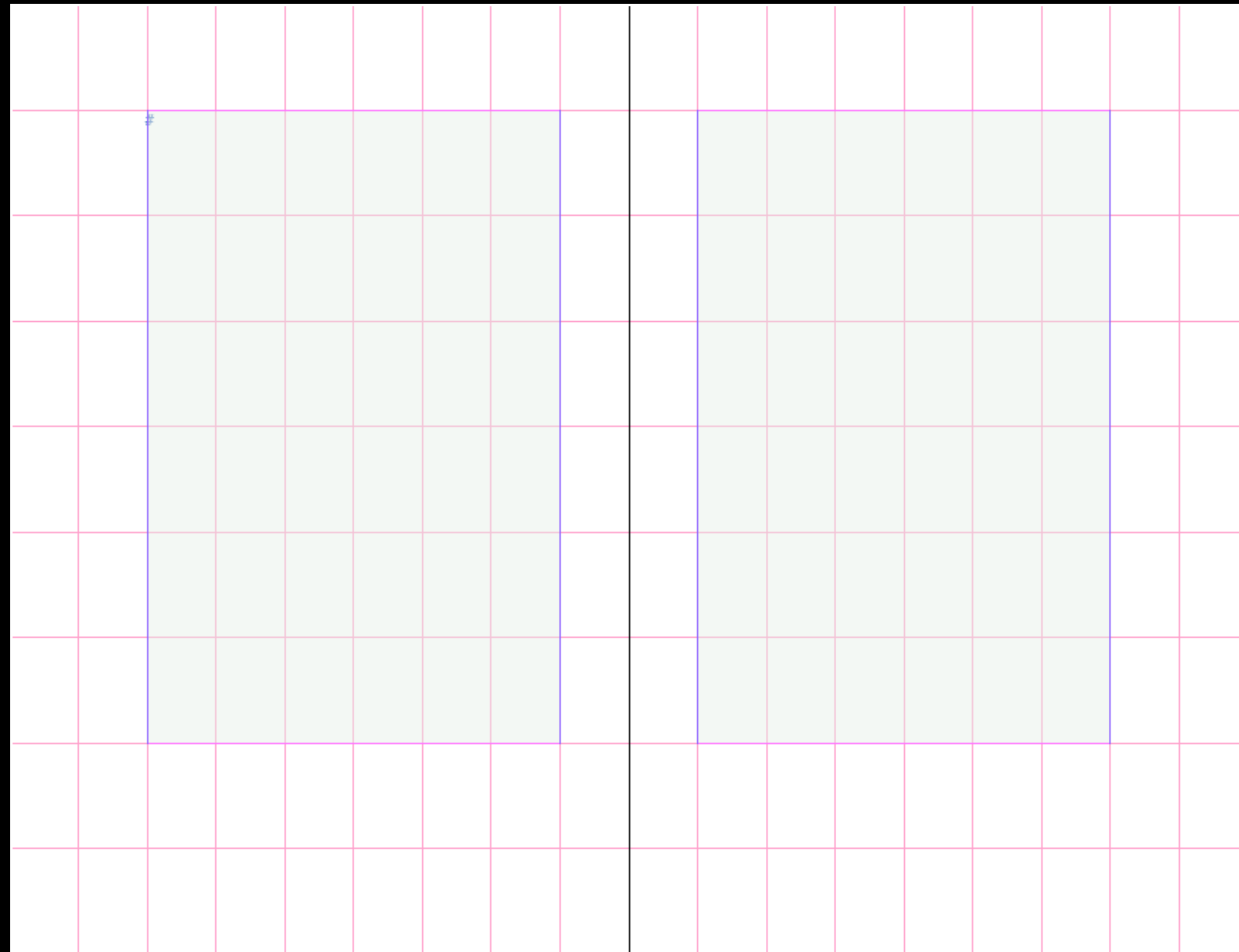


Designing Books,
Jost Hochuli and
Robin Kinross,
Hyphen Books
1996



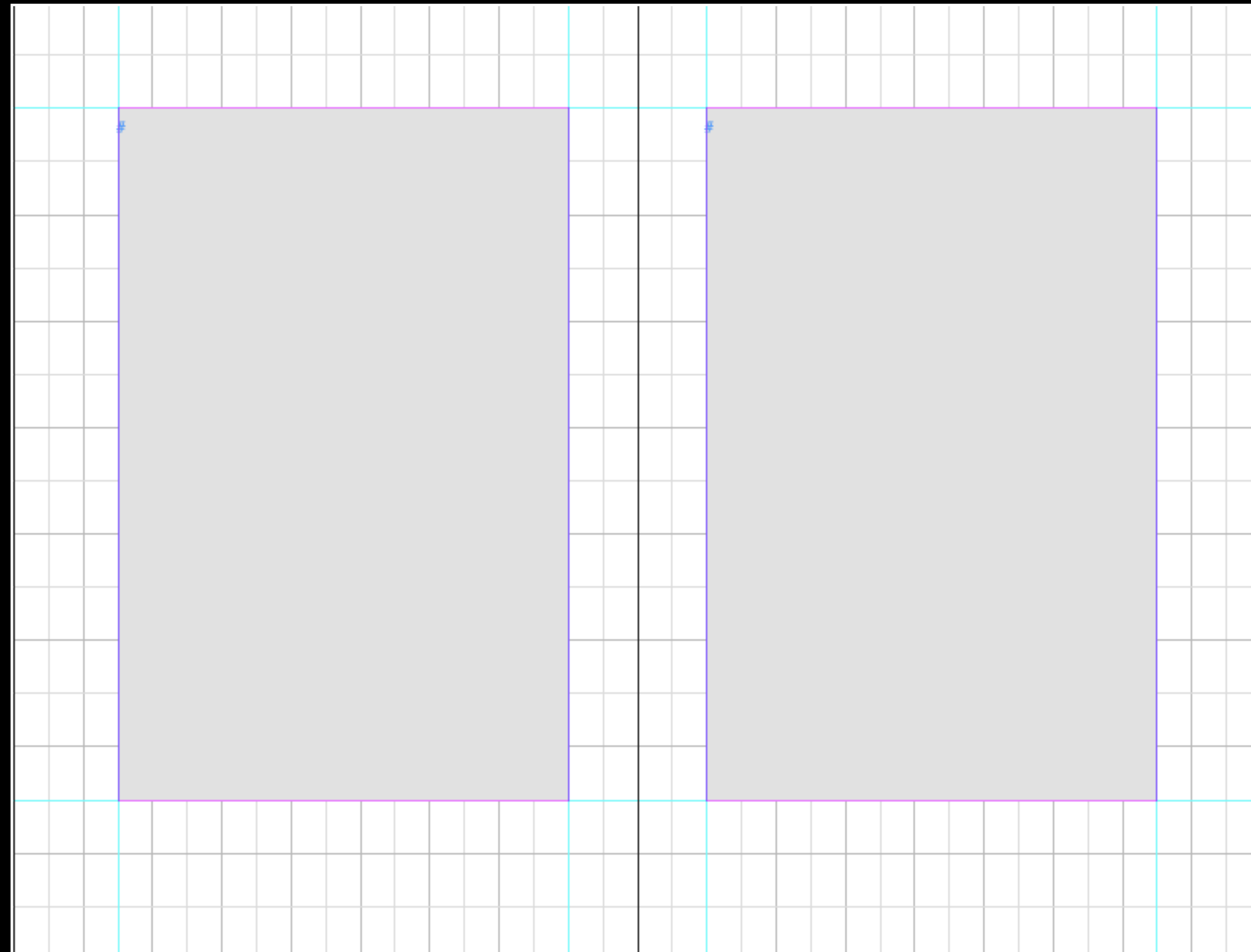
The Text Block on the Page

The Grid



The Text Block on the Page

The Grid

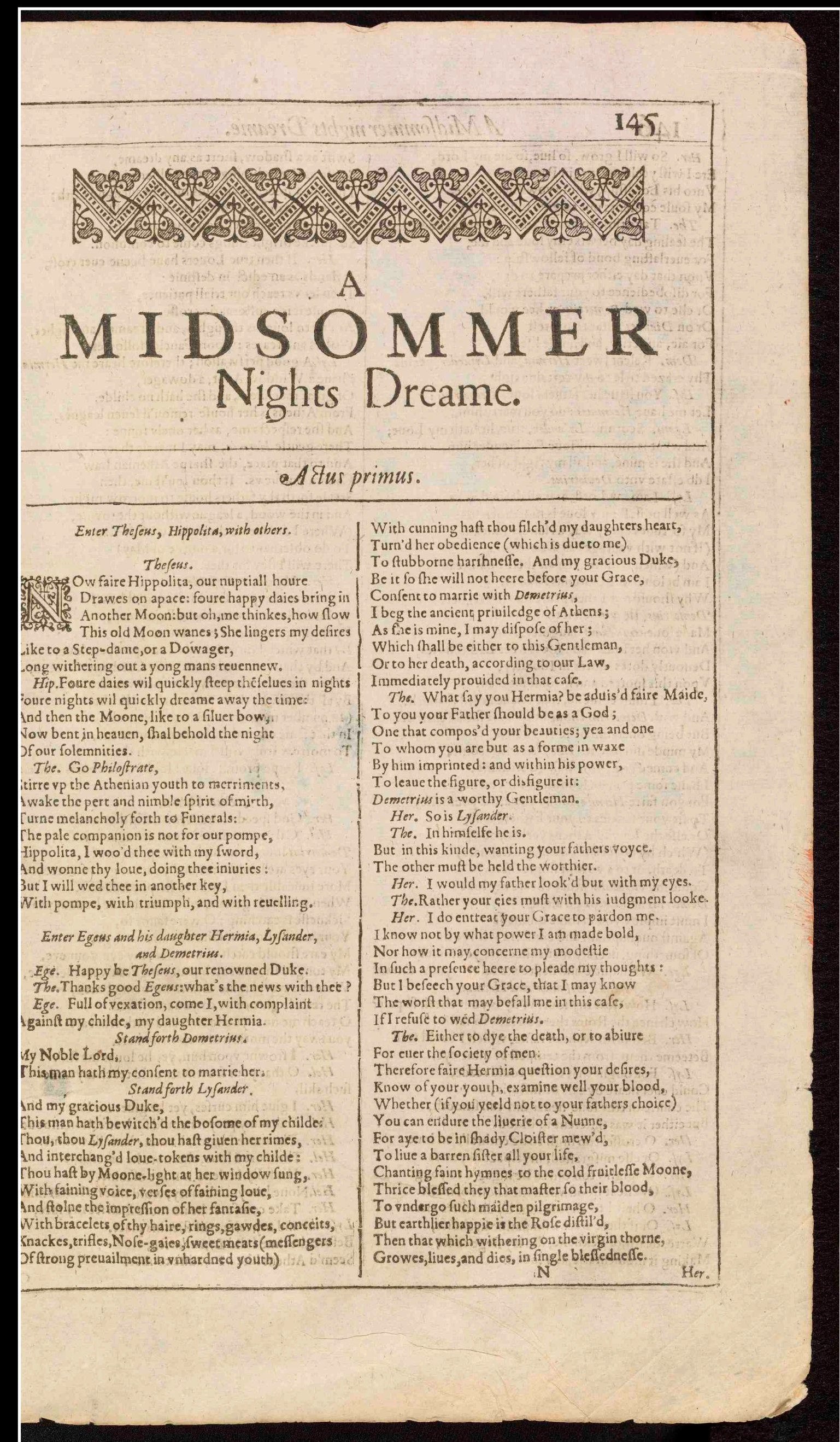


Example Interlude

Shakespeare First Folio circa 1620

Digital facsimile of the Bodleian
First Folio of Shakespeare's plays, Arch. G c.7
<http://firstfolio.bodleian.ox.ac.uk/downloads.html#images>

The. Either to dye the death, or to abiure
For euer the society of men:
Therefore faire Hermia question your desires,
Know of your youth, examine well your blood,
Whether (if you yeeld not to your fathers choice)
You can endure the liverie of a Nunne,
For aye to be in shady Cloister mew'd,
To liue a barren sister all your life,
Chanting faint hymnes to the cold fruitlesse Moone,
Thrice blessed they that master so their blood.



annū regni sedechie. Mēse autē quarto nona die mensis obtinuit famēs ciuitatem: et non erāt alimenta p̄p̄o terre. Et dirupta ē ciuitas. et om̄es viri bellatores eius fugerūt: egredīq; de ciuitate nocte per viam porte que est inter duos muros et ducit ad ortū regis. caldeis obsidentibus urbem in giro: et abierūt per viā que ducit in heremū. Prefectus est autē caldeorū regem: et apprehenderūt sedechiā in deserto qđ est iuxta ihericho: et om̄is comitatus eius diffugit ab eo. Longq; comprehenderūt regem ad duxerunt eum ad regem babilonis in rebatha que est in terra emath: et locutus est ad eū iudicia. Et iugulauit rex babilonis filios sedechie in oculis eius: sed et omnes principes iuda occidit in rebatha. Et oculos sedechie exiit: et vinxit eum in compedibus. Et adduxit eū rex babilonis in babilonem: et posuit eū in domo carceris usq; ad diē mortis eius. In mēse autē quinto. decima mēsis. ipse est ānus decimus nonus nabuchodonosor regis babilonis: venit nabuzardan princeps milite qui stabat coram rege babilonis in iherusalem: et incendit domū domini et domū regis et om̄es domū iherusalē et omnē domū magnā igne combussit: et totum murū iherusalem per circuitū destruxit: cunctus exercitus caldeorū qui erat cum magistro milite. De pauperibus autē ipse et de reliquo vulgo quod remanserat in ciuitate et de perfugis q̄ transfugerant ad regem babilonis et ceteros de multitudine. transtulit nabuzardan princeps milite: de pauperibus vero terre reliquit nabuzardan princeps milite vinitores et agricolas. Columnas quoq; terras que erant in

domo domini et bases et mare intem quod erat in domo domini contereunt caldei: et tulērūt omne es eorū in babilonē. Et lectos et cetras et psalteria et kalas et mortariola et oīa vasa terra q̄ in ministerio fuerāt tulērūt: et ydrias et thimiamateria et vases et plures et candelabra et mortaria et cyatos. Quorū q̄ aurea aurea: et q̄ argēta argēta. Tulit magister milite columnas duas et mare unū. et vitulos duodeci ceros q̄ erāt sub basib; q̄ fecerat rex salomō in domo dñi. Mō erat p̄d̄ eīs oīm vatorū h̄y. De columnis autē: dē et octo cubiti altitudinis erāt i columna una: et funicul⁹ duodeci cubitos circubar eā. Porro grositudo e⁹ q̄ior digitorū: et int̄ius e⁹ caua erat: et capicella super utraq; terra. Altitudo capicelli un⁹ quinq; cubitos: et reticula et malagranata supra coronā in circuitū: omnia terra. Et fuerūt malagranata nonagitate dependētia: et om̄ia malagranata tenui reticulis arcubant. Et tulit magister milite saraiam sacerdotem primum: et sophoniam sacerdotē secundū: et tres custodes vestibuli. Et de ciuitate tulit eunuchū unū q̄ erat ip̄osus sup viros bellatores: et septē viros de h̄ys q̄ videbāt faciē regis q̄ inuēti sūt in ciuitate: et scribā principē militū q̄ p̄batar tyrones: et sexaginta viros de p̄p̄o terre qui inuēti sūt i medio ciuitatis. Tulit autē eos nabuzardā magister milite: et duxit eos ad regē babilonis i rebatha. Et percussit eos rex babilonis: et interfecit eos i rebatha in terra emath. Et trāstulit e iuda de ita sua. Iste ē ip̄s que trāstulit nabuchodonosor i āno septio: iudos tria milia. et viginti. In āno octauo decimo nabuchodonosor trāstulit de iherusalem aīas odigēta triginta duas.

In anno vicesimo octavo nabuchodonosor transtulit nabuzardan magister milite animas iudron septingentas quadraginta quinq;. Vires ergo anime: quatuor milia sexcentē. Et factum est in tricesimo septimo āno trāsmigrationis ioachim regis iuda duodecimo mēse vicesima quinta mēsis eleuauit euilmerodach rex babilonis ip̄so anno regni sui caput ioachim regis iude. et duxit eum de domo carceris: et locutus est cum eo bona. Et posuit thronū eius sup thronos regum qui erant post se in babilonē: et mutauit vestimenta carceris eius: et comedit panem coram eo semp cunctis diebus vite sue. Et cibaria e⁹ cibaria p̄tusa dabātur ei a rege babilonis statuta per singulos dies: usq; ad diē mortis sue cunctis diebus vite eius.

L. mētra cōes iherome

Quod factum ē postq; in captiuitate redactus est iherusalem et iherusalem deserta est: sedit iheremias propheta fletus et plāxit lamēratione h̄ar in iherusalem: et amaro animo suspirās et euilās dixit. **Aleph** Quomodo sedet sola ciuitas plena p̄p̄o. facta est sicut vidua domina gentū: princeps p̄uicias facta est sub tributo. **Beth** Plorans plorauit in nocte: et lacrima eius in maxillis eius. Non est qui consolatur eam: et omnibus caris eius. Omnes amici e⁹ speruerūt eā: et facti sunt ei inimici. **Emel** Migravit iudas p̄pter afflictionē et multitudinē seruitutis. Habitauit inter gentes: nec inuenit requiē. Omnes persecutores e⁹ apprehenderūt

eam inter angustias. **Delech** Vire syon lugens: eo qđ nō sūt qui veniunt ad solamnitatem. Omnes porte eius deserte: sacerdotes e⁹ genuerūt. Virgines eius squalide: et ip̄a oppressa a maritudine. **He** facti sunt hostes e⁹ in capite: et inimici e⁹ locupletati sūt: quia dñs locutus est sup eā p̄pter multitudinē iniquitatū eius. Paruuli e⁹ ducti sunt in captiuitatem: āre faciem tribulāns. **Vau** Et egressus ē a filia syon omnis decor e⁹. facti sūt priuicipes eius velut arietes non inuenientes pasca: et abierunt absq; fortitudine ante faciem subsequētis. **Zai** Recordata est iherusalē dicitū afflictionis sue. et p̄uaricationis omniū desiderabiliū suorū. que habuerat a diebus antiquis: cum caderet p̄p̄us eius i manu hostili: et non esset auxiliator. Viderūt eā hostes: et deriserūt sabbata e⁹. **Heth** Peccatū peccauit iherusalē: propterea instabilis facta est. Omnes qui glorificabāt eam speruerūt illā: quia viderunt ignominia e⁹. Ip̄a autē genuēs: et conuersa retro sūt. **Teth** Bordes eius in pedibus eius: nec recordata est finis sui. Deposita est vehemētē: nō habens consolatorē. Vide domine afflictionē meā: quoniā credus est inimicus. **Ioth** Manū suā misit i p̄p̄is ad omnia desiderabilia eius: quia vidit gentes ingressas sanduatiū suū: de quibus p̄ceptas ne iurrarent in ecclesiam tuā. **Caply** Omnis p̄p̄us eius genuēs: et querēs panem. Deduxit p̄iosa queq; pro cibo: ad refocillādā animā. Vide domine et cōsidera: quā facta sum vilis. **Lameth** Vos om̄es qui transitis per viam aduertite et videte: si est dolor sicut dolor me⁹. Quoniā vindicauit me ut locus⁹ est dñs:

Gutenberg Bible
Fragment of 31 leaves.

[Mainz: Johannes Gutenberg, Johannes Fust, and Peter Schoeffer, c. 1454-55].

must follow them, and go whither so many great orators, so many venerable sages, (Heraclitus, Pythagoras, Socrates,) so many heroes of ancient times, so many generals and kings of later ages, have gone before us.

Add to these, Eudoxus, Hipparchus, Archimedes, and other mathematicians of acute and sublime genius, of unwearied application, of various knowledge, and proud of their discoveries. Nay, those facetious gentlemen, who, like Menippus, made a jest of the frail and transitory state of human life: Consider, I say, that all these different characters are long since consigned to the gloomy mansions of the dead. And, indeed, what evil are they sensible of in their tombs? or what evil do they suffer, whose very names are buried in oblivion?

In short, there is nothing here much worth our attention, but to act on all occasions with a regard to truth and justice, and to live peaceably even with those who act with fraud and injustice.

42. When you would revive your spirits, recollect the virtues and good qualities of

of your friends and acquaintance: the diligence and attention of one; the modesty of another; the generosity of a third, and so on. For nothing is more soothing to the imagination, than that we are surrounded by friends in whom an assemblage of those good qualities displays itself. These then you should always retain in your memory, for your consolation and refreshment.

43. As you do not complain that you weigh only ten stonae, suppose, instead of twenty, you have no more reason to be dissatisfied that your life is limited to a certain number of years and not further extended. As you are content with the dimensions of your person, you ought to be so with the space of life which is allotted you.

44. Let us, if we can, persuade others to be just and reasonable. But however *they* act, let *us* do what reason and justice require. If, indeed, any one should by force prevent your acting as you wish to do, you may at least have recourse to patience and equanimity; and thus let one virtue supply the place of another. And remember, that you undertake

The Meditations of Marcus Aurelius Antoninus, published in 1792

Itaq; equis Romā petūt. Regias nurus in
cōuiuio & luxu deprehēdūt. Exīde Collati
am petūt: Lucretiā iter ancillas in lanificio
offendūt. Ita ea pudicissima iudicatur: ad
quam corrumpendam Tarquinius Sextus
nocte Collatiā rediit. & iure propinquitatis
in domum Collatini uenit: & cubiculum
Lucretiæ irrupit. Pudicitiam expugnauit.
Illa postera die aduocatis patre & cōiuge
rem exposuit. Et se cultro quem uecte te/
xerat occidit. Illi in exiciū regū coniuarūt.
Eorumq; exilio necē Lucretiæ uēdicarūt.

T Vnius Brutus sorore Tarquini
Superbi genitus: cum eandem
fortnam timerent: quam frater
inciderat: qui ob diuitias & prudentiam
ab auunculo fuerat occisus: stultiā finxit.
Vnde Brutus dictus iuuenibus regis Del
phos eūtibus ridiculi gratia comes accitus
baculo sambuceo aurum fufum deo donū
tulit. Vbi responsum est eū Romæ sūmā
potestatē habiturum: qui primus matrē
oscularetur. Ipse terrā osculatus ē. Deīde
propter Lucretiæ stuprum cū Tricipitino

7

& Collatino in exitium regum cōiurauit.
Quibus in exiliū actis cōsul creatus filios
suosque cum aquiliis & uiteliis cōiurantē
uirgis caesos securi percussit. Deinde in
prælio quod aduersus eos gerebat sigulari
certamiē cū Arōte filio Tarqni cōgressus
se ambo mutuis uulneribus occiderunt:
cuius corpus in foro positū a collega lau/
datum: matronæ anno luxerunt. *d'omne melle.*

D Orfena rex etruscorum cū Tar/
qnos in urbē restituere tētaret.
& primo impetu Ianiculum ce/
pisset. Oratius Cocles illo cognomiē q; in
alio prælio oculū amiserat pro ponte sub/
licio stetit: & aciē hostiū sustinuit donec
pons atergo interrumperetur: cum quo in
Tiberim decidit: & armatus ad suos trā/
nauit. Ob hoc tantum agri publice datū:
q̄tū uno die arari potuisset. Statua quoq;
ei in Vulcanali posita. *d' e. mune Bruta.*

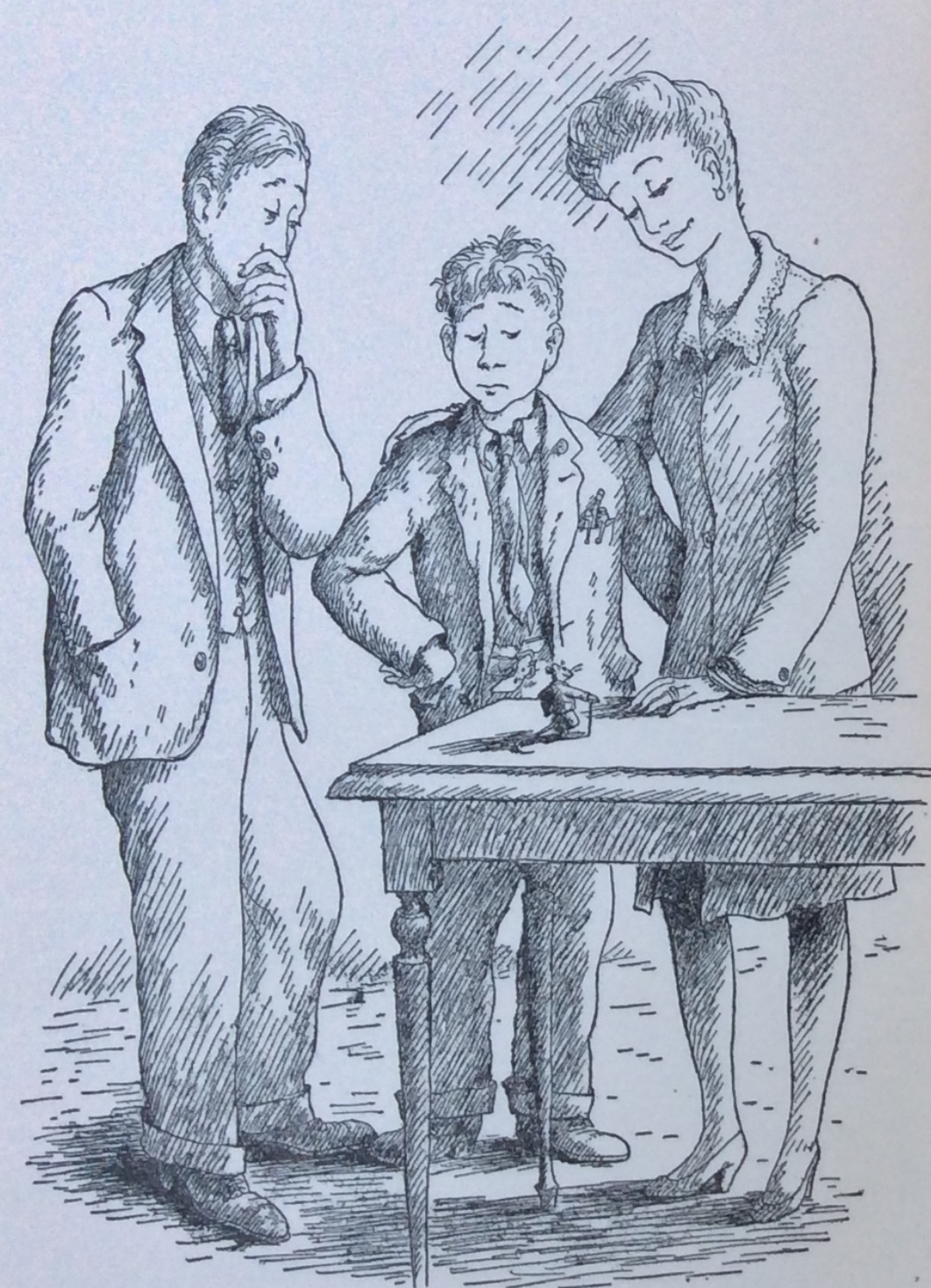
O Orfena rex cū urbem obsideret:
Mutius Sceuola corde uir roma/
næ constantiæ senatum adiit. Et
ueniam transfugiendi petiit necem regis

With groping arms he heaved that boulder from his door,
 Then sat him down in the entry, with hands spread wide before,
 Hoping to catch any straggler that stole out with his sheep.
 So simple he seemed to think me. But now I pondered deep
 What were the wisest counsel, for my men and me to find
 Escape from death ; long I sat there, weaving in my mind
 All my wiles and cunning, as one with life at stake.
 For grim the risk. At last, this plan seemed best to take :
 There were rams in his flocks, well-nurtured, with thick fleece on
 their back,
 Stalwart beasts and splendid, with wool of deepest black ;
 Now noiselessly together I lashed them, three by three,
 Using the supple withies where slept in his savagery
 That monster ; so each man beneath three sheep would ride
 And while the midmost bore him, another on each side
 Defended him from peril. But I myself took hold
 Of one young ram, the finest—face upwards there I rolled
 And deep within his noble fleece both hands I pressed
 And clung, with all my endurance, beneath his shaggy breast.
 Thus then we waited, groaning, the rise of glorious Dawn.
 “ But when appeared the early light of rosy-fingered Morn,
 Eager to reach their pasture, out rushed his rams again,
 While the un milked ewes stood bleating about their pens in pain,
 With udders swelled to bursting. Their master, though still deep
 His anguish, as before him there paused each passing sheep,
 Felt their backs with his fingers ; yet his folly never found
 Underneath their bellies my comrades lying bound.
 So last there came to the entrance my own ram, moving slow
 With the weight of his wool and me, that slyly lay below ;
 And I heard great Polyphemus, when he had felt it, say—
 ‘ Dear ram, why art thou coming out of the cave to-day
 Hindmost of all ? Aforetime, ’twas not like *thee* to pass
After the sheep—nay, foremost, to crop the flowery grass
 With great, long strides thou ledst them, and first to the riverside,
 First wast thou to remember the fold at eventide ;
 Yet now thou comest rearmost ! Is sorrow in thy mind



hoping to catch any straggler that stole out with his sheep.
So simple he seemed to think me. But now I pondered deep
What were the wisest counsel, for my men and me to find
Escape from death ; long I sat there, weaving in my mind
All my wiles and cunning, as one with life at stake.
For grim the risk. At last, this plan seemed best to take :
There were rams in his flocks, well-nurtured, with thick fleece on
their back,
Stalwart beasts and splendid, with wool of deepest black ;
Now noiselessly together I lashed them, three by three,
Using the supple withies where slept in his savagery
That monster ; so each man beneath three sheep would ride
And while the midmost bore him, another on each side
Defended him from peril. But I myself took hold
Of one young ram, the finest—face upwards there I rolled
And deep within his noble fleece both hands I pressed
And clung, with all my endurance, beneath his shaggy breast.
Thus then we waited, groaning, the rise of glorious Dawn.
“ But when appeared the early light of rosy-fingered Morn,

London: Folio Society, Homer's (c. 800 BC) the *Odyssey*, 1948



E. B. WHITE

STUART
LITTLE



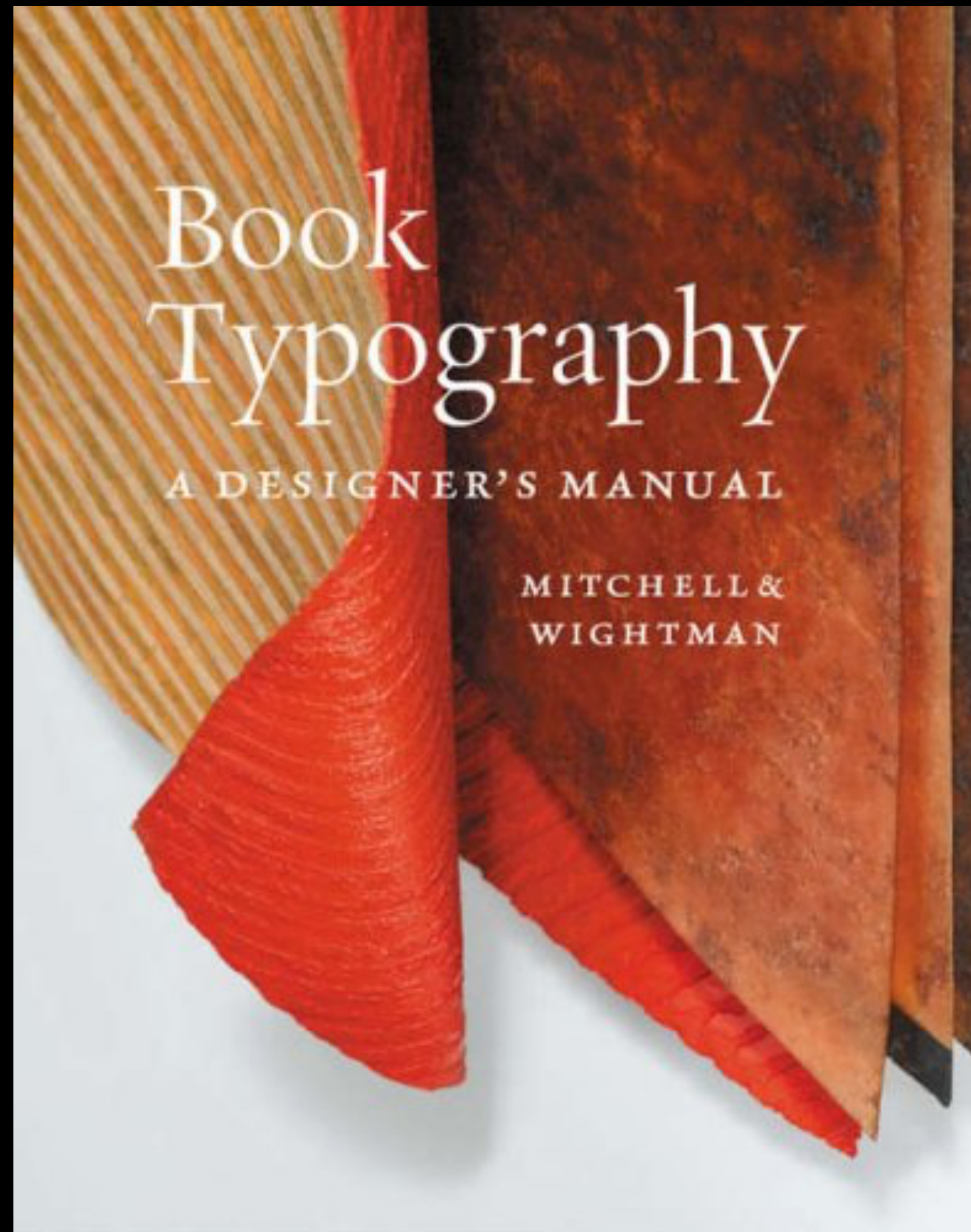
PICTURES BY GARTH WILLIAMS

HARPER & BROTHERS NEW YORK & LONDON

Stuart Little, E.B. White Harper and Brothers. 1945

Books you should read

Mitchell, M., Wightman, S.,(2005) Book typography: a designer's manual. Marlborough, Wiltshire : Libanus Press.



Books you should read

The elements of typographic style

Bringhurst, Robert, author

**Fourth edition (version 4.0), Twentieth anniversary
edition.**

Seattle: Hartley & Marks, Publishers, [2012]

The Elements
of Typographic Style

Fourth edition (version 4.0)

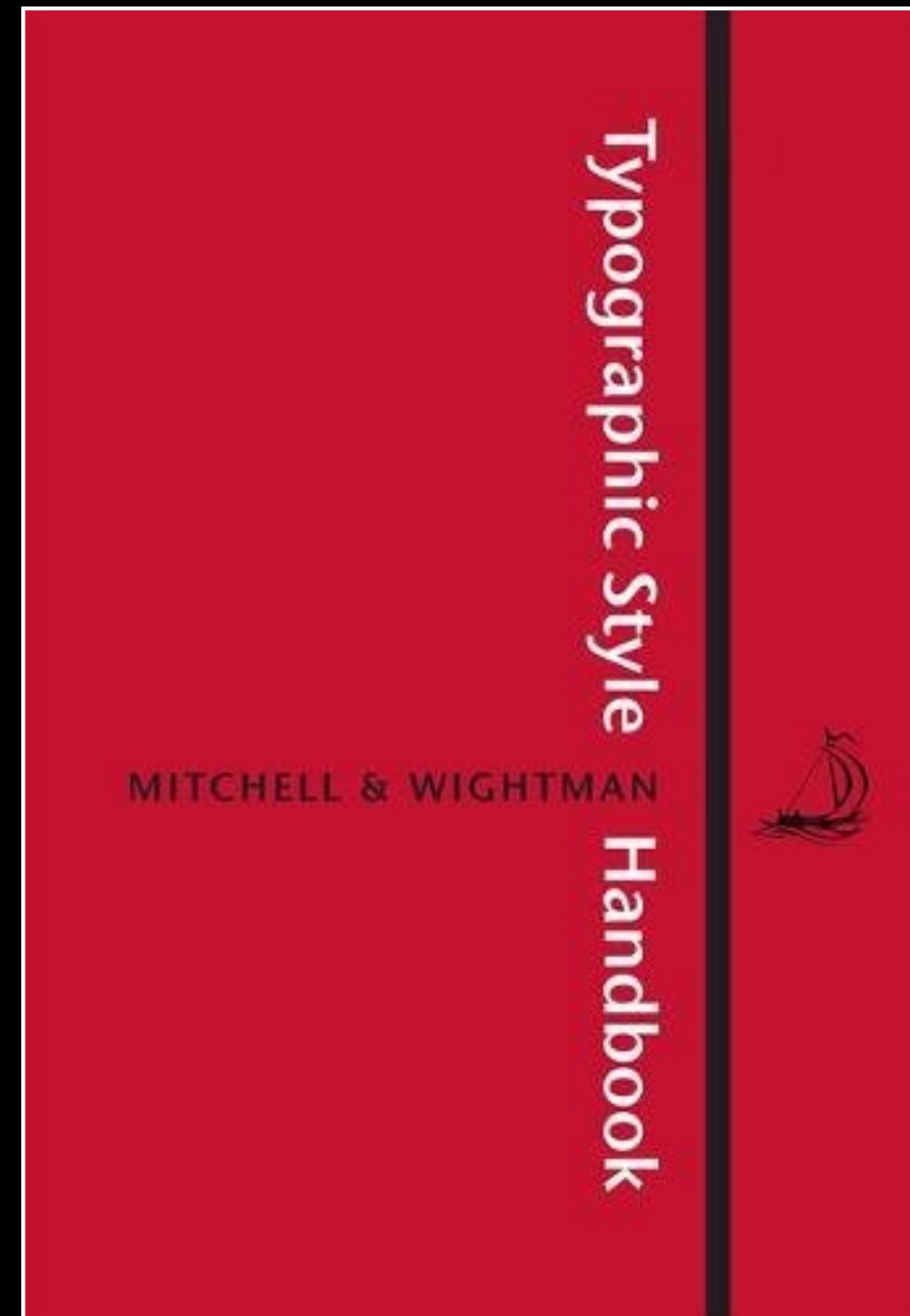
Robert Bringhurst



TWENTIETH ANNIVERSARY EDITION

Book you *could* buy

Typographic Style Handbook
by Michael Mitchell (Author), Susan Wightman (Author)
[2017]



Blocks & Paragraphs

Heading Centred

Intro Paragraph

Sub Heading Left aligned

Body text First paragraph

Body text paragraph:
First line indent

Body text justified

Note: This is a recto page

Section heading

Sapisqui is autem audit in cum quis dusciam, quis mi, corrum nissin praturibus doluptati in plicatusciae preicat asimus, quatibus.

Sub Heading

Lorum que laboratur? Pient omnimo ommoles esequis eos non pro conet, officii ssumquatia quam, unt molorestiist aut endit rem doluptium acepudae laborpo ssecus autaquam, qui voluptates et liquam, se labo. Fereict atasperio es velitas es vendit architatem verupic tenetur eperuptat.

Ovid quossus citinctam re prector iorerestia doluptatusa qui blabor magnis eaque sin consequis autem fugitium simusam seriatur? Quis et, occum alit vente et voluptius asinumquam, ute pos aut optur?

Faccullupis non cupta voluptati consequia quam que commodit eum inctus a core mi, quis consecto quat harum etusaest eum expeliquiant eum fuga. Edipsumque verumquos minis exceati untiorrunt et aut quod qui re voloraere pere expedi sinusap elesequas earitiam quias aut facea pos nonet rent et laboreped ma cullabo runtorem vel ime nonsequunt ut omnienimil exera di offic te offic te lam qui temquias aliquo et voluptation pa doluptionest rem nimi, iunt facea simus pratibus, te et arum ea velecte nis sin cus ide nonecte mporumq uuntiumqui con.

Pla que ad mincto volore volupta sitatiu mquides simaior sum sit alita num que et volo volupta doluptati dion everitaque verorum faccatu sandam, optat aut officietur a sequas

Grids & Guides

Set up a grid to align objects and text blocks

First line indent by $\text{pagewidth}/27$

Sub Heading

Otasitaspera vendisq uib
andi dolor aute quamus
pla veni tem quibuscipsa
veribus doluptae volorro
equasint aut doluptate vol
Tet facepra quae prov
quas evellorum exeriatet
utature pudigendae is eac

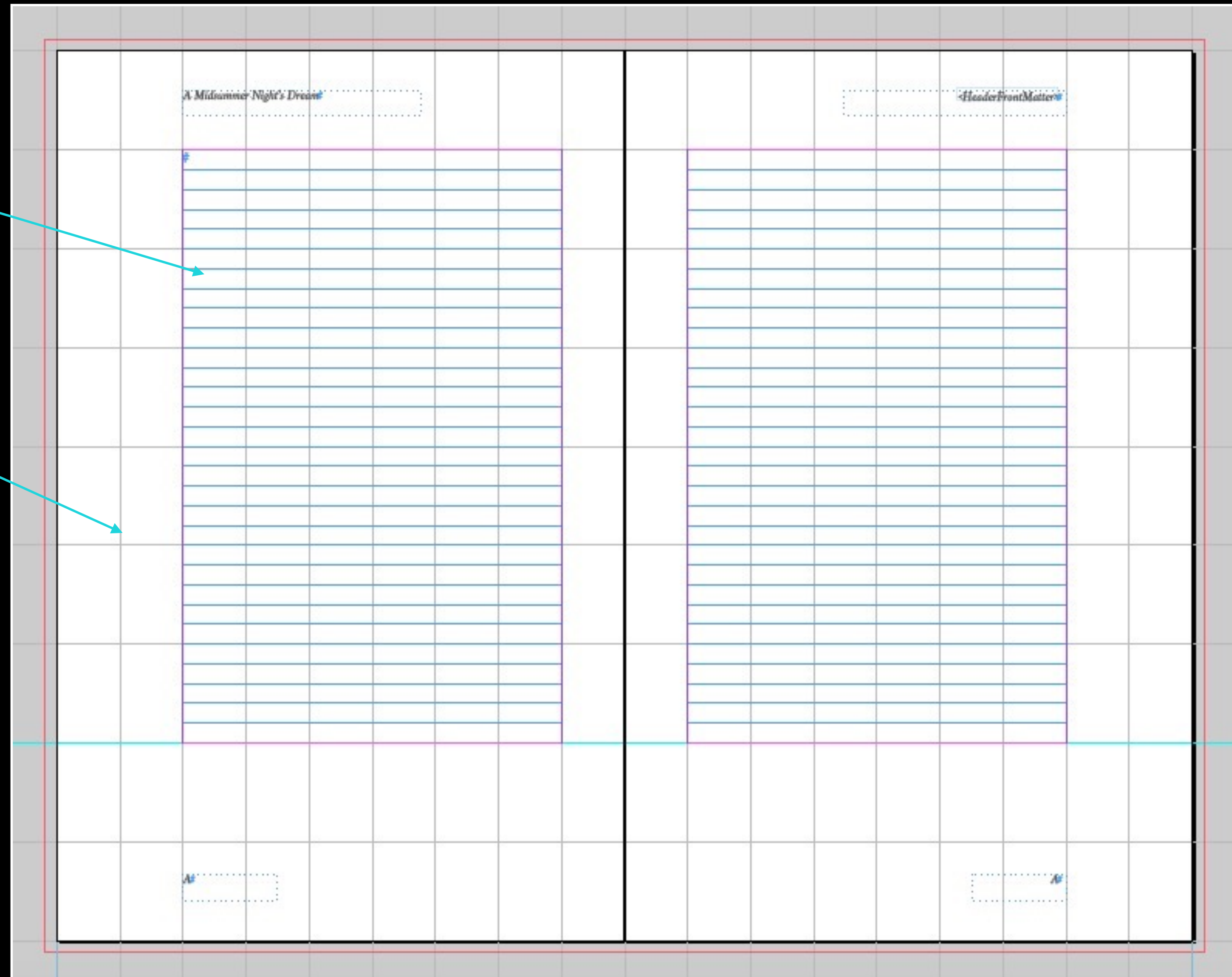
Grids & Guides

Baseline grid


page height/45

Document grid

page height/9



Grids & Guides

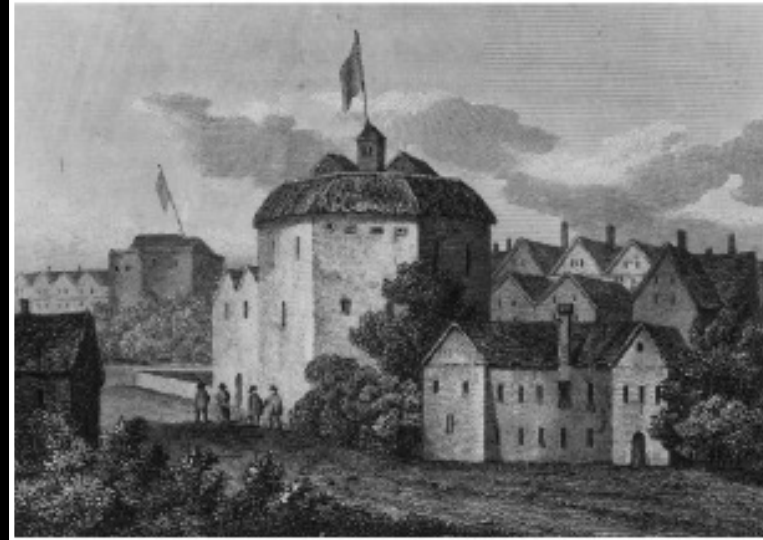
<p><i>A Midsummer Night's Dream</i></p>	<p><i>An Introduction to William Shakespeare's Life</i></p>
<p>OUR KNOWLEDGE OF SHAKESPEARE</p> <p>No one in Shakespeare's day seems to have been interested in learning about the private lives of the dramatists. The profession of play writing had scarcely begun to be distinguished from that of play acting, and the times were not wholly gone by when all actors had been classed in public estimation as vagabonds. While the London citizens were constant theatregoers, and immensely proud of their fine plays, they were content to learn of the writers of plays merely from town gossip, which passed from lip</p>	<p>to lip and found no resting place in memoirs. There were other lives which made far more exciting reading. English sea-men were penetrating every ocean, and bringing back wonderful tales. English soldiers were aiding the Dutch nation towards freedom, and coming back full of stories of heroic deeds. At home great political, religious, and scientific movements engaged the attention of the more serious readers and thinkers. It is not strange, therefore, that the writers of plays, whose most exciting incidents were tavern brawls or imprisonment for rash satire of the government, found no biographer. After Shakespeare's death, moreover, the theatre rapidly fell into disrepute, and many a good story of the</p>
	<p>playhouse fell under the ban of polite conversation, and was lost.</p> <p>Under such conditions we cannot wonder that we know so little of Shakespeare, and that we must go to town records, cases at law, and book registers for our knowledge. Thanks to the diligence of modern scholars, however, we know much more of Shakespeare than of most of his fellow-actors and playwrights. The life of Christopher Marlowe, Shakespeare's great predecessor, is almost unknown; and of John Fletcher, Shakespeare's great contemporary and successor, it is not even known whether he was married, or when he began to write plays. Yet his father was Bishop of London, and in high favor with Queen Elizabeth. We ought rather to wonder at the good fortune which has preserved for us, however scanty in details or lacking in the authority of its traditions, a continuous record of the life of William Shakespeare from birth to death.</p>
<p>The Globe Theatre in London</p>	<p>STRATFORD</p> <p>The notice of baptism on April 26, 1564, of William, son of John Shakespeare, appears in the church records of Stratford-on-Avon in Warwickshire. Stratford was then a market town of about fifteen hundred souls. Under Stratford Market Cross the farmers of northern Warwickshire and of the near-lying portions of Worcestershire, Gloucestershire, and Oxfordshire carried on a brisk trade with the thrifty townspeople. The citizens were accustomed to boast of their beautiful church by the river, and of the fine Guildhall, where sometimes plays</p>
<p></p>	<p></p>

Grids & Guides

A Midsummer Night's Dream

OUR KNOWLEDGE OF SHAKESPEARE

No one in Shakespeare's day seems to have been interested in learning about the private lives of the dramatists. The profession of play writing had scarcely begun to be distinguished from that of play acting, and the times were not wholly gone by when all actors had been classed in public estimation as vagabonds. While the London citizens were constant theatregoers, and immensely proud of their fine plays, they were content to learn of the writers of plays merely from town gossip, which passed from lip to lip and found no resting place



The Globe Theatre in London

in memoirs. There were other lives which made far more exciting reading. English sea-men were penetrating every ocean, and bringing back wonderful tales. English soldiers were aiding the Dutch nation towards freedom, and coming back full of stories of heroic deeds. At home great political, religious, and scientific movements engaged the attention of the more serious readers and thinkers. It is not strange, therefore, that the writers of plays, whose most exciting incidents were tavern brawls or imprisonment for rash satire of the government, found no biographer. After Shakespeare's death, moreover, the theatre rapidly fell into disrepute, and many a good story of the playhouse fell under the ban of polite conversation, and was lost.

An introduction to William Shakespeare's Life

Under such conditions we cannot wonder that we know so little of Shakespeare, and that we must go to town records, cases at law, and book registers for our knowledge. Thanks to the diligence of modern scholars, however, we know much more of Shakespeare than of most of his fellow-actors and playwrights. The life of Christopher Marlowe, Shakespeare's great predecessor, is almost unknown; and of John Fletcher, Shakespeare's great contemporary and successor, it is not even known whether he was married, or when he began to write plays. Yet his father was Bishop of London, and in high favor with Queen Elizabeth. We ought rather to wonder at the good fortune which has preserved for us, however scanty in details or lacking in the authority of its traditions, a continuous record of the life of William Shakespeare from birth to death.

STRATFORD

The notice of baptism on April 26, 1564, of William, son of John Shakespeare, appears in the church records of Stratford-on-Avon in Warwickshire. Stratford was then a market town of about fifteen hundred souls. Under Stratford Market Cross the farmers of northern Warwickshire and of the near-lying portions of Worcestershire, Gloucestershire, and Oxfordshire carried on a brisk trade with the thrifty townspeople. The citizens were accustomed to boast of their beautiful church by the river, and of the fine Guildhall, where sometimes plays were given by traveling companies. Many of their gable-roofed houses of timber, or timber and plaster, are still to be found on the pleasant old streets. The river Avon winds round the town in a broad reach under the many-arched bridge to

Type Size and Spacing

Baseline

10.5pt

Point Size

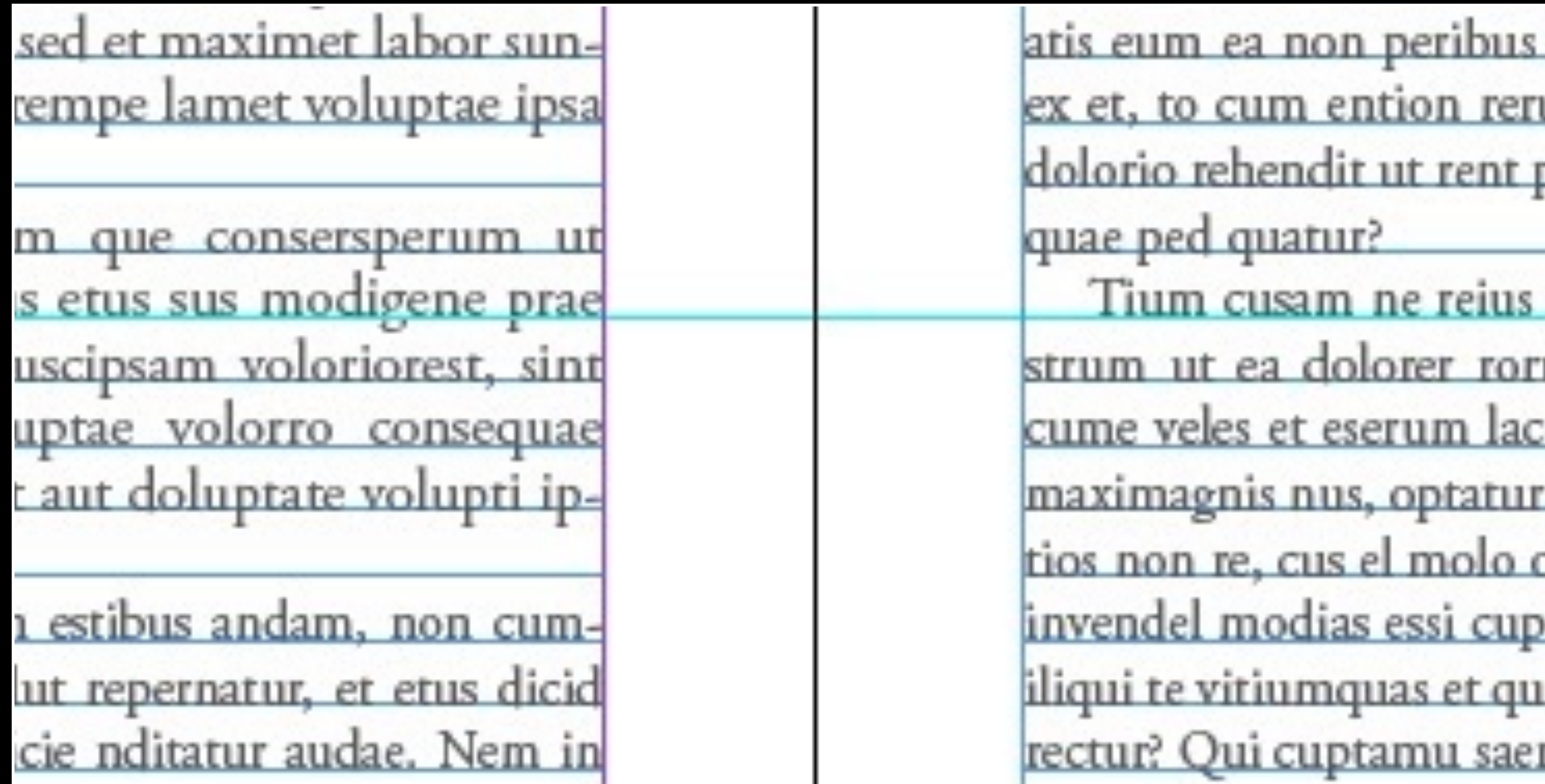
11.5pt

Leading

vendit architatem ver
Ovid quossus citi
sa qui blabor magnis
simusam seriatur? Qu
numquam, ute pos au
Faccullupis non e
commodit eum inctu
etusaest eum expeliqu

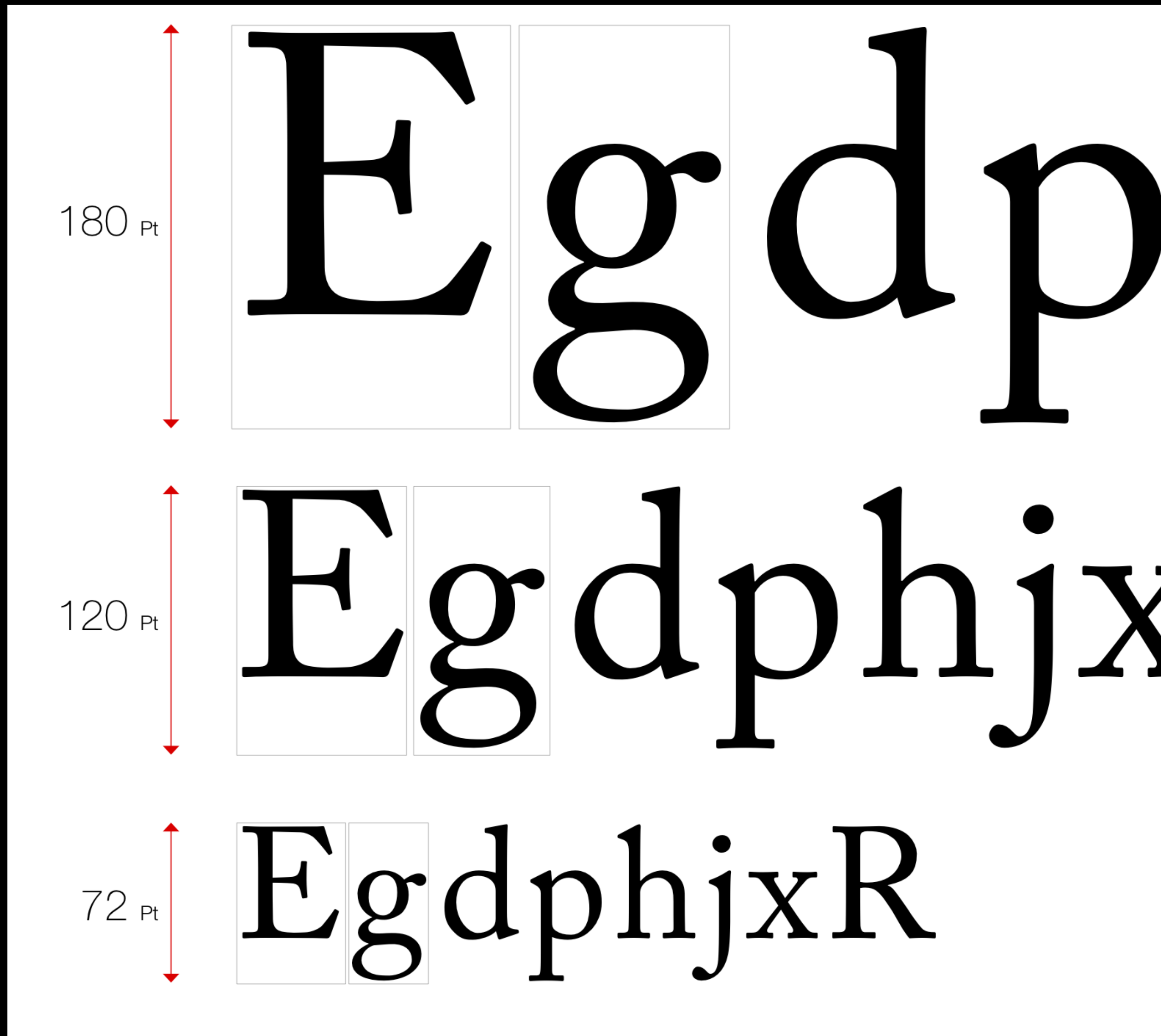
The diagram illustrates typographic concepts using a sample of text. A vertical purple line on the left marks the baseline. Two orange arrows point from the 'Baseline' label to the top and bottom of the first line of text. A horizontal cyan line is drawn below the first line, with an orange arrow pointing down from the 'Point Size' label to it. Another horizontal cyan line is drawn below the second line, with an orange arrow pointing up from the 'Leading' label to it. The text is in a serif font and is set against a white background with blue horizontal guides.

Baseline Grid



Keeping the text aligned across
the spine and the columns and *through* the page

Type Size and Spacing



Some choices

Sans Serif font

Gills Sans

rchi

Rule

Sub Heading

Drop Cap

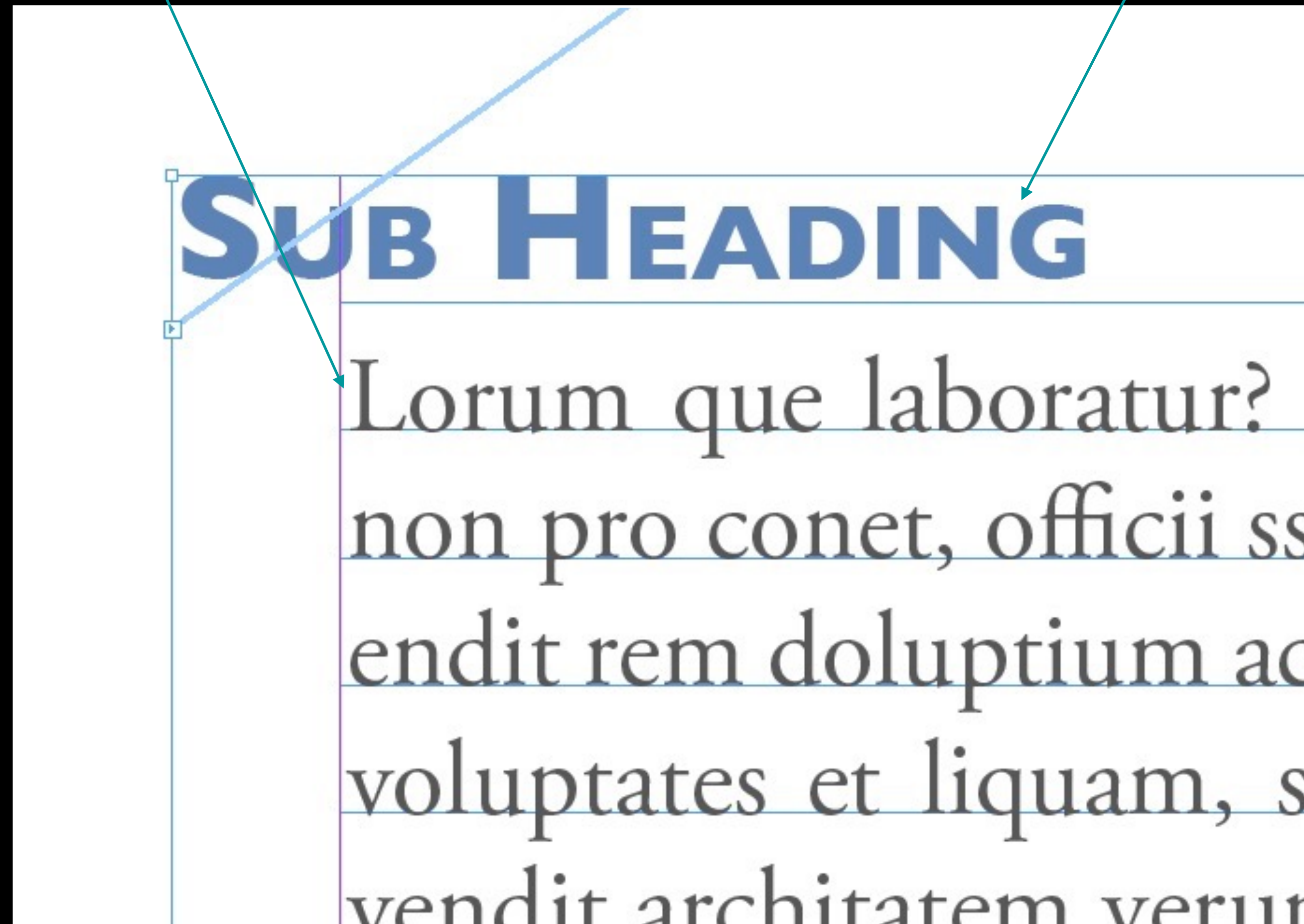
Qorum que laboratur?
eos non pro conet, o
orestiist aut endit rem do
autaquam, qui voluptates e
es velitas es vendit architat

Serif font

Garamond

paragraph with left indent

Small Caps



text frame moved out by same amount of indent

Choosing your typeface

Type Classification

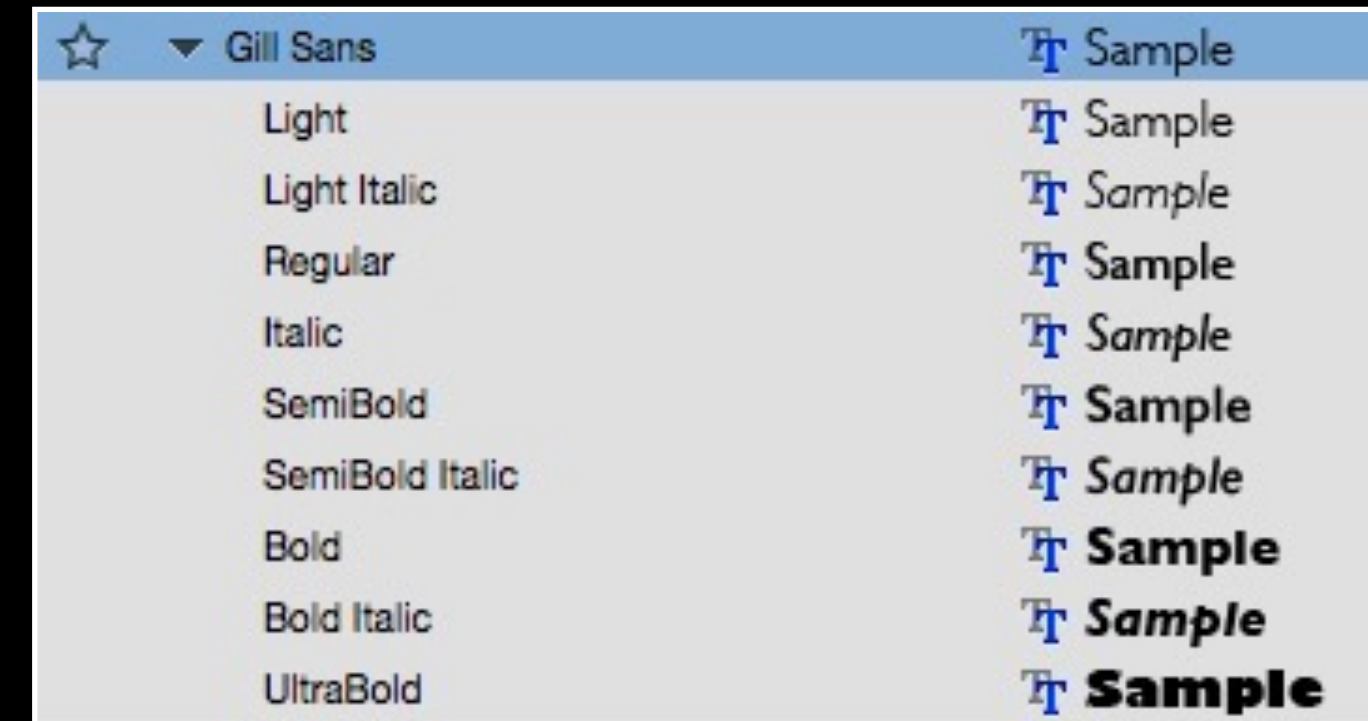
Adobe Type Classification

Venetian	Handgloves
Garalde	Handgloves
Transitional	Handgloves
Didone	Handgloves
Slab Serif	Handgloves
Sans Serif	Handgloves
Glyphic	Handgloves
Script	<i>Handgloves</i>
Display	HANDGLOVES
Blackletter	Handgloves

Choosing your typeface



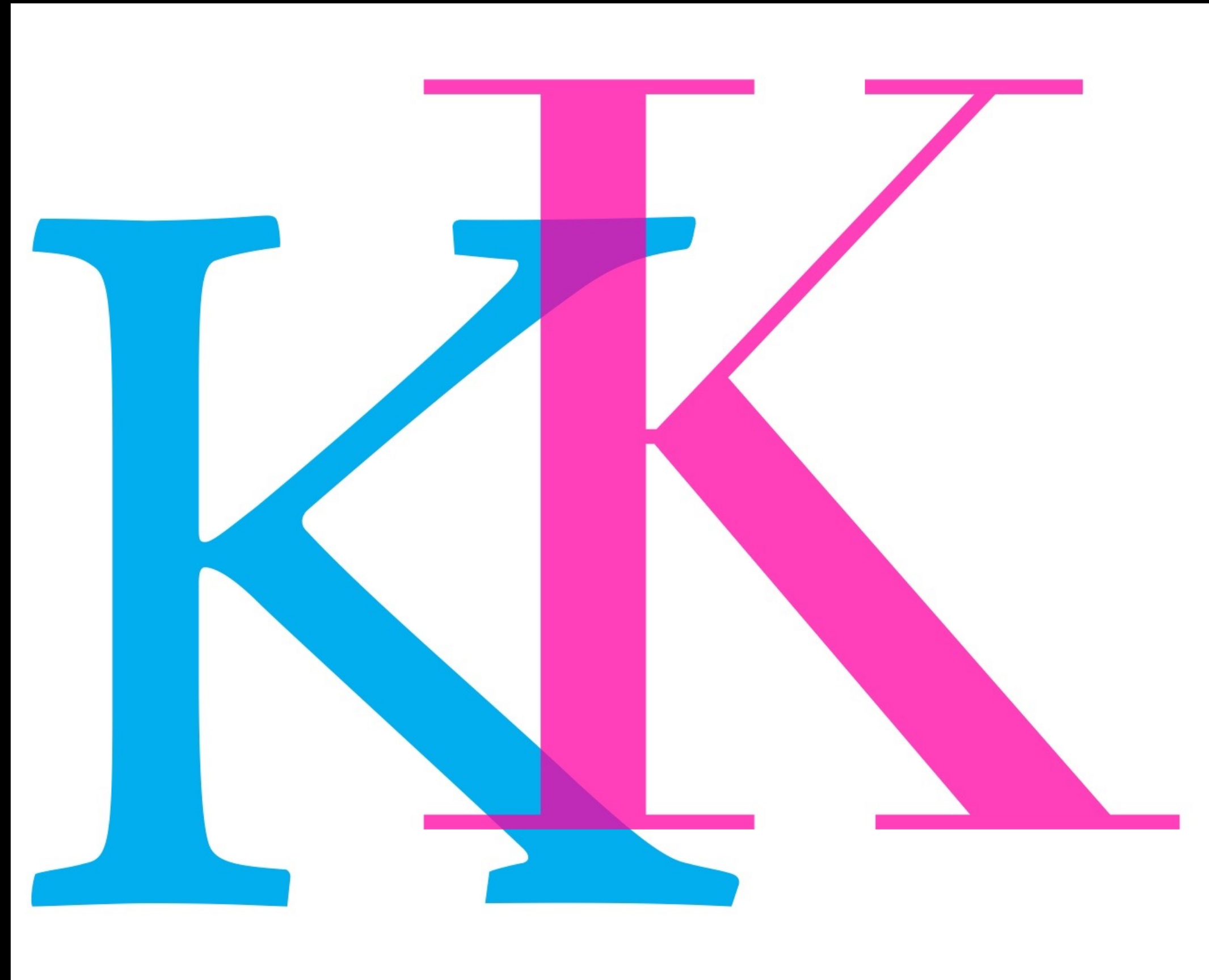
Parisine Clair Regular	Parisine Plus Clair Regular	Parisine Office Regular
<i>Parisine Clair Italic</i>	<i>Parisine Plus Clair Italic</i>	<i>Parisine Office Italic</i>
Parisine Clair Bold	Parisine Plus Clair Bold	Parisine Office Bold
<i>Parisine Clair Bold Italic</i>	<i>Parisine Plus Clair Bold Italic</i>	<i>Parisine Office Bold Italic</i>
Parisine Gris Regular	Parisine Plus Gris Regular	
<i>Parisine Gris Italic</i>	<i>Parisine Plus Gris Italic</i>	
Parisine Regular	Parisine Plus Regular	
<i>Parisine Italic</i>	<i>Parisine Plus Italic</i>	
Parisine Gris Bold	Parisine Plus Gris Bold	
<i>Parisine Gris Bold Italic</i>	<i>Parisine Plus Gris Bold Italic</i>	
Parisine Bold	Parisine Plus Bold	
<i>Parisine Bold Italic</i>	<i>Parisine Plus Bold Italic</i>	
Parisine Sombre Regular	Parisine Plus Sombre Regular	
<i>Parisine Sombre Italic</i>	<i>Parisine Plus Sombre Italic</i>	
Parisine Sombre Bold	Parisine Plus Sombre Bold	
<i>Parisine Sombre Bold Italic</i>	<i>Parisine Plus Sombre Bold Italic</i>	



Some Typefaces are available as a large font family

Some choices

Comparing
Jenson
with
Didot



Some choices

Comparing
Gills Sans
with
Helvetica



Some choices

Comparing Serif with Sans Serif

Garamond

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent blandit lobortis quam, non gravida odio vestibulum vitae. Integer in tincidunt turpis. Sed ornare justo in nisl pharetra ultrices. Cras bibendum justo vel nisi feugiat elementum. Donec at urna a nibh faucibus rhoncus nec nec mi. Ut luctus feugiat tortor eu accumsan. Praesent a orci nisl. Etiam tincidunt risus quam, quis convallis risus. Maecenas varius lobortis mauris cursus luctus. Pellentesque varius rutrum auctor. Aliquam pellentesque, dui id ultricies consequat, nulla nunc fringilla augue, et venenatis tellus neque ac eros. Curabitur vitae odio non massa tempor condimentum posuere sit amet quam. Integer non nunc lacus, in blandit metus. Sed hendrerit luctus auctor. Donec sed varius elit. Duis egestas dapibus adipiscing.

Curabitur sollicitudin magna vel nibh consequat facilisis. Proin laoreet fringilla arcu et ultrices. Aenean et rhoncus lacus. In hac habitasse platea dictumst. Mauris dignissim lobortis velit nec imperdiet. Aliquam dictum convallis ultrices. Sed eu nulla euismod lectus vulputate mattis non dapibus nibh. Quisque felis metus, porta ac condimentum ut, commodo ac ipsum. Nam quis urna enim. Praesent semper, arcu vel dictum luctus, mi ante pretium justo, eget luctus turpis metus dapibus arcu. In rhoncus tincidunt hendrerit. Nullam ultricies aliquam sapien, et porta magna vehicula a. Nulla id nisl vitae lorem facilisis condimentum in in urna. Donec nec magna sem, id aliquet neque. Phasellus lacus purus, accumsan quis pharetra at, fringilla vel lectus. Suspendisse aliquam feugiat libero, sed facilisis nisl pellentesque quis. Donec egestas elementum facilisis. Proin scelerisque luctus consectetur.

Proin posuere dapibus diam, ac ultrices eros semper ac. Etiam odio urna, mollis sed elementum ac, accumsan pulvinar dui. Nulla sit amet orci lorem, id hendrerit nibh. Fusce aliquam ligula eu nisl ullamcorper eget porttitor eros mattis. Suspendisse pulvinar sagittis velit. Phasellus a nisi et leo iaculis rhoncus sit amet vitae mi. Praesent mollis vestibulum pellentesque. Maecenas tempor justo ac ipsum aliquet vestibulum. Nullam consequat, nunc et ultrices scelerisque, elit nisl porta lorem, at placerat mi metus sed massa. Vestibulum pretium congue nisi at vehicula. Integer convallis, mi viverra feugiat

Gill Sans

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent blandit lobortis quam, non gravida odio vestibulum vitae. Integer in tincidunt turpis. Sed ornare justo in nisl pharetra ultrices. Cras bibendum justo vel nisi feugiat elementum. Donec at urna a nibh faucibus rhoncus nec nec mi. Ut luctus feugiat tortor eu accumsan. Praesent a orci nisl. Etiam tincidunt risus quam, quis convallis risus. Maecenas varius lobortis mauris cursus luctus. Pellentesque varius rutrum auctor. Aliquam pellentesque, dui id ultricies consequat, nulla nunc fringilla augue, et venenatis tellus neque ac eros. Curabitur vitae odio non massa tempor condimentum posuere sit amet quam. Integer non nunc lacus, in blandit metus. Sed hendrerit luctus auctor. Donec sed varius elit. Duis egestas dapibus adipiscing.

Curabitur sollicitudin magna vel nibh consequat facilisis. Proin laoreet fringilla arcu et ultrices. Aenean et rhoncus lacus. In hac habitasse platea dictumst. Mauris dignissim lobortis velit nec imperdiet. Aliquam dictum convallis ultrices. Sed eu nulla euismod lectus vulputate mattis non dapibus nibh. Quisque felis metus, porta ac condimentum ut, commodo ac ipsum. Nam quis urna enim. Praesent semper, arcu vel dictum luctus, mi ante pretium justo, eget luctus turpis metus dapibus arcu. In rhoncus tincidunt hendrerit. Nullam ultricies aliquam sapien, et porta magna vehicula a. Nulla id nisl vitae lorem facilisis condimentum in in urna. Donec nec magna sem, id aliquet neque. Phasellus lacus purus, accumsan quis pharetra at, fringilla vel lectus. Suspendisse aliquam feugiat libero, sed facilisis nisl pellentesque quis. Donec egestas elementum facilisis. Proin scelerisque luctus consectetur.

Proin posuere dapibus diam, ac ultrices eros semper ac. Etiam odio urna, mollis sed elementum ac, accumsan pulvinar dui. Nulla sit amet orci lorem, id hendrerit nibh. Fusce aliquam ligula eu nisl ullamcorper eget porttitor eros mattis. Suspendisse pulvinar sagittis velit. Phasellus a nisi et leo iaculis rhoncus sit amet vitae mi. Praesent mollis vestibulum pellentesque. Maecenas tempor justo ac

Some choices

1 pica = 12pt

It has been urged as an argument in favor of rechartering the present bank that the calling in its loans will produce great embarrassment and distress. The time allowed to close its concerns is ample, and if it has well managed its pressure will be light, and heavy only in case its management has been bad. If, therefore, it shall produce distress, the fault will be its own, and it would furnish a reason against renewing a power which has been so obvi-

10/11 @ 24 picas

It has been urged as an argument in favor of rechartering the present bank that the calling in its loans will produce great embarrassment and distress. The time allowed to close its concerns is ample, and if it has well managed its pressure will be light, and heavy only in case its management has been bad. If, therefore, it shall produce distress, the fault will be its own, and it would furnish a reason against renewing a power which has been so obvi-

10/12 @ 24 picas

It has been urged as an argument in favor of rechartering the present bank that the calling in its loans will produce great embarrassment and distress. The time allowed to close its concerns is ample, and if it has well managed its pressure will be light, and heavy only in case its management has been bad. If, therefore, it shall produce distress, the fault will be its own, and it would furnish a reason against renewing a power which has been so obviously abused. But will

11/12 @ 24 picas

It has been urged as an argument in favor of rechartering the present bank that the calling in its loans will produce great embarrassment and distress. The time allowed to close its concerns is ample, and if it has well managed its pressure will be light, and heavy only in case its management has been bad. If, therefore, it shall produce distress, the fault will be its own, and it would furnish a reason against renewing a power which has been so obviously abused. But will

11/13 @ 24 picas

It has been urged as an argument in favor of rechartering the present bank that the calling in its loans will produce great embarrassment and distress. The time allowed to close its concerns is ample, and if it has well managed its pressure will be light, and heavy only in case its management has been bad. If, therefore, it shall produce distress, the fault will be its own, and it would furnish a reason against renew-

11/14 @ 24 picas

Note: If you are using any of the Adobe 'Classroom' books, you will notice that the pica is used as the unit of measure rather than the millimetre or points.

If you see something like 19p11
this means 19picas + 11pts

This would be = 239pts = 84.314 mm

Attention to detail

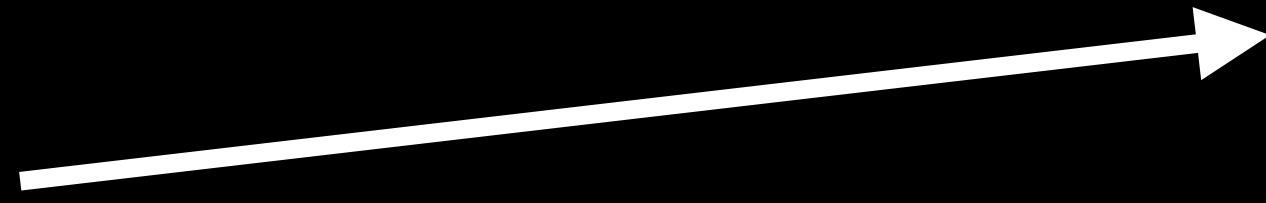
- Text alignment
- Hyphenation
- leading
- Letter spacing (tracking)

Attention to detail

- Kerning
- Ligatures
- Figure styles

Attention to detail

- Kerning
- Ligatures
- Figure styles



AVERAGE
AVERAGE

Attention to detail

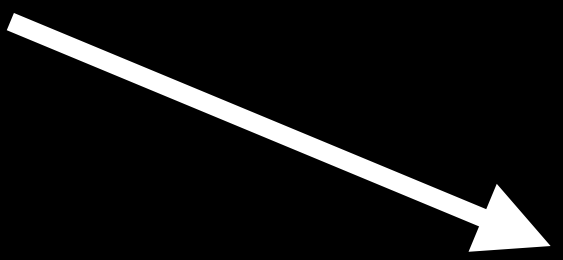
- Kerning
- Ligatures
- Figure styles



first sitting
first sitting

Attention to detail

- Kerning
- Ligatures
- Figure styles



Abc1234567
Abc1234567

Content Flow

- text frames should be threaded
 - do not randomly place text boxes *apart from master page items*
- text should flow in one 'story' **except for the prelim pages**
- images and other content should be anchored
- text cannot be displayed outside text frames but outdenting can be achieved

The ancient church. Beyond it the rich pasture land rises up to green wooded hills. Not far away is the famous Warwick Castle, and a little beyond it Kenilworth, where Queen Elizabeth was entertained by the Earl of Leicester with great festivities in 1575. Coventry and Rugby are the nearest towns.

BIRTH AND PARENTAGE

The record of baptism of April 26, 1564, is the only evidence we possess of the date of Shakespeare's birth. It is probable that the child was baptized when only two or three days old. The poet's tomb states that Shakespeare was in his fifty-second year when he died, April 23, 1616. Accepting this as strictly true, we cannot place the poet's birthday earlier than April 23, 1564. There is a tradition, with no authority, that the poet died upon his birthday.

John Shakespeare, the poet's father, sold the products of near-by farms to his fellow-townsmen. He is sometimes described as a glover, sometimes as a butcher, very likely he was both. A single reference, half a century later than his day, preserves for us a picture of John Shakespeare. The note reads: "He [William Shakespeare] was a glover's son. Sir John Mennes saw once his old father in his shop, a merry-cheeked old man, that said, 'Will was a good honest fellow, but he durst have crackt a jesst with him att any time.'"

John Shakespeare married Mary Arden, the daughter of his father's rich landlord, probably in 1557. He had for over five years been a middleman at Stratford, dealing in the produce

1. John Shakespeare's father, Richard Shakespeare, was a tenant farmer, who was in 1550 leasing his little farm at Snitterfield, four miles north of Stratford, from another farmer, Robert Arden of Willmote.

of his father's farm and other farms in the neighborhood. In April, 1552, we first hear of him in Stratford records, though only as being fined a shilling for not keeping his yard clean. Between 1557 and 1561 he rose to be ale tester (inspector of bread and malt), burgess (petty constable), affeeror (adjuster of fines), and finally city chamberlain (treasurer).

Eight children were born to him, the two eldest, both daughters, dying in infancy. William Shakespeare was the third child, and eldest of those who reached maturity. During his childhood his father was probably in comfortable circumstances, but not long before the son left Stratford for London, John Shakespeare was practically a bankrupt, and had lost by mortgage farms in Snitterfield and Ashbies, near by, inherited in 1556 by his wife.

EDUCATION

William Shakespeare probably went to the Stratford Grammar School, where he and his brothers as the sons of a town councilor were entitled to free tuition. His masters, no doubt, taught him Lilly's Latin Grammar and the Latin classics,—Virgil, Horace, Ovid, Cicero, Seneca, and the rest,—and very little else. If Shakespeare ever knew French or Italian, he picked it up in London life, where he picked up most of his amazing stock of information on all subjects. Besides Latin, he must have read and memorized a good deal of the English Bible.

MARRIAGE

In the autumn of 1582 the eighteen-year-old Shakespeare married a young woman of twenty-six. On November 28,

Footnotes, Endnotes and Sidenotes

- supplementary content can be at the foot of the page
- or at the end of the book, or the end of the chapter
- sidenotes are possible if the margins are wide enough

Footnotes with outdented number

‘Will was a good honest fellow, but he durst have crackt a jest with him att any time.’¹

John Shakespeare married Mary Arden, the daughter of his father’s rich landlord, probably in 1557. He had for over five years been a middleman at Stratford, dealing in the produce of his father’s farm and other farms in the

1. John Shakespeare’s father, Richard Shakespeare, was a tenant farmer, who was in 1550 renting his little farm at Snitterfield, four miles north of Stratford, from another farmer, Robert Arden of Wilmcote

it Kenilworth, where Queen Elizabeth was entertained by the Earl of Leicester with great festivities in 1575. Coventry and Rugby are the nearest towns.

BIRTH AND PARENTAGE

The record of baptism of April 26, 1564, is the only evidence we possess of the date of Shakespeare's birth. It is probable that the child was baptized when only two or three days old. The poet's tomb states that Shakespeare was in his fifty-second year when he died, April 23, 1616. Accepting this as strictly true, we cannot place the poet's birthday earlier than April 23, 1564. There is a tradition, with no authority, that the poet died upon his birthday.

John Shakespeare, the poet's father, sold the products of near-by farms to his fellow-townsmen. He is sometimes described as a glover, sometimes as a butcher; very likely he was both. A single reference, half a century later than his day, preserves for us a picture of John Shakespeare. The note reads: "He [William Shakespeare] was a glover's son. Sir John Mennes saw once his old father in his shop, a merry-cheekt old man, that said, 'Will was a good honest fellow, but he durst have crackt a jesst with him att any time.'"

John Shakespeare married Mary Arden, the daughter of his father's rich landlord, probably in 1557. He had for over five years been a middleman at Stratford, dealing in the produce of his father's farm and other farms in the neighborhood. In April, 1552, we first hear of him in Stratford records, though only as being fined a shilling for not keeping his yard clean. Between 1557 and 1561 he rose to be ale tester (inspector of bread and malt), burgess

John Shakespeare's father, Richard Shakespeare, was a tenant farmer, who was in 1550 renting his little farm at Snitterfield, four miles north of Stratford, from another farmer, Robert Arden of Wilmcote.

(petty constable), affeeror (adjuster of fines), and finally city chamberlain (treasurer).

Eight children were born to him, the two eldest, both daughters, dying in infancy. William Shakespeare was the third child, and eldest of those who reached maturity. During his childhood his father was probably in comfortable circumstances, but not long before the son left Stratford for London, John Shakespeare was practically a bankrupt, and had lost by mortgage farms in Snitterfield and Ashbies, near by, inherited in 1556 by his wife.

EDUCATION

William Shakespeare probably went to the Stratford Grammar School, where he and his brothers as the sons of a town councilor were entitled to free tuition. His masters, no doubt, taught him Lilly's Latin Grammar and the Latin classics,—Virgil, Horace, Ovid, Cicero, Seneca, and the rest,—and very little else. If Shakespeare ever knew French or Italian, he picked it up in London life, where he picked up most of his amazing stock of information on all subjects. Besides Latin, he must have read and memorized a good deal of the English Bible.

MARRIAGE

In the autumn of 1582 the eighteen-year-old Shakespeare married a young woman of twenty-six. On November 28, of that year two farmers of Shottery, near Stratford, signed what we should call a guarantee bond, agreeing to pay to the Bishop's Court, in case the marriage proposed between William Shakespeare and Anne Hathaway should turn out to be contrary to the canon—or

It is probable that soon after this date Shakespeare went to London and began his career as actor, and afterwards as writer of plays and owner of theaters.

Thank You

notes.chrisjennings.net