

# 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**

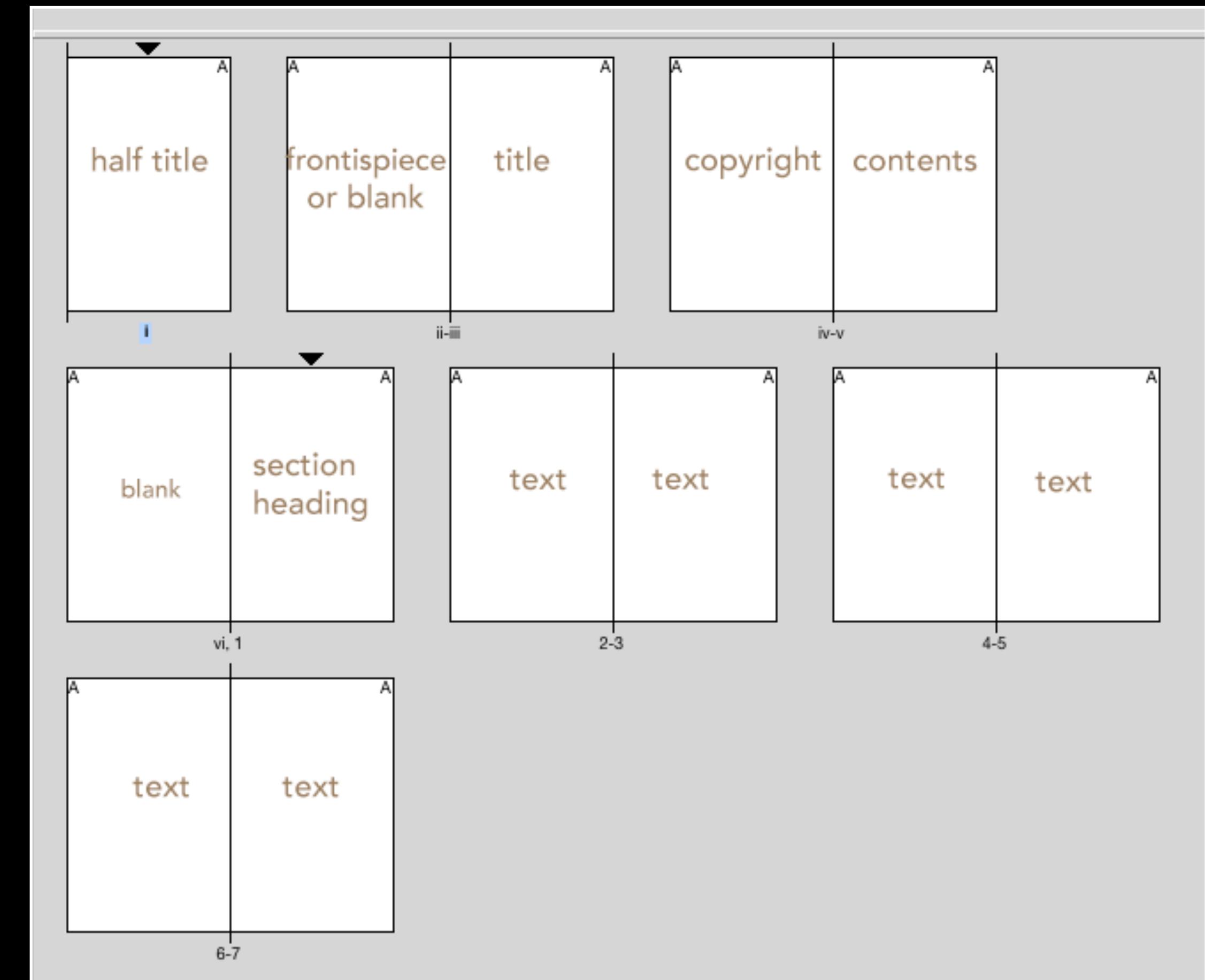
- front, spine, back (flaps)

- **book block basics**

- half title
- title
- copyright / publisher information
- title
- table of contents
- content
- index

- **Could also include**

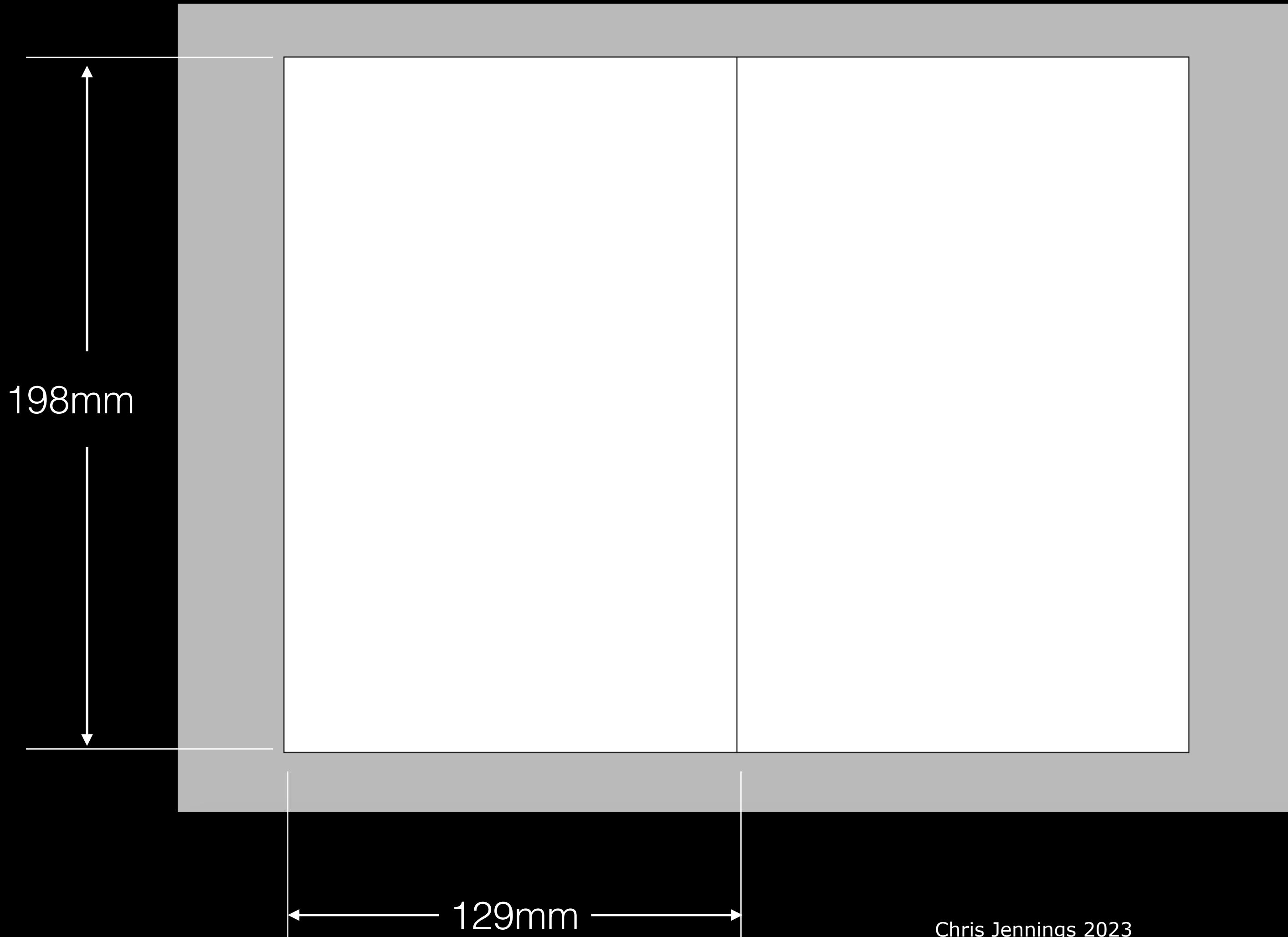
- Foreword
- Introduction
- Colophon
- Dedication
- References
- Bibliography
- Appendix



# Book Size Decisions

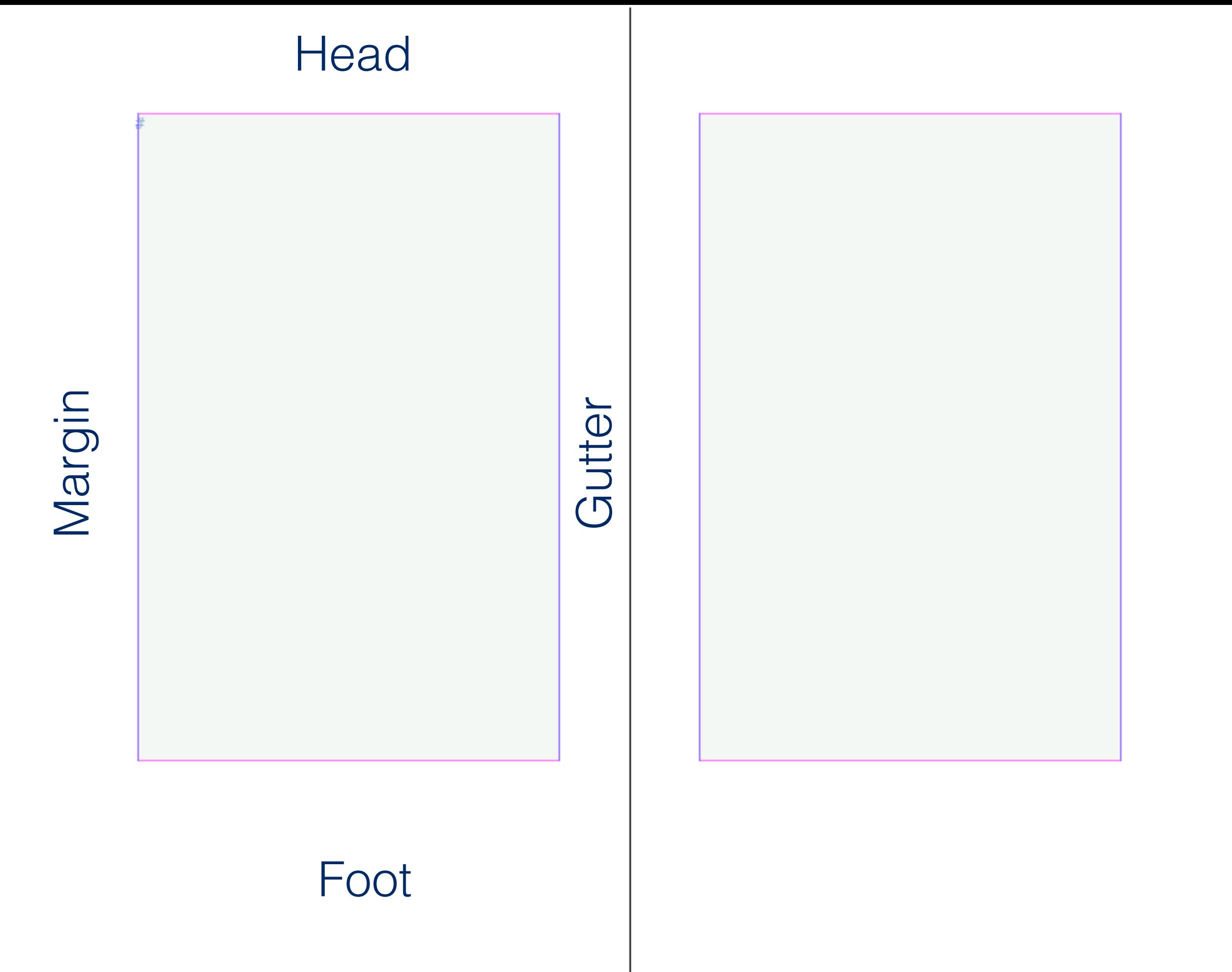
- standards
  - related to paper sizes
- type of content
- suitability for market
- publisher guidelines
- print-on-demand supplier templates

# Page Size



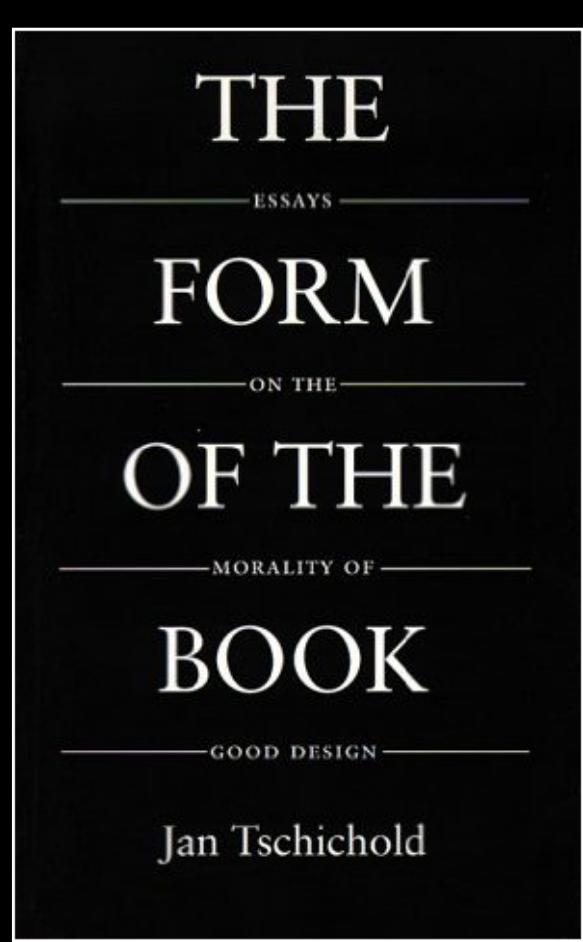
This is a standard paperback size  
known as 'B Format'

# The Text Block on the Page

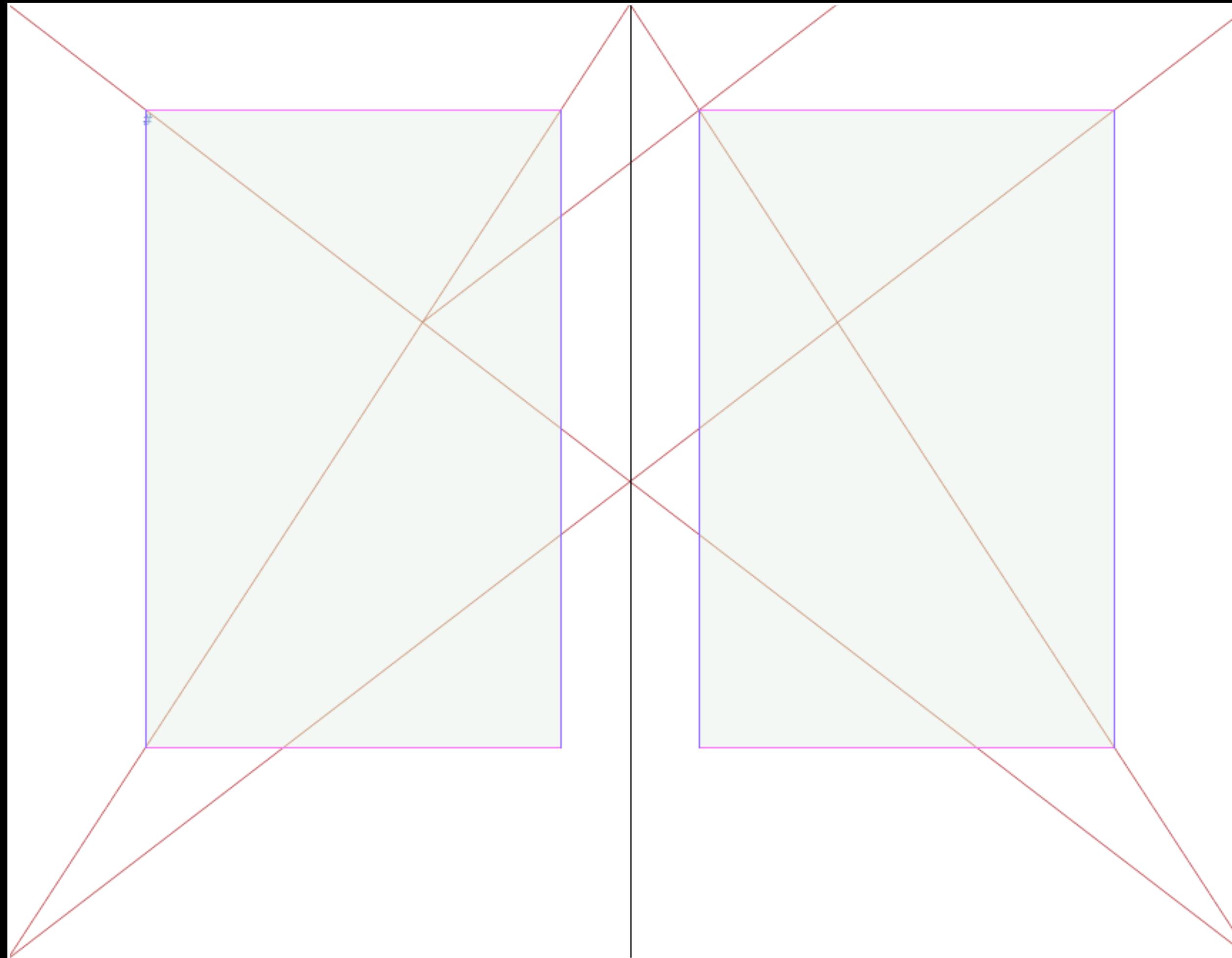


# The Text Block on the Page

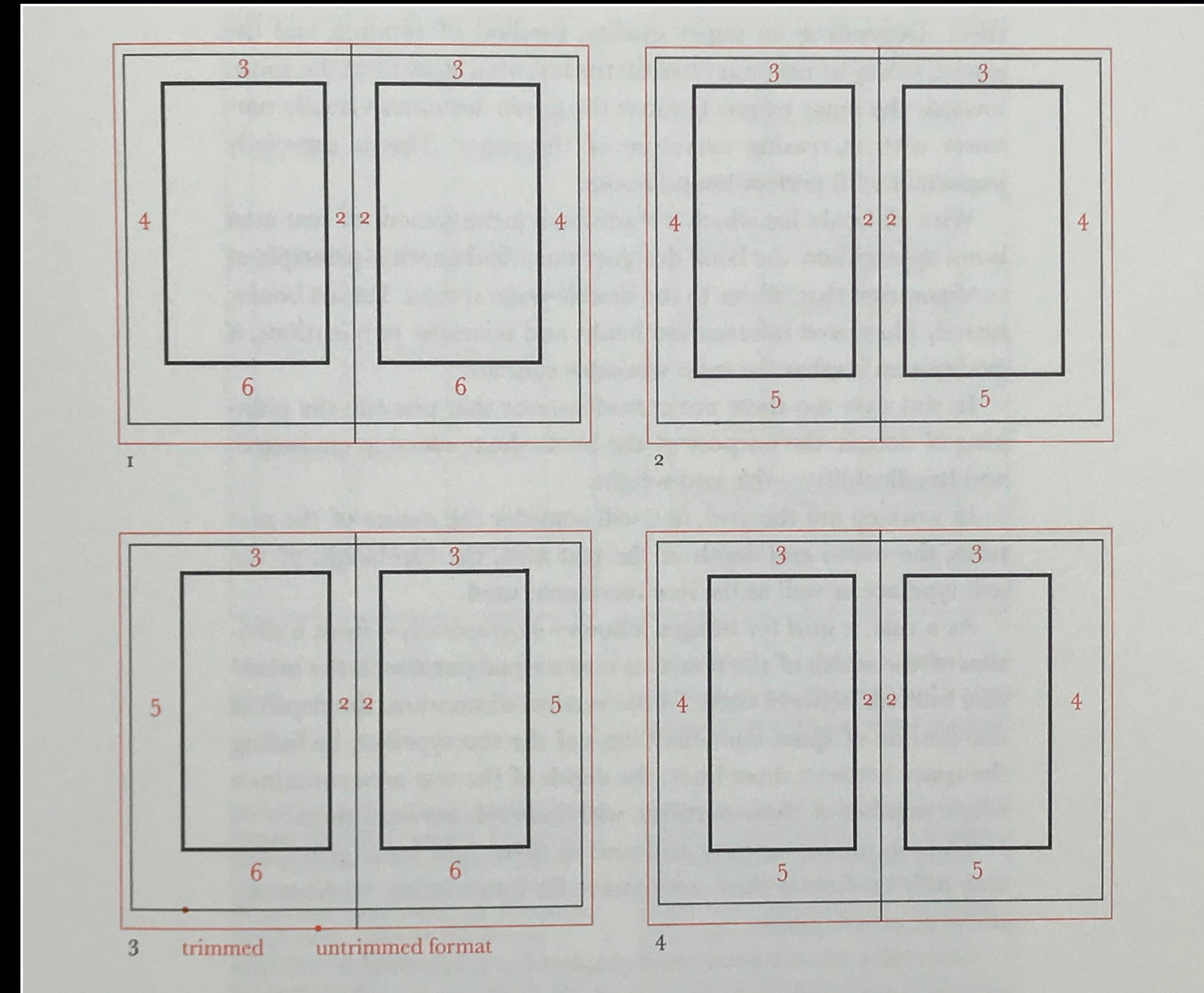
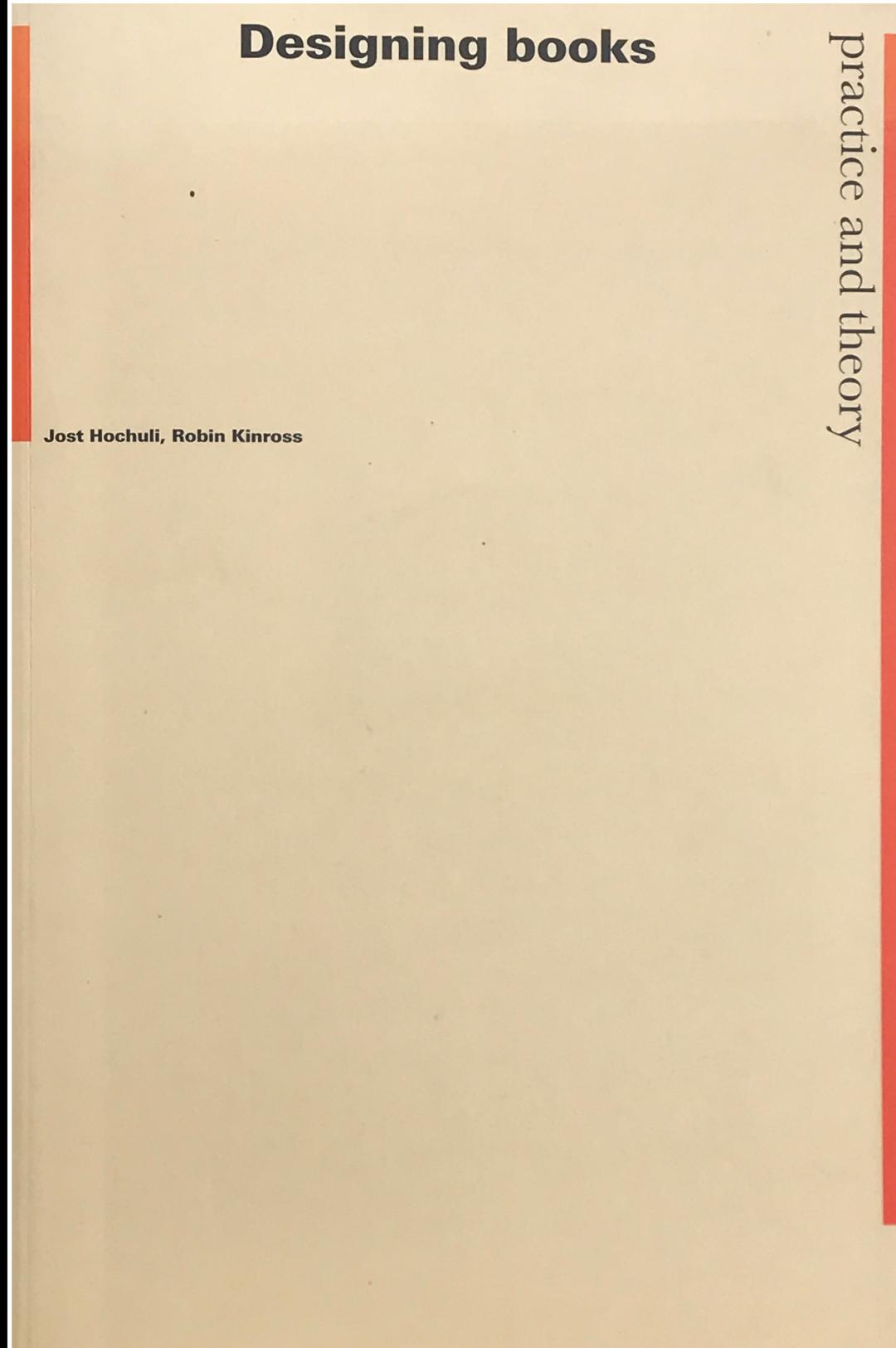
This represents a traditional approach to margin and text block proportions



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



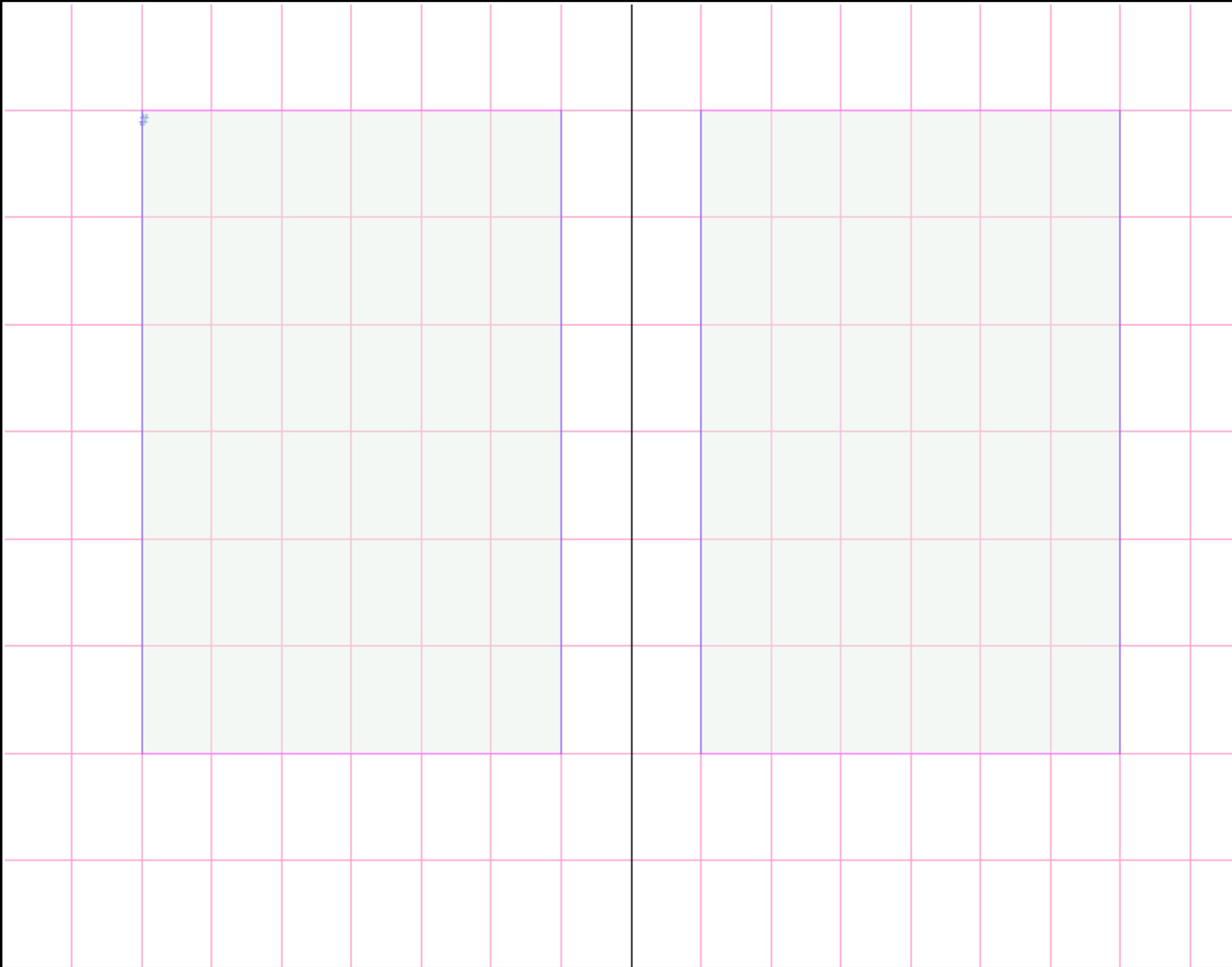
# The Text Block on the Page



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

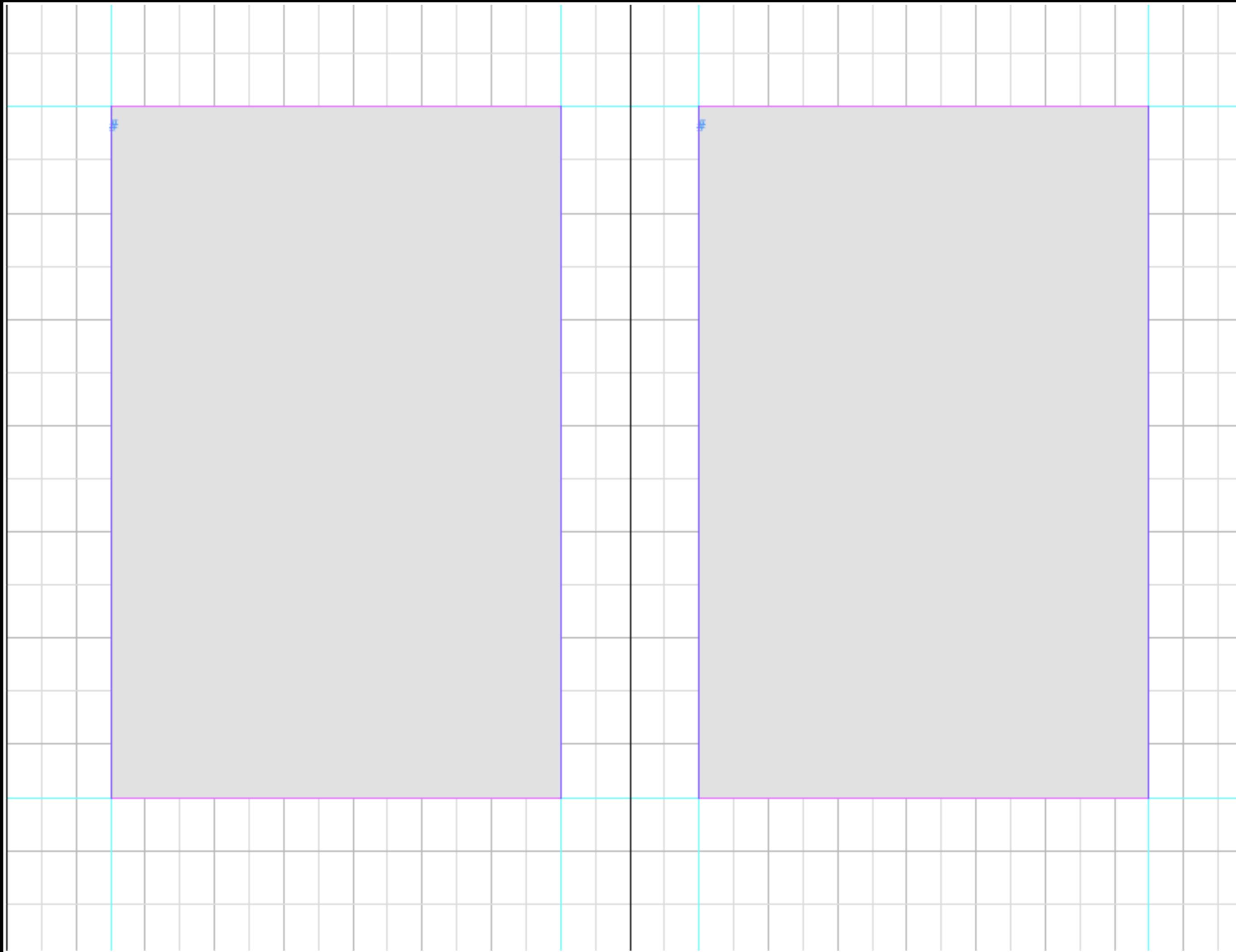
# The Text Block on the Page

The Grid



# The Text Block on the Page

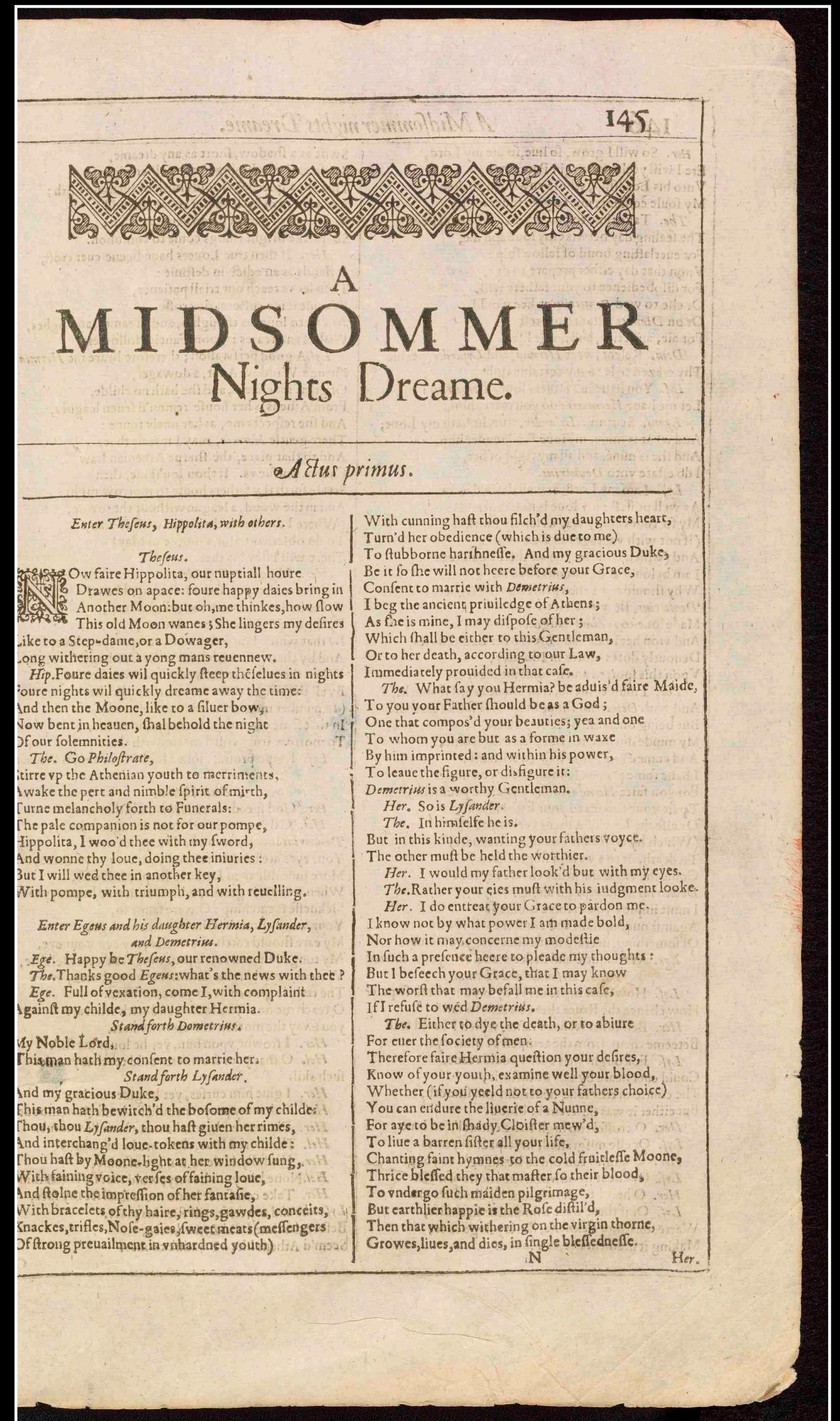
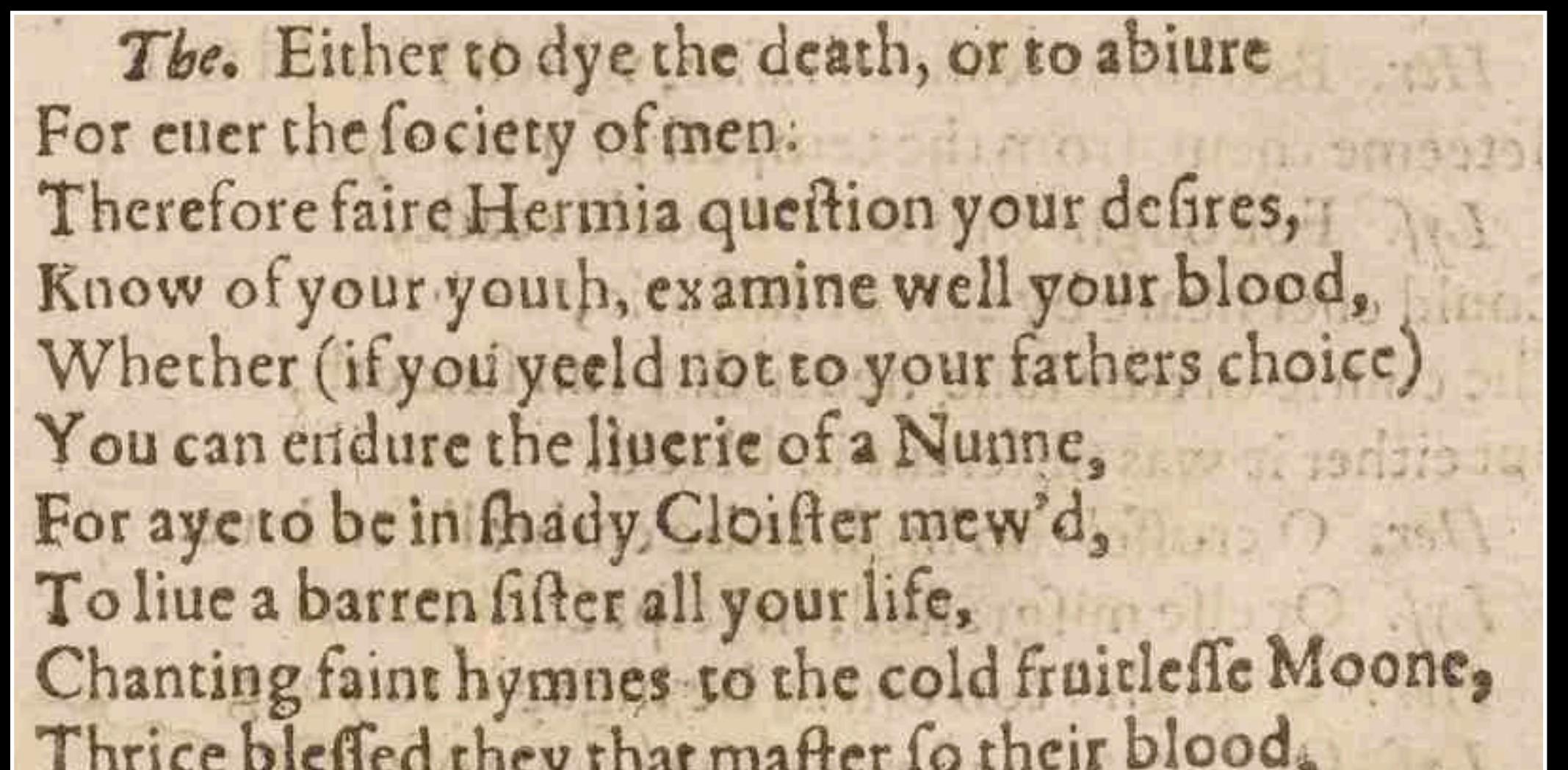
The Grid

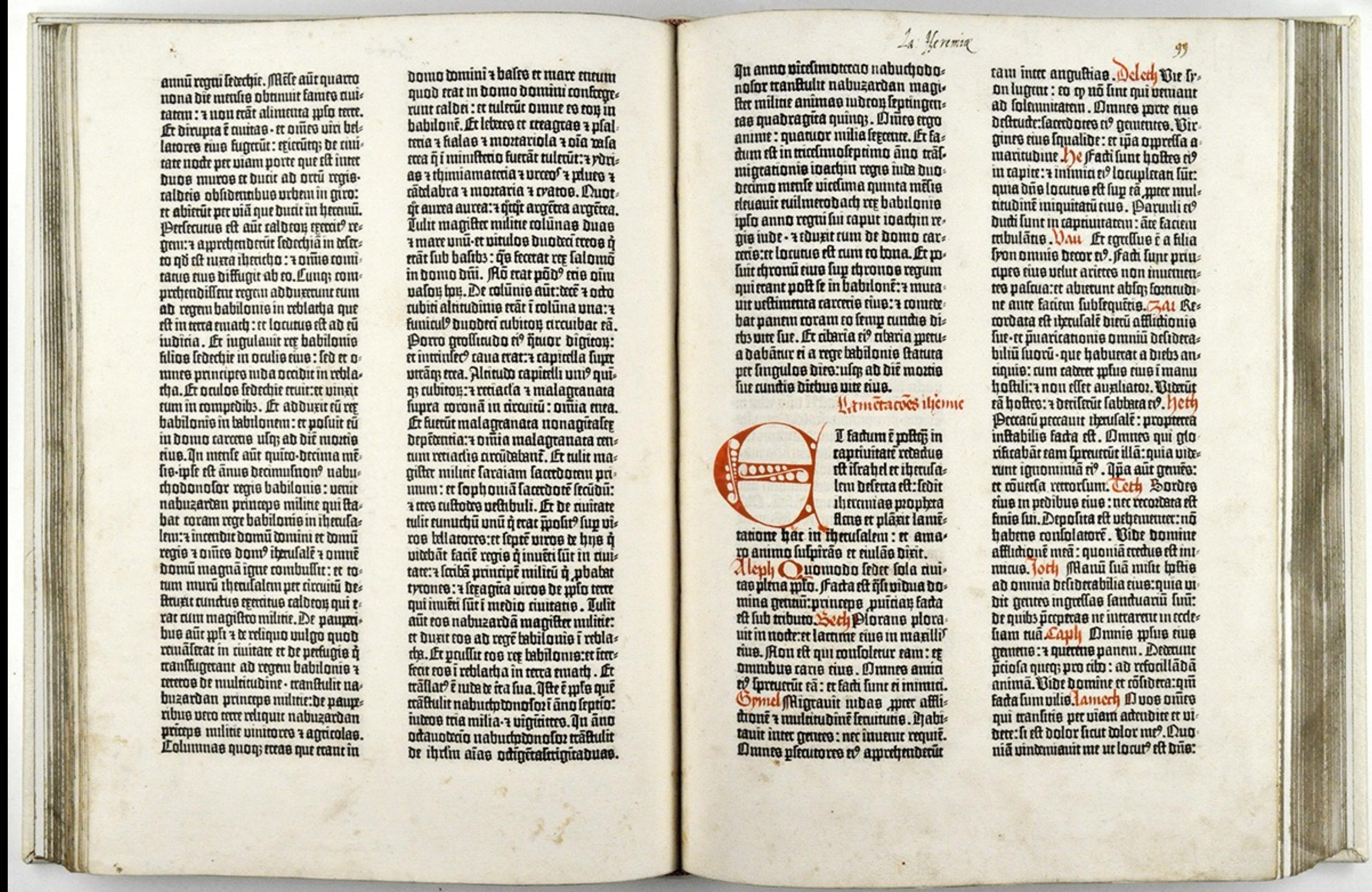


# Example Interlude

# 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>





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?

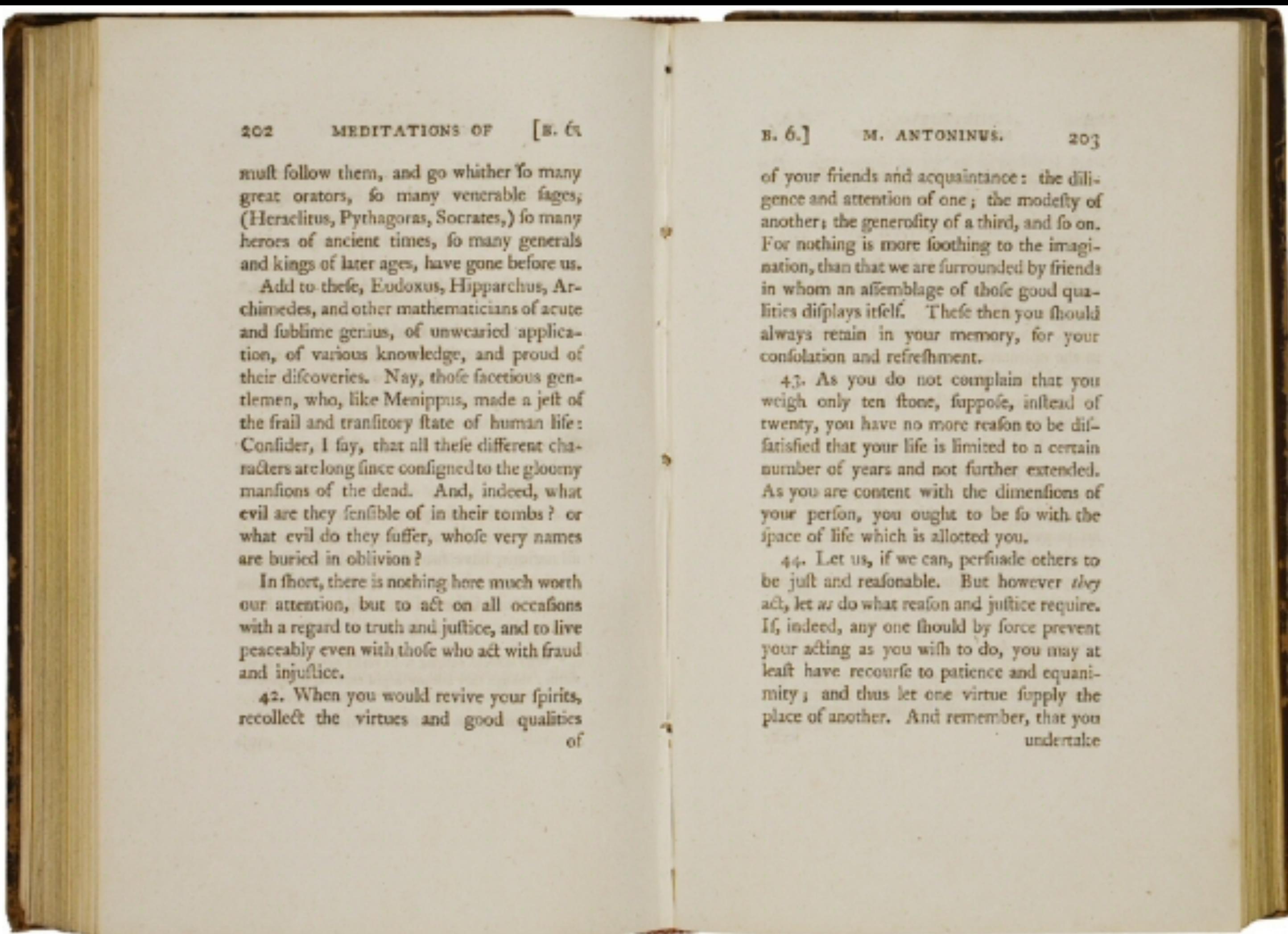
In short, there is nothing here much worth our attention, but to act on all occasions with a regard to truth and justice, and to live peaceably even with those who act with fraud and injustice.

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 stone, 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  
cōiuio & luxu deprehēdūt. Exide Collati  
am petūt: Lucretiā iter ancillas in lanificio  
offendūt. Ita ea pudicissima iudicatur: ad  
quam corrumpendam Tarquinus Sextus  
nocte Collatiā rediit. & iure propinqtatis  
in domum Collatini uenit: & cubiculum  
Lucretiæ irruptit. Puditiciam expugnauit.  
Illa postera die aduocatis patre & cōiuge  
rem exposuit. Et se cultro quem uecte te/  
xerat occidit. Illi in exiū regū coniuraūt.  
Eorumq; exilio necē Lucretiæ uēdicarūt.

**T**hī 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 iuuenis regis Del  
phos eūtibus ridiculi gratia comes accitus  
baculo sambuceo aurum fusum deo donū  
tulit. Vbi responsum est eū Romæ sūmā  
potestatē habiturum: qui primus matrē  
oscularetur. Ipse terrā osculatus ē. Deinde  
propter Lucretiæ stuprum cū Tricipitino

& Collatino in exitium regum cōiurauit.  
Quibus in exiliū actis cōsul creatus filios  
suosque cum aquiliis & uiteliis cōiurantē  
uirgis cæsos securi percussit. Deinde in  
prælio quod aduersus eos gerebat singulari  
certamie cū Arōte filio Tarqni cōgressus  
se ambo mutuis uulneribus occiderunt:  
cuius corpus in foro positiū a collega lau/  
datum: matronæ anno luxerunt. d'oratio mōrē

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

**O**rseña rex cū urbem obsideret:  
Mutius Sceuola corde uir romā  
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 unmilked 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

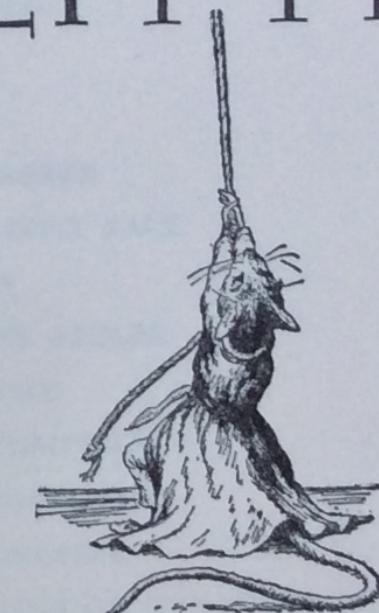


Hoping to catch any straggler that stole out with his sheep.  
So simple he seemed to think me. But now I pondered deep  
What were the wisest counsel, for my men and me to find  
Escape from death ; long I sat there, weaving in my mind  
All my wiles and cunning, as one with life at stake.  
For grim 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,



E. B. WHITE

STUART  
LITTLE



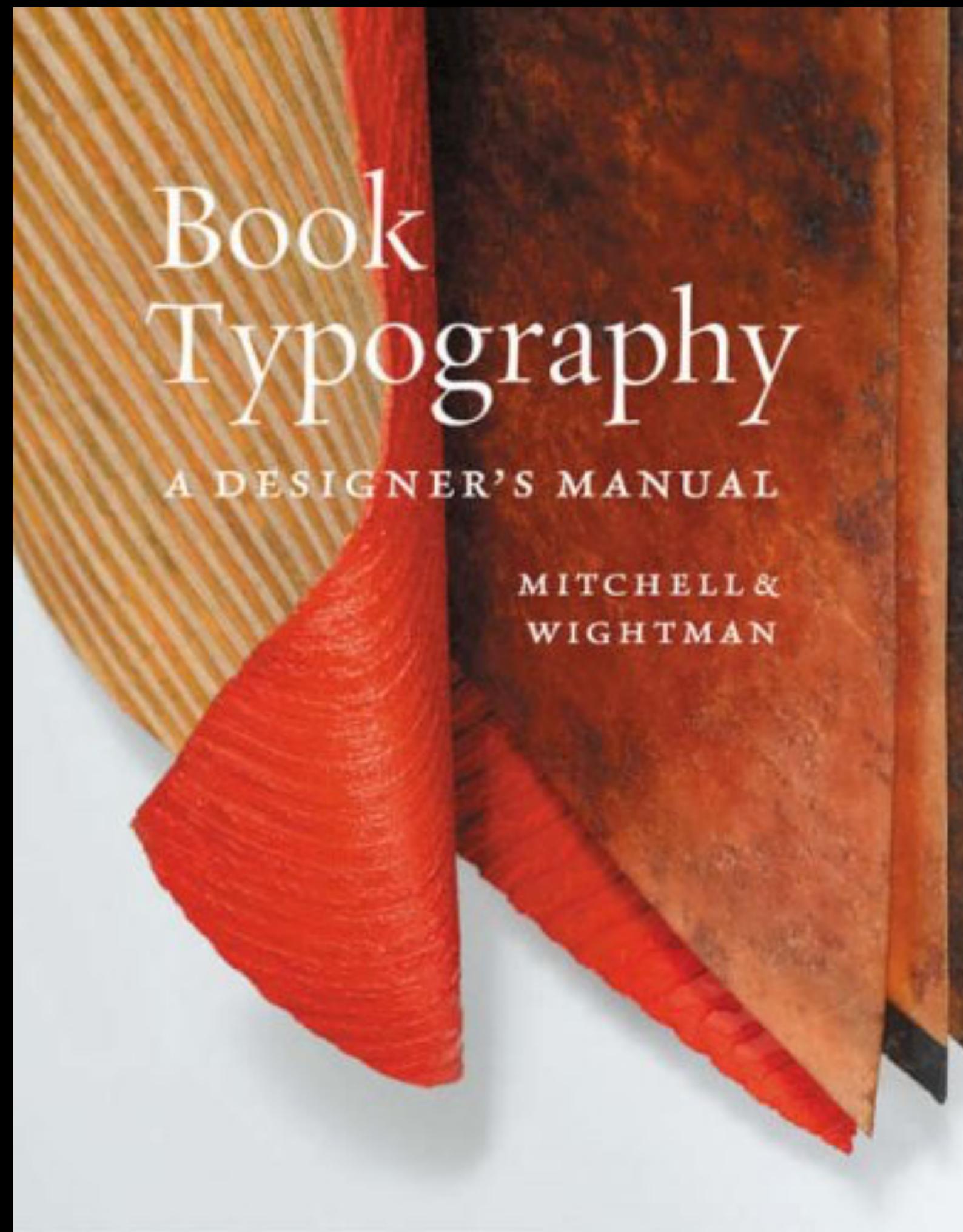
PICTURES BY GARTH WILLIAMS

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.



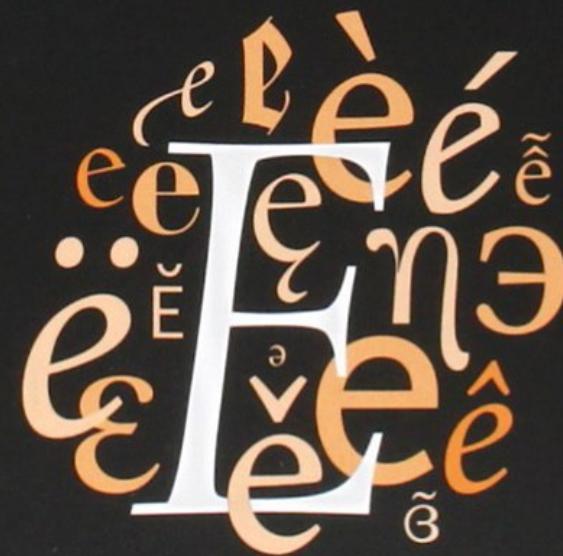
# Books you should read

**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)*

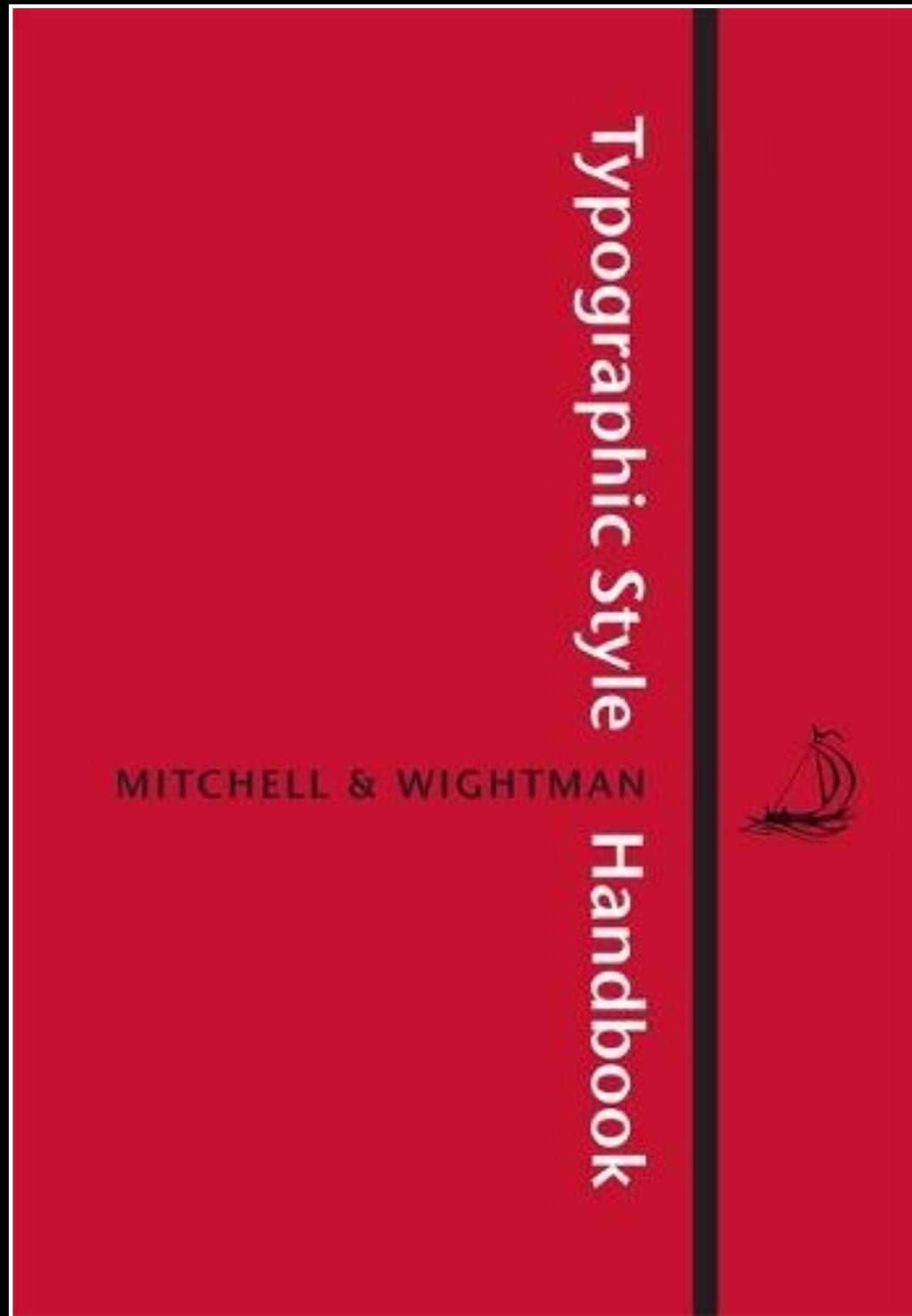
*Robert Bringhurst*



T W E N T I E T H A N N I V E R S A R Y E D I T I O N

# 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  
plicatusiae 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 si-  
musam seriatur? Quis et, occum alit vente et voluptius asi-  
numquam, ute pos aut optur?

Faccullupis non cupta voluptati consequia quam que  
commodit eum inctus a core mi, quis consecro quat harum  
etusaest eum expeliquiant eum fuga. Edipsumque verumqu-  
os minis exceati untiorrunt et aut quod qui re volorae pere  
expedi sinusap elesequas earitatiam 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 ali-  
quo et voluptation pa dolutionest rem nimi, iunt facea si-  
mus pratibus, te et arum ea vlecte 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 everi-  
taque verorum faccatu sandam, optat aut officietur a sequas

# Grids & Guides

Set up a grid to align objects and text blocks

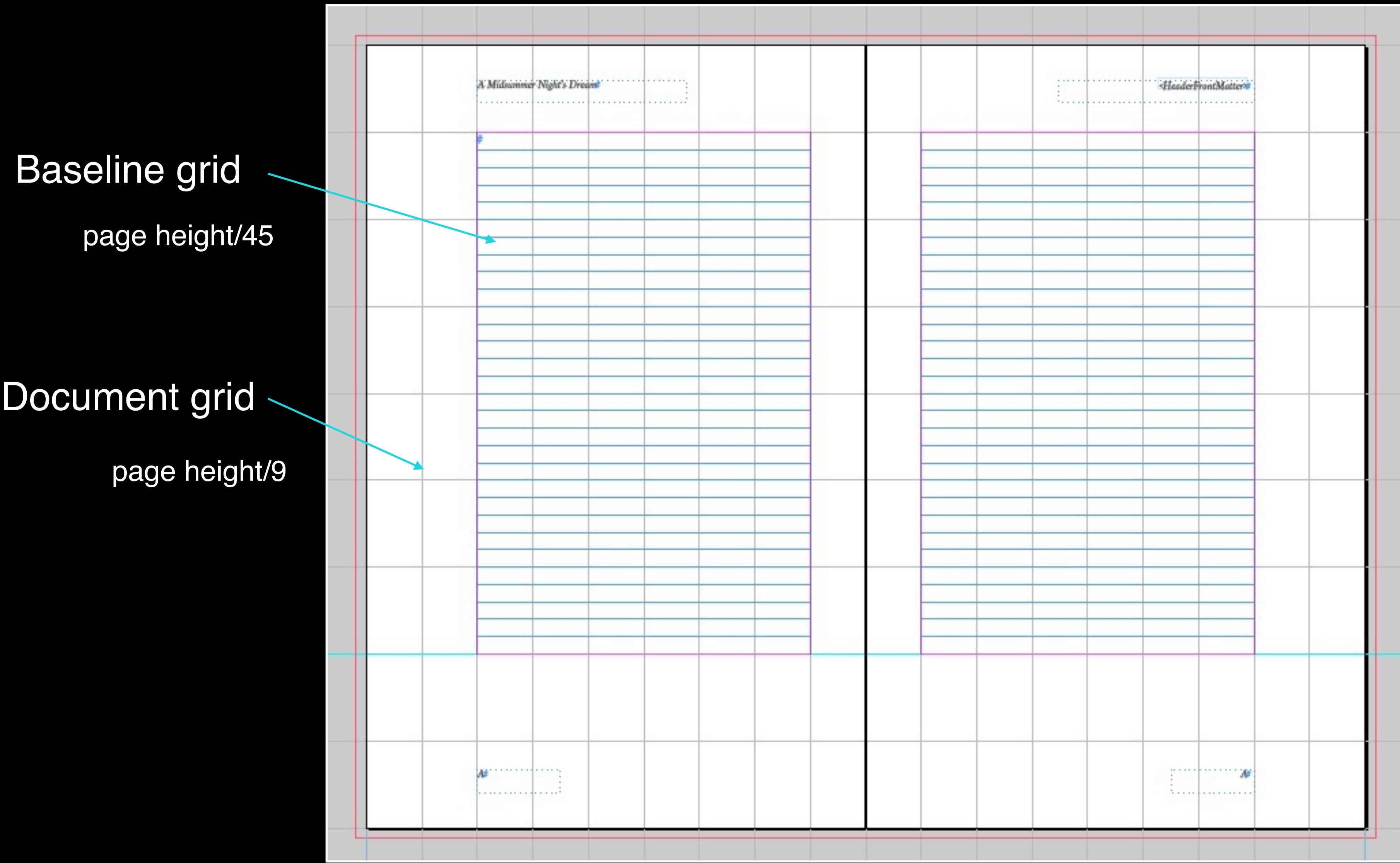
First line indent by pagewidth/27

## Sub Heading

Otasitaspera vendisq uib  
andi dolor aute quamus  
pla veni tem quibuscipsa  
veribus doluptae volorro  
equasint aut doluptate vo

Tet facepra quae prov  
quas evellorum exeriatet  
utature pudigendae is eac

# Grids & Guides



# 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 theatre-goers, 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 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

The Globe Theatre in London

An introduction to William Shakespeare's Life

playhouse fell under the ban of polite conversation, and was lost.

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

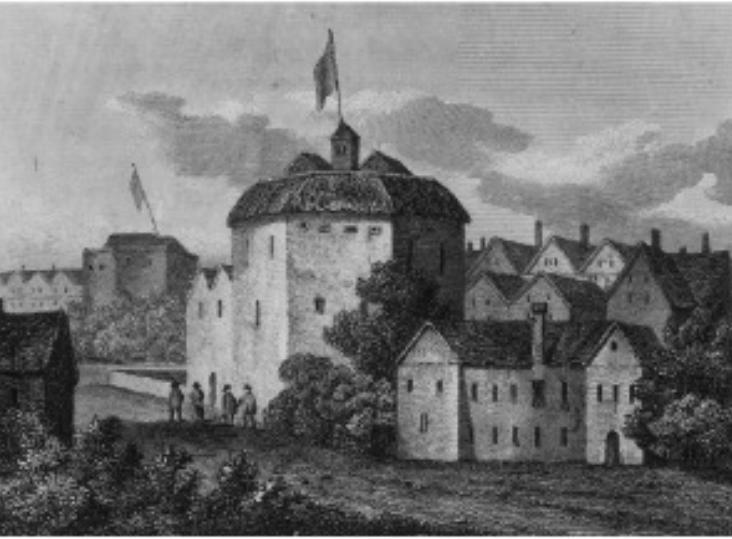
Chris Jennings 2020

# 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.

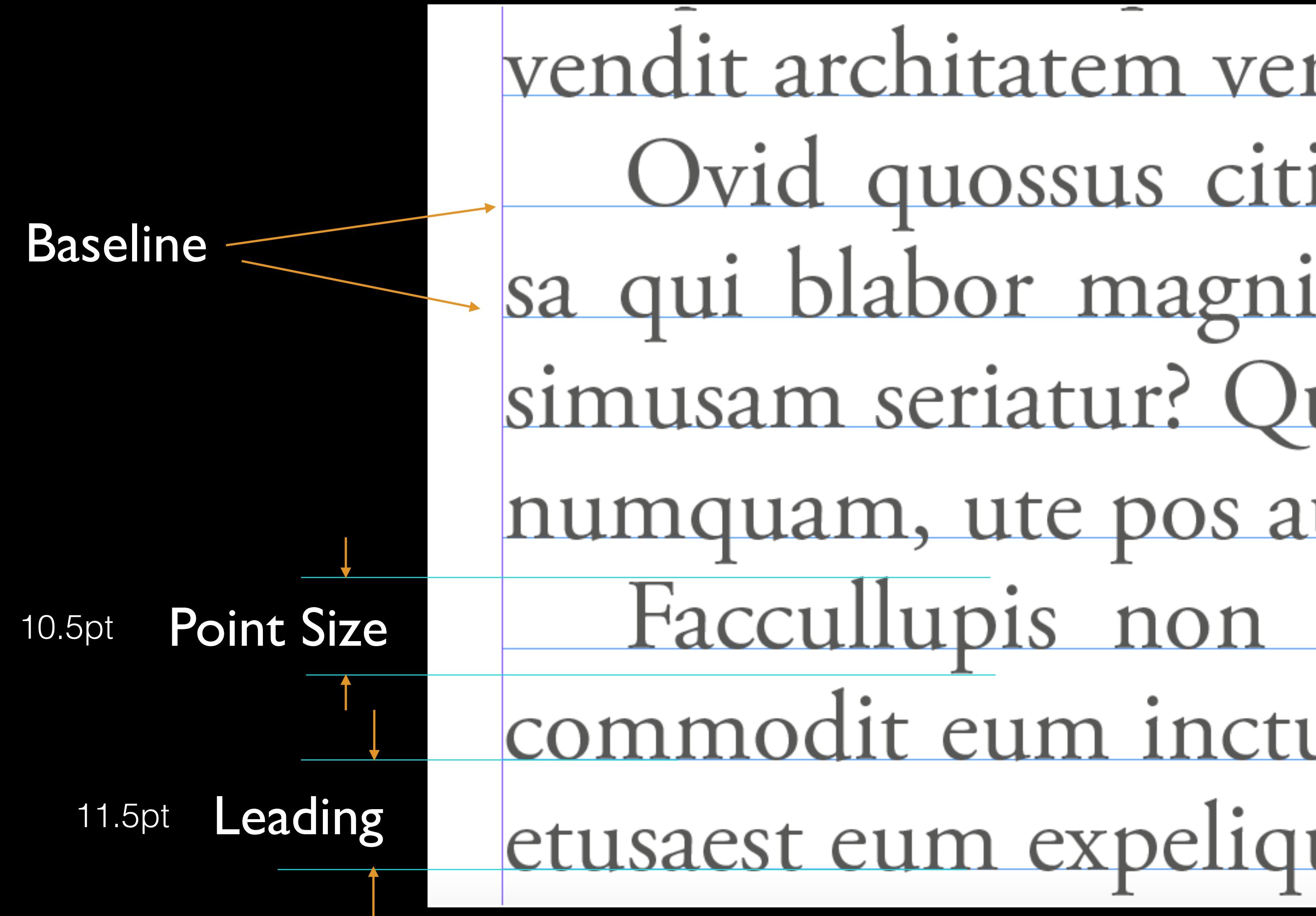
*An introduction to William Shakespeare's Life*

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



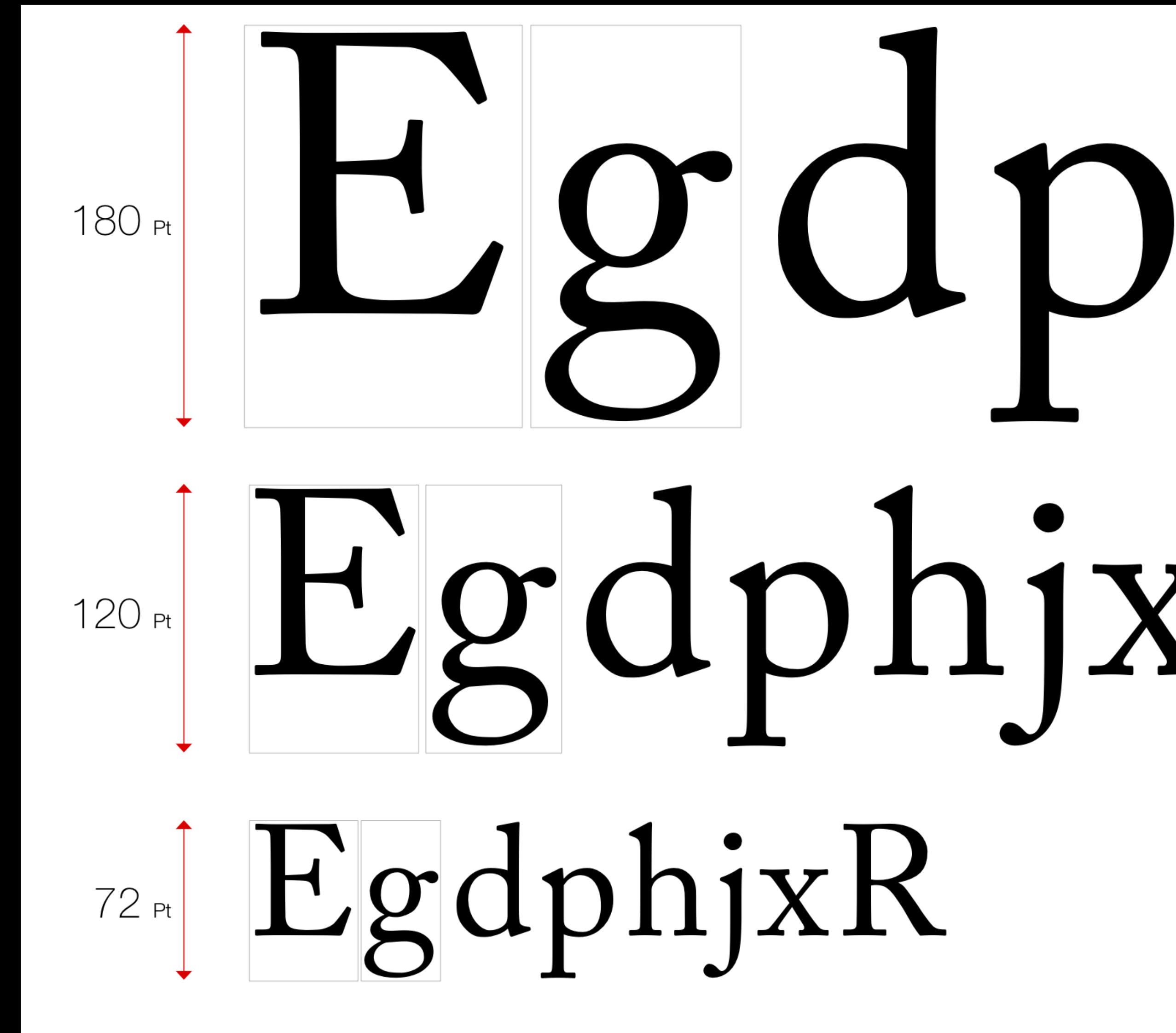
# Baseline Grid

sed et maxime labor sun-  
tempe lamet voluptae ipsa  
m que consersperum ut  
s etus sus modigene pae-  
uscipsam voloriorest, sint  
uptae volorro consequae  
t aut doluprate volupti ip-  
i estibus andam, non cum-  
lut repernatur, et etus dicid  
cie nditatur audae. Nem in

aris eum ea non peribus:  
ex et, to cum ention ren-  
dolorio rehendit ut rent p-  
quae ped quatur?  
Tium cusam ne reius  
strum ut ea dolorer roru-  
cume veles et eserum lace-  
maximagnis nus, optatur  
tios non re, cus el molo o-  
invendel modias essi cupi-  
iliqui te vitiumquas et qui-  
rectur? Qui cuptamu saer

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

# Type Size and Spacing



# Some choices

Sans Serif font

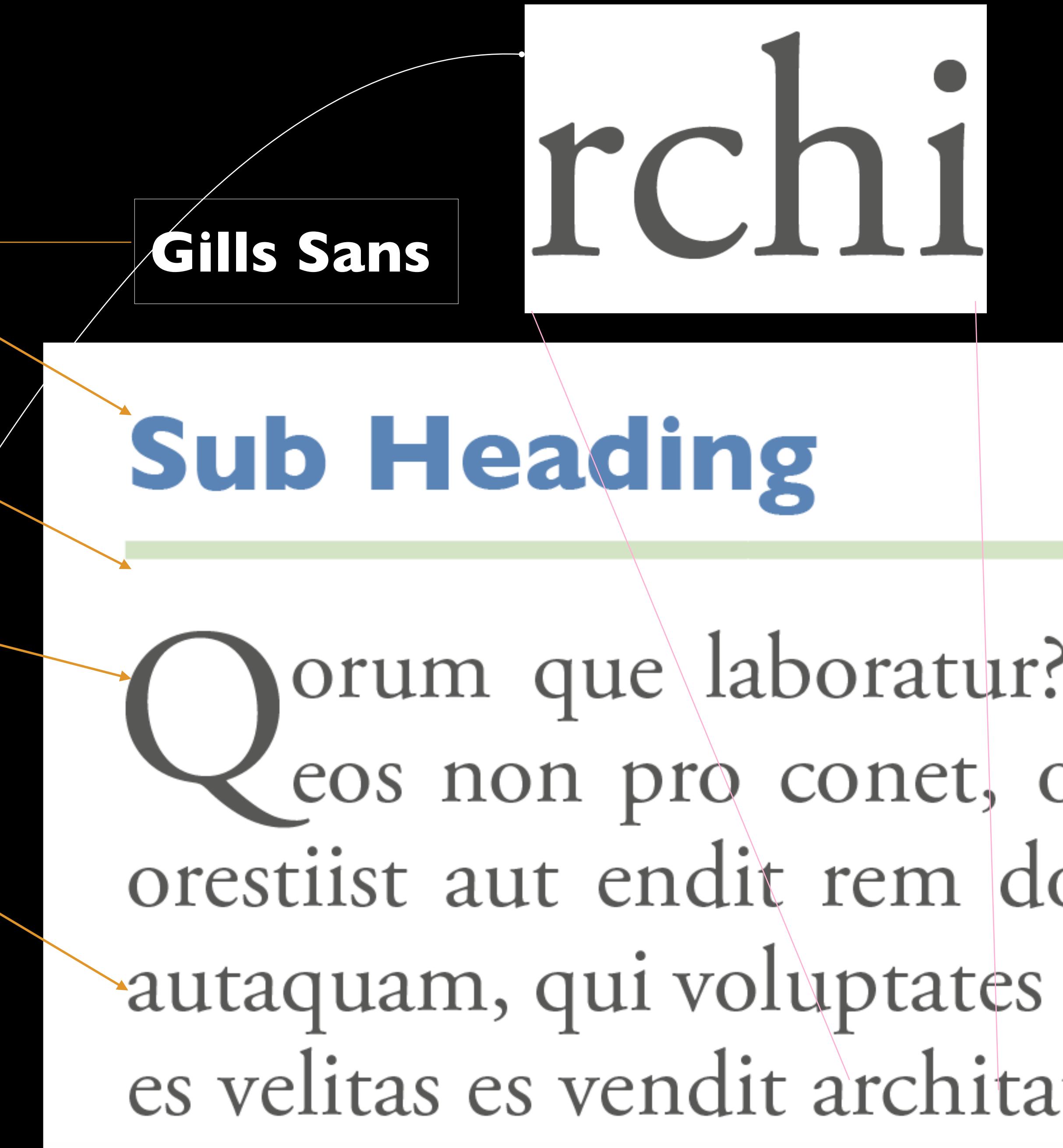
Gills Sans

Rule

Drop Cap

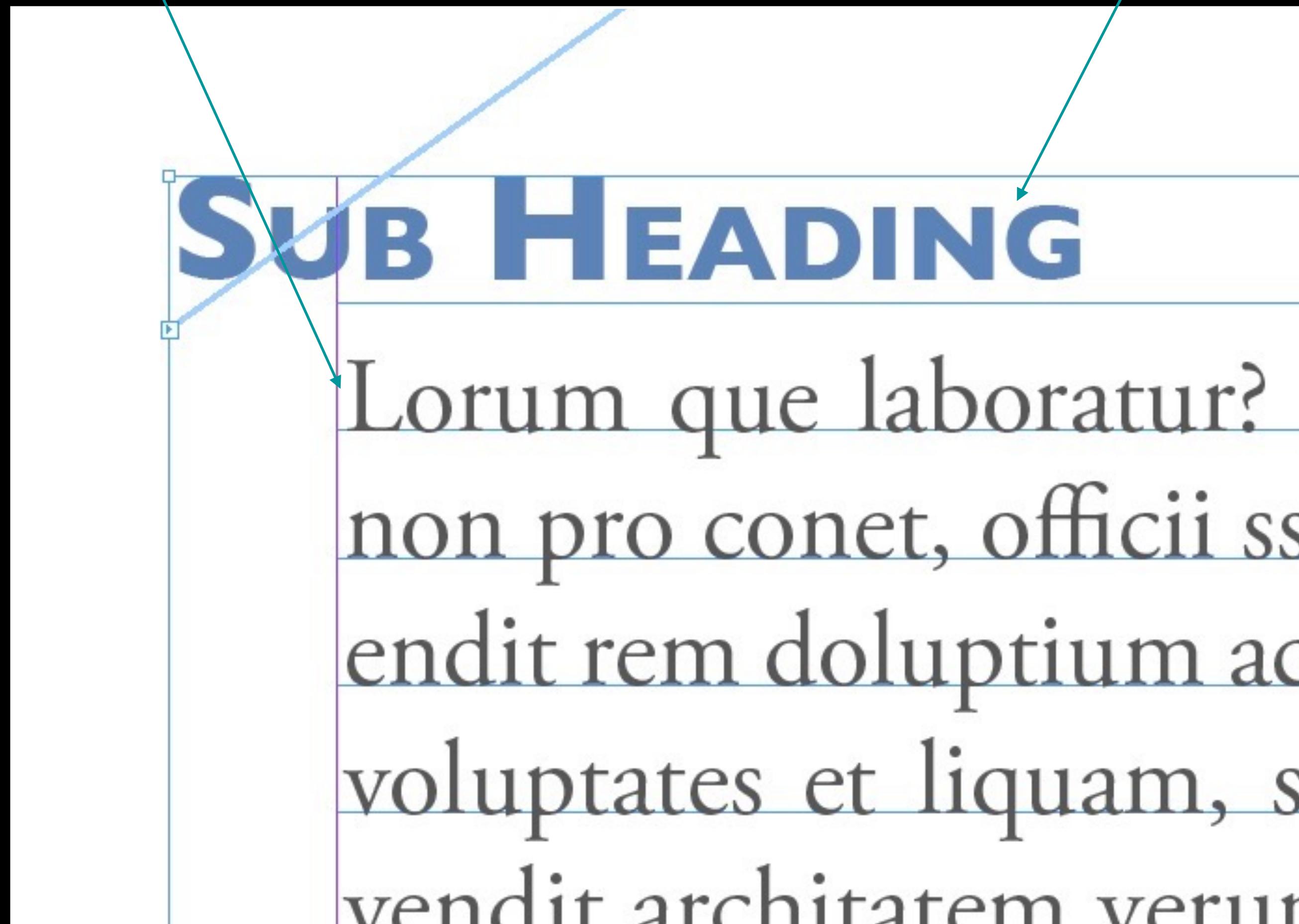
Serif font

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

*Handgloves*

Display

HANDGLOVES

Blackletter

HANDGLOVES

# Choosing your typeface



Parisine Clair Regular  
Parisine Clair Italic  
Parisine Clair Bold  
Parisine Clair Bold Italic  
Parisine Gris Regular  
Parisine Gris Italic  
Parisine Regular  
Parisine Italic  
Parisine Gris Bold  
Parisine Gris Bold Italic  
Parisine Bold  
Parisine Bold Italic  
Parisine Sombre Regular  
Parisine Sombre Italic  
Parisine Sombre Bold  
Parisine Sombre Bold Italic

Parisine Plus Clair Regular  
Parisine Plus Clair Italic  
Parisine Plus Clair Bold  
Parisine Plus Clair Bold Italic  
Parisine Plus Gris Regular  
Parisine Plus Gris Italic  
Parisine Plus Regular  
Parisine Plus Italic  
Parisine Plus Gris Bold  
Parisine Plus Gris Bold Italic  
Parisine Plus Bold  
Parisine Plus Bold Italic  
Parisine Plus Sombre Regular  
Parisine Plus Sombre Italic  
Parisine Plus Sombre Bold  
Parisine Plus Sombre Bold Italic

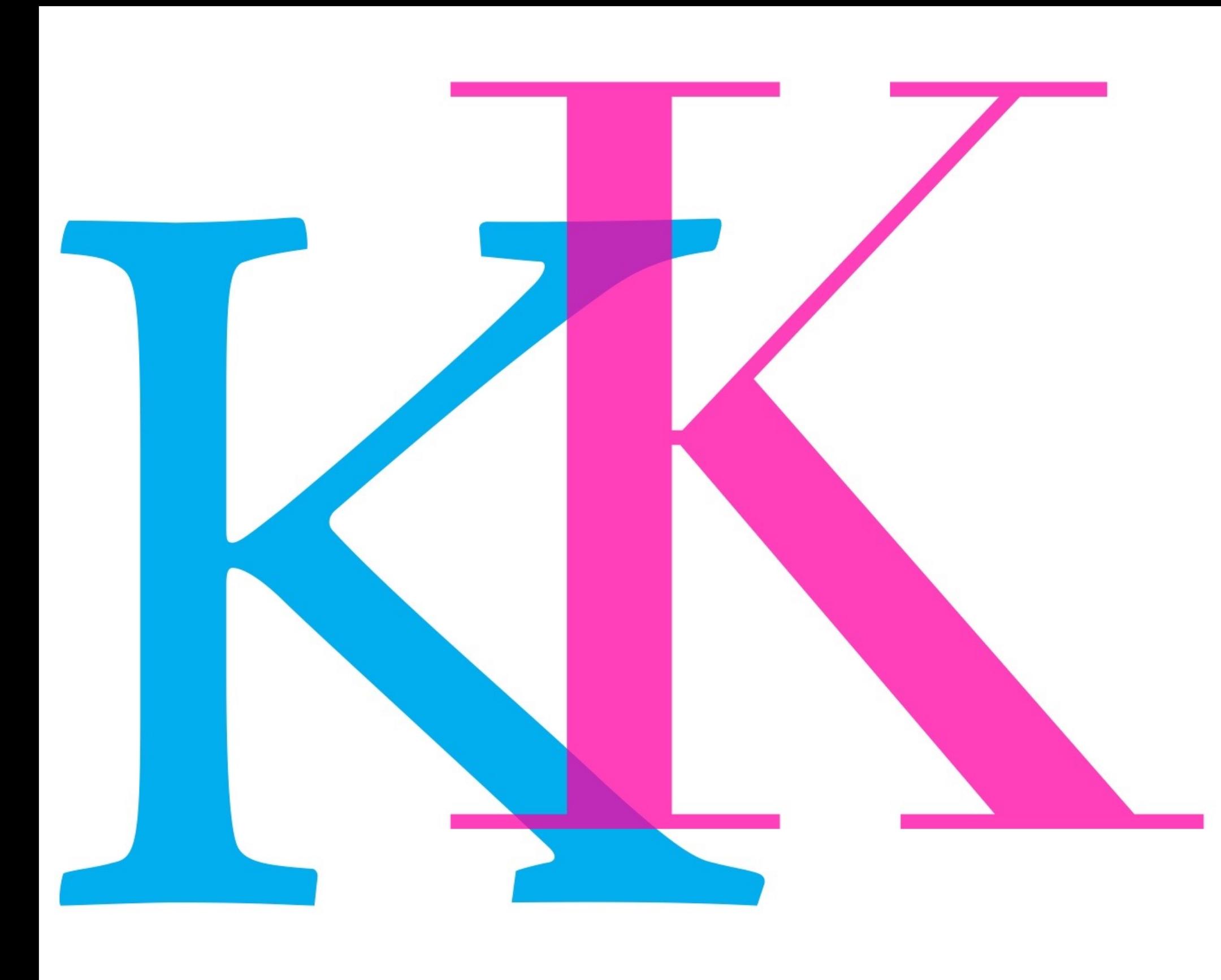
Parisine Office Regular  
Parisine Office Italic  
**Parisine Office Bold**  
**Parisine Office Bold Italic**

★ ▾ Gill Sans	T Sample
Light	T Sample
Light Italic	T Sample
Regular	T Sample
Italic	T Sample
SemiBold	T Sample
SemiBold Italic	T Sample
Bold	T Sample
Bold Italic	T Sample
UltraBold	T Sample

**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 imperdier. 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 imperdier. 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

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](#)

# Some choices

1pica = 12pt

**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

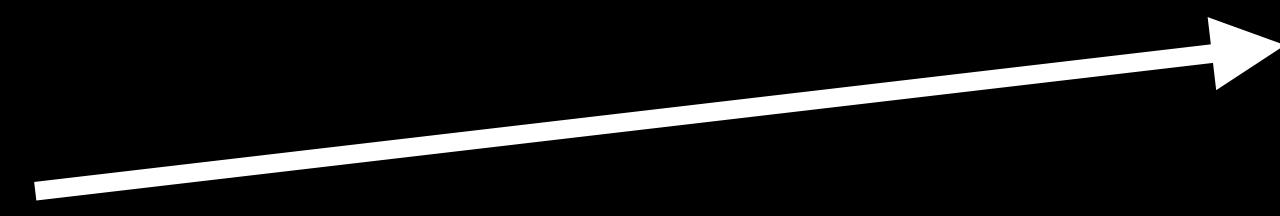
- Text alignment
- Hyphenation
- leading
- Letter spacing (tracking)

# Attention to detail

- Kerning
- Ligatures
- Figure styles

# Attention to detail

- Kerning
- Ligatures
- Figure styles



AVERAGE  
AVERAGE

# Attention to detail

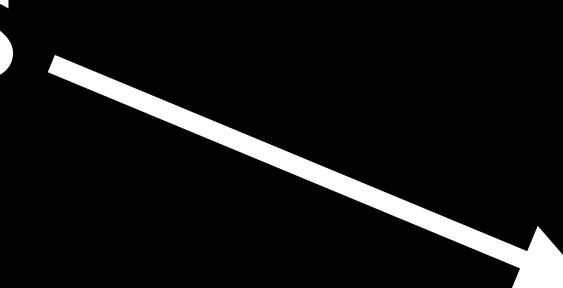
- Kerning
- Ligatures
- Figure styles



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.<sup>1</sup>

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.'<sup>2</sup>

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

<sup>1</sup> John Shakespeare's father, Richard Shakespeare, was a tenant farmer, who was in 1530 renting his little farm at Snitterfield, four miles north of Stratford from another farmer, Robert Arden of Wilmcote.

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), affeorer (adjuster of fines), and finally city chamberlain (treasurer).<sup>1</sup>

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 bankrupt, and had lost by mortgage farms in Snitterfield and Ashbies, near by, inherited in 1556 by his wife.<sup>2</sup>

#### 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.<sup>3</sup>

#### 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 jesst with him att any time.’<sup>1</sup>

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 Wilmote.

# Sidenotes

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), affeiror (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](http://notes.chrisjennings.net)