

The **EBW**

Electric Book Workflow

*A template for creating
professional, digital-first books
with open-source tools*

Arthur Attwell

The title

The subtitle

A. N. Author



TITLE: SUBTITLE

Text © A. N. Author

ISBN (print edition): 9780000000000

ISBN (reflowable ebook): 9780000000000

This is your copyright, or imprint, page. Include your own copyright and licensing information here.

Contents

Acknowledgements	7
Chapter 1 – Typography examples	9
Chapter 2 – Using markdown	29

Acknowledgements

If you want an acknowledgements page, this is it. You can add other prelim pages just like it. Note the `frontmatter` layout in the markdown version's YAML header.

Chapter 1

Typography examples

Better than lorem ipsum	10
To Terentia, Tulliola, and Young Cicero (at Rome)	10
Still better than lorem ipsum	14
To his Brother Quintus (in Sardinia)	14
Poetry	21
Good	21
When You Are Old	22
Better	22
‘No worst, there is none. Pitched past pitch of grief.’	23
Mishter Cummings	24
Best	24
To One Who Has Been Long in City Pent	24
Gerontion	25

This chapter simply includes lots of examples of our workflow’s default typography. In the next chapter, we explain how to edit text in markdown for the workflow.

This is a regular paragraph. If it follows a heading, list, definition list, blockquote or iframe, it’ll be flush left (not indented). If you’re looking at the HTML, ebook or print version, you should also check out the underlying markdown version, to see how to control styles with simple, plain-text formatting. There is more detail in the workflow’s README.

In the markdown source of this chapter, note the `chapter` style in the markdown version’s YAML header – at the top of the document. That’s important: it tells the stylesheet what part of the book this is.

Better than lorem ipsum

Who needs lorem ipsum when you can read the real thing? Here’s some Cicero translated by E. S. Shuckburgh.

To Terentia, Tulliola, and Young Cicero (at Rome)

BRUNDISIUM, 29 APRIL—Yes, I do write to you less often than I might, because, though I am always wretched, yet when I write to you or read a letter from you, I am in such floods of

To get all small caps, wrap the text in asterisks, tagged `{:.allsmallcaps}`

tears that I cannot endure it. Oh, that I had clung less to life!¹ I should at least never have known real sorrow, or not much of it, in my life. Yet if fortune has reserved for me any hope of recovering at any time any position again, I was not utterly wrong to do so: if these miseries are to be permanent, I only wish, my dear, to see you as soon as possible and to die in your arms, since neither gods, whom you have worshipped with such pure devotion, nor men, whom I have ever served, have made us any return.

*This is a blockquote tagged
as a `{:.pull-quote}` –
that's useful.*

I only wish, my dear, to see you as soon as possible and to die in your arms.

I have been thirteen days at Brundisium in the house of M. Laenius Flaccus, a very excellent man, who has despised the risk to his fortunes and civil existence in comparison to keeping me safe, nor has been induced by the penalty of a most iniquitous law to refuse me the rights and good offices of hospitality and friendship.² May I sometime have the opportunity of repaying him! Feel gratitude I always shall. I set out from Brundisium on the 29th of April, and intend going through Macedonia to Cyzicus.

What a fall! What a disaster! What can I say? Should I ask you to come—a woman of weak health and broken spirit? Should I refrain from asking you? Am I to be without you, then?

But what is to become of my darling Tullia? You must see

to that now: I can think of nothing. But certainly, however things turn out, we must do everything to promote that poor little girl's married happiness and reputation. Again, what is my boy Cicero to do? Let him, at any rate, be ever in my bosom and in my arms.

This is a regular blockquote. I can't write more. A fit of weeping hinders me. I don't know how you have got on; whether you are left in possession of anything, or have been, as I fear, entirely plundered. Piso, as you say, I hope will always be our friend.

As to the manumission of the slaves you need not be uneasy. To begin with, the promise made to yours was that you would treat them according as each severally deserved. So far Orpheus has behaved well, besides him no one very markedly so. With the rest of the slaves the arrangement is that, if my property is forfeited, they should become my freedmen, supposing them to be able to maintain at law that

This is a blockquote tagged as a `{:.box}` and placed at the bottom of the page (in print output) with `.float-bottom`.

I think the best course is this: if there is any hope of my restoration, stay to promote it and push the thing on.

But if, as I fear, it proves hopeless, pray come to me by any means in your power. Be sure of this, that if I have you I shall not think myself wholly lost.

status. But if my property remained in my ownership, they were to continue slaves, with the exception of a very few. But these are trifles.

To return to your advice, that I should keep up my courage and not give up hope of recovering my position, I only wish that there were any good grounds for entertaining such a hope. As it is, when, alas! shall I get a letter from you? Who will bring it me? I would have waited for it at Brundisium, but the sailors would not allow it, being unwilling to lose a favourable wind.

For the rest, put as dignified a face on the matter as you can, my dear Terentia. Our life is over: we have had our day: it is not any fault of ours that has ruined us, but our virtue. I have made no false step, except in not losing my life when I lost my honours. But since our children preferred my living, let us bear everything else, however intolerable. And yet I, who encourage you, cannot encourage myself.

If you want to start a new section of paragraphs, with space above and no indent, tag the paragraph with `{:.first}` in the markdown, like this one. I have sent that faithful fellow Clodius Philhetaerus home, because he was hampered with weakness of the eyes. Sallustius seems likely to outdo everybody in his attentions. Pescennius is exceedingly kind to me; and I have hopes that he will always be attentive to you. Sicca had said that he would accompany me; but he has left Brundisium.

Take the greatest care of your health, and believe me that I am more affected by your distress than my own. My dear Terentia, most faithful and best of wives, and my darling little daughter, and that last hope of my race, Cicero, good-bye!

A valediction, 29 April, from Brundisium

Still better than lorem ipsum

Here's some more Cicero translated by E. S. Shuckburgh.

To his Brother Quintus (in Sardinia)

ROME, 12 FEBRUARY—I have already told you the earlier proceedings; now let me describe what was done afterwards:

- This is a list with a nested sublist.
- The legations were postponed from the 1st of February to the 13th.
- On the former day our business was not brought to a settlement.
- On the 2nd of February Milo appeared for trial.
 - Pompey came to support him.
 - Marcellus spoke on being called upon by me.
 - We came off with flying colours.
- The case was adjourned to the 7th.

Meanwhile (in the senate), the legations having been postponed to the 13th, the business of allotting the quaestors and

furnishing the outfit of the praetors was brought before the house. But nothing was done, because many speeches were interposed denouncing the state of the Republic.

Gaius Cato published his bill for the recall of Lentulus, whose son thereon put on mourning.

On the 7th Milo appeared. Pompey spoke, or rather wished to speak. For as soon as he got up

Clodius's ruffians raised a shout, and throughout his whole speech he was interrupted, not only by hostile cries, but by personal abuse and insulting remarks. However, when he had finished his speech—for he shewed great courage in these circumstances, he was not cowed, he said all he had to say, and at times had by his commanding presence even secured silence for his words—well, when he had finished, up got Clodius. Our party received him with such a shout—for they had determined to pay him out—that he lost all presence of mind, power of speech, or control over his countenance.

This went on up to two o'clock

– Pompey having finished his speech at noon – and every kind of abuse, and finally epigrams of the most outspoken indecency were uttered against Clodius and Clodia. Mad and livid with rage Clodius, in the very midst of the shouting, kept putting questions to his claue: “Who was it who was starving the commons to death?” His

This is a sidenote in its own paragraph. It floats to the right of the paragraph it precedes.

Here's another sidenote, but applied to a blockquote. Blockquotes as sidenotes are best if your content might be read with default browser CSS, because it keeps them distinct from the paragraph flow.

ruffians answered, “Pompey.”
“Who wanted to be sent to
Alexandria ?” They answered,
“Pompey.” “Who did they wish
to go ?” They answered, “Cras-
sus.” The latter was present at
the time with no friendly feel-
ings to Milo.

About three o clock, as
though at a given signal, the
Clodians began spitting at our men.

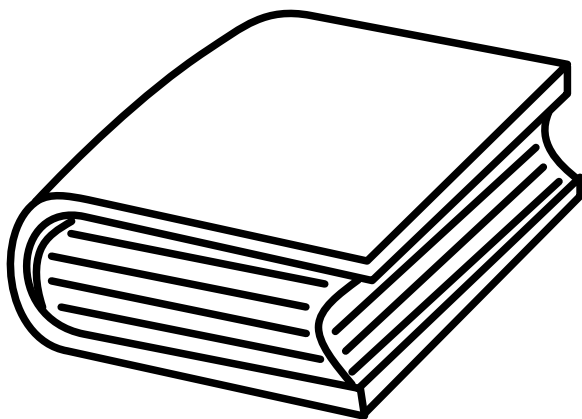
1. A numbered list. Kramdown will create a correctly num-
bered list in HTML even if the list numbers in the mark-
down aren’t in sequence.
2. There was an outburst of rage.
3. They began a movement for forcing us from our ground.
4. Our men charged: his ruffians turned tail.
5. Clodius was pushed off the rostra: and then we too made
our escape for fear of mischief in the riot.
6. The senate was summoned into the Curia: Pompey went
home.

However, I did not myself enter the senate-house, lest I
should be obliged either to refrain from speaking on matters
of such gravity, or in defending Pompey (for he was being
attacked by Bibulus, Curio, Favonius, and Servilius the
younger) should give offence to the loyalists.

The business was adjourned to the next day. Clodius fixed
the Quirinalia (17th of February) for his prosecution. On the
8th the senate met in the temple of Apollo, that Pompey
might attend. Pompey made an impressive speech.

That day nothing was concluded. On the 9th in the

This is a sidenote using
an inline span. It’s
exactly aligned with its
position in the source
text. On screen, a
browser must support
CSS to float the foot-
note correctly, or it’ll
appear in the text flow.



This is a figure caption. Formatting works if the image and caption are two consecutive paragraphs in a blockquote.

temple of Apollo a degree passed the senate “that what had taken place on the 7th of February was treasonable.”

On this day Cato warmly inveighed against Pompey, and throughout his speech arraigned him as though he were at the bar. He said a great deal about me, to my disgust, though it was in very laudatory terms.

When he attacked Pompey’s perfidy to me, he was listened to in profound silence on the part of my enemies. Pompey answered him boldly with a palpable allusion to Crassus, and said outright that “he would take better precautions to protect his life than Africanus had done, whom C. Carbo had

assassinated.”

Accordingly, important events appear to me to be in the wind. For Pompey understands what is going on, and imparts to me

- that plots are being formed against his life,
- that Gaius Cato is being supported by Crassus,
- that money is being supplied to Clodius,
- that both are backed by Crassus and Curio, as well as by Bibulus and his other detractors,
- that he must take extraordinary precautions to prevent being overpowered by that demagogue—with a people all but wholly alienated, a nobility hostile, a senate ill-affected, and the younger men corrupt.

So he is making his preparations and summoning men from the country.

On his part, Clodius is rallying his gangs: a body of men is being got together for the Quirinalia. For that occasion we are considerably in a majority, owing to the forces brought up by Pompey himself: and a large contingent is expected from Picenum and Gallia, to enable us to throw out Cato’s bills also about Milo and Lentulus.

On the 10th of February an indictment was lodged against Sestius for bribery by the informer Cn. Nerijs, of the Pupinian tribe, and on the same day by a certain M. Tullius for riot. He was ill. I went at once, as I was bound to do, to his house, and put myself wholly at his service: and that was more than people expected, who thought that I had good

This is a note that on screen will appear as a sidenote, and in print will appear at the bottom of the page. To do this, add `.bottom` to the

`.sidenote tag: {:.sidenote .bottom}.`

cause for being angry with him.

A paragraph tagged as a `{ : .box }` . The result is that my extreme kindness and grateful disposition are made manifest both to Sestius himself and to all the world, and I shall be as good as my word. But this same informer Nerius also named Cn. Lentulus Vatia and C. Cornelius to the commissioners.

On the same day a decree passed the senate “that political clubs and associations should be broken up, and that a law in regard to them should be brought in, enacting that those who did not break off from them should be liable to the same penalty as those convicted of riot.”

On the 10th of February I spoke in defence of Bestia on a charge of bribery before the praetor Cn. Domitius, in the middle of the forum and in a very crowded court; and in the course of my speech I came to the incident of Sestius, after receiving many wounds in the temple of Castor, having been preserved by the aid of Bestia. Here I took occasion to pave the way beforehand for a refutation of the charges which are being got up against Sestius, and I passed a well-deserved encomium upon him with the cordial approval of everybody. He was himself very much delighted with it. I tell you this because you have often advised me in your letters to retain the friendship of Sestius.

Sestius

This is an example of definition-list typography. Publius

Sestius was a Roman senator in the 1st century BC. He was a praetor in 53 BC, as well as a friend and ally of Cicero, by whom he was defended in 56 BC. Upon the outbreak of Caesar's Civil War he joined the party of Pompey, having become the governor of Cilicia. According to Plutarch's *Life of Brutus* he was accompanied by Marcus Brutus to his province, but Sestius subsequently went over to Caesar, who sent him into Cappadocia in 48 BC.

This is I am writing this on the 12th of February before day-break; the day on which I am to dine with Pomponius on the occasion of his wedding.

Our position in other respects is such as you used to cheer my despondency by telling me it would be—one of great dignity and popularity: this is a return to old times for you and me effected, my brother, by your patience, high character, loyalty, and, I may also add, your conciliatory manners. The house of Licinius, near the grove of Piso, has been taken for you. But, as I hope, in a few months time, after the 1st of July, you will move into your own.

Note

You can tag almost any element with `{ : .box }`, including definition lists like this.

Some excellent tenants, the Lamiae, have taken your house in Carinie. I have received no letter from you since the one dated Olbia. I am anxious to hear how you are and what you

find to amuse you, but above all to see you yourself as soon as possible.

Take care of your health, my dear brother, and though it is winter time, yet reflect that after all it is Sardinia that you are in.

13 February

Poetry

Have a look at the underlying markdown here, or read the workflow README to see how to encode poetry. There are three options, each more powerful with slightly more markdown.

Indents and word spacing in poems can be done with HTML space entities, like ` ` and ` nbsp;`. Or see our README for CSS-based indent control.

Good

In the markdown, create a line break by adding two backslashes at the end of a line. Then add `{:.verse}` after each stanza (including the title, if it's not a markdown heading). This creates semantically correct poetry, with each stanza an HTML paragraph, and the lines separated by line-breaks. However, the ends of lines that run over (e.g. long lines or lines on small screens that wrap) will not be indented as

poetry should be.

When You Are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

Better

In the markdown, put `-` before each line, to make the poem a list, where each line (including each blank line, with a space or tab after the `-`) is a list item. Add `{: .verse}` at the end to tag the entire list as verse. (Technically, a poem should not be structured as a list – it’s semantically frowned upon – but it makes it possible to correctly indent runover lines among other things.)

Note that if you tag the poem title as a heading, don’t put in a blank line after it: being a heading gives it its blank line

already.

‘No worst, there is none. Pitched past pitch of grief.’

No worst, there is none. Pitched past pitch of grief,
More pangs will, schooled at forepangs, wilder wring.
Comforter, where, where is your comforting?
Mary, mother of us, where is your relief?
My cries heave, herds-long; huddle in a main, a chief
Woe, wórd-sorrow; on an áge-old anvil wince and sing —
Then lull, then leave off. Fury had shrieked ‘No ling-
ering! Let me be fell: force I must be brief.’”

O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed. Hold them cheap
May who ne’er hung there. Nor does long our small
Durance deal with that steep or deep. Here! creep,
Wretch, under a comfort serves in a whirlwind: all
Life death does end and each day dies with sleep.

Also, in verse as an HTML list, we can preserve white space. That is, if you type, say, three spaces you get three spaces. We’ve done this after sentences in the purposefully ridiculous excerpt below. (Normally, HTML collapses multiple spaces into one – which is great *except* when you want to deliberately use extra spaces, as some poets do.) However, this doesn’t work at the start of lines, where markdown strips leading spaces. There you must use HTML space entities (like ` `) or our indent tags explained the workflow README.

Mishter Cummings

as a teenage poet, bested by life
mr cummings was my friend
mostly (who broke rules so effortlessly
except I worry sometimes he was drunk
and couldn't properly parenthesise.

Best

Best-practice poetry layout indents a poem till its longest line is centred on the page. To achieve this, we put the entire poem, including the title, in a 'verse' blockquote and specify how wide this poem should be on the page.

To One Who Has Been Long in City Pent

To one who has been long in city pent,
 'Tis very sweet to look into the fair
 And open face of heaven,—to breathe a prayer
Full in the smile of the blue firmament.
Who is more happy, when, with heart's content,
 Fatigued he sinks into some pleasant lair
 Of wavy grass, and reads a debonair
And gentle tale of love and languishment?

Returning home at evening, with an ear
 Catching the notes of Philomel,—an eye
Watching the sailing cloudlet's bright career,
 He mourns that day so soon has glided by:

E'en like the passage of an angel's tear
That falls through the clear ether silently.

Our detailed workflow instructions explain more, including
how to get the line indents here.

Here's a long poetry example.

Gerontion

Thou hast nor youth nor age
But as it were an after dinner sleep
Dreaming of both.

Here I am, an old man in a dry month,
Being read to by a boy, waiting for rain.
I was neither at the hot gates
Nor fought in the warm rain
Nor knee deep in the salt marsh, heaving a cutlass,
Bitten by flies, fought.
My house is a decayed house,
And the jew squats on the window sill, the owner,
Spawned in some estaminet of Antwerp,
Blistered in Brussels, patched and peeled in London.
The goat coughs at night in the field overhead;
Rocks, moss, stonecrop, iron, merds.
The woman keeps the kitchen, makes tea,
Sneezes at evening, poking the peevish gutter.

I an old man,
A dull head among windy spaces.

Signs are taken for wonders. "We would see a sign":

The word within a word, unable to speak a word,
Swaddled with darkness. In the juvescence of the year
Came Christ the tiger

In depraved May, dogwood and chestnut, flowering Judas,
To be eaten, to be divided, to be drunk
Among whispers; by Mr. Silvero
With caressing hands, at Limoges
Who walked all night in the next room;
By Hakagawa, bowing among the Titians;
By Madame de Tornquist, in the dark room
Shifting the candles; Fraulein von Kulp
Who turned in the hall, one hand on the door. Vacant
shuttles
Weave the wind. I have no ghosts,
An old man in a draughty house
Under a windy knob.

After such knowledge, what forgiveness? Think now
History has many cunning passages, contrived corridors
And issues, deceives with whispering ambitions,
Guides us by vanities. Think now
She gives when our attention is distracted
And what she gives, gives with such supple confusions
That the giving famishes the craving. Gives too late
What's not believed in, or if still believed,
In memory only, reconsidered passion. Gives too soon
Into weak hands, what's thought can be dispensed with
Till the refusal propagates a fear. Think
Neither fear nor courage saves us. Unnatural vices
Are fathered by our heroism. Virtues
Are forced upon us by our impudent crimes.
These tears are shaken from the wrath-bearing tree.

The tiger springs in the new year. Us he devours. Think at
last

We have not reached conclusion, when I
Stiffen in a rented house. Think at last
I have not made this show purposelessly
And it is not by any concitation
Of the backward devils.
I would meet you upon this honestly.
I that was near your heart was removed therefrom
To lose beauty in terror, terror in inquisition.
I have lost my passion: why should I need to keep it
Since what is kept must be adulterated?
I have lost my sight, smell, hearing, taste and touch:
How should I use it for your closer contact?

These with a thousand small deliberations
Protract the profit of their chilled delirium,
Excite the membrane, when the sense has cooled,
With pungent sauces, multiply variety
In a wilderness of mirrors. What will the spider do,
Suspend its operations, will the weevil
Delay? De Bailhache, Fresca, Mrs. Cammel, whirled
Beyond the circuit of the shuddering Bear
In fractured atoms. Gull against the wind, in the windy
straits

Of Belle Isle, or running on the Horn,
White feathers in the snow, the Gulf claims,
And an old man driven by the Trades
To a sleepy corner.

Tenants of the house,
Thoughts of a dry brain in a dry season.

On screen, there's a button here. This one won't show in print output because it's tagged `.non-printing`. To create a button, just add `{:.button}` directly after a link, like this:

```
[Go to chapter 2](2.html){:.button}.
```

1. This is an endnote. Notes created like this follow kramdown's footnote syntax (kramdown uses the term footnote to refer to endnotes, unfortunately).
2. This is another endnote. Note how kramdown automatically numbers these correctly, even when the markdown doesn't. The reference is designed to appear superscript. We can also do subscript in markdown, like H₂O, but we have to use HTML `<sub>` tags. Our workflow doesn't yet handle complex maths by default, but it may in future, using MathJax.

Chapter 2

Using markdown

How HTML works	30
How markdown works	32
Paragraphs	32
Headings	33
Italics	33
Bold	34
Lists	34
Simple tables	35
Blockquotes	36
Hyperlinks	37
Images	37
Endnotes	38
Definition lists	38
Using class tags	39
Inventing classes	40
Block and inline elements	40
Supported classes	41

For many books, we use a super-efficient workflow for editing and laying out books. It's called the Electric Book Workflow. This guide explains how to edit a manuscript for the workflow. If you get it right, we can zap out an almost-print-ready PDF, website or ebook from your files in a matter of minutes. That is, we go straight from edited manuscript to page proofs – no typesetting!

To edit for the workflow, you need to have a rough idea how HTML works, and you need to learn markdown. This is much, much easier than you think.

How HTML works

HTML is a computer language. It's a way for us to mark up or tag text, so that a computer knows how to display it beautifully to humans. That is, software (most commonly a web browser) reads the HTML code and *renders* it as nice-looking, readable text and images.

In HTML, each piece of content (e.g. a paragraph) starts and ends with a tag that a computer can recognise. Tags are always in elbow brackets, like this paragraph tag: `<p>` .

```
<p>
```

```
This text is tagged in HTML as a paragraph.
```

```
</p>
```

The slash 'closes' the tag.

The `<p>` tag is one of about a hundred possible tags, maybe ten of which you'll see in a book, such as tags for

headings (e.g. `<h1>` , `<h2>`), bold and italic, lists, images, tables, and blockquotes.

But not all paragraphs are the same: there are opening paragraphs, pull-quote paragraphs, blurb paragraphs and more. If I want to tell the computer what *kind* of paragraph it is, I can put it in a special class. Say, the ‘blurb’ class of paragraph. To write this in HTML, I would make the tag `<p class="blurb">` . Unlike its limited set of specific tags, HTML classes are infinite, because we can make up class names as we need them.

HTML is very simple and very powerful (which is why it’s the language behind almost every web page). We can mark up everything in a book using HTML tags and classes. In our workflow, we store books in HTML, with each book part (title page, contents page, chapter, etc.) in its own HTML file.

Then, to create print-ready PDFs, websites and ebooks from that HTML, we combine the files with CSS stylesheets. CSS is another computer language that defines design: font sizes, indentation, colour, etc. A CSS file will say ‘make all headings bold’, for instance, or ‘indent blockquotes by 1em’.

If we combine a book’s HTML with a stylesheet designed for print, we can get a print-ready PDF. If we combine the same HTML with a stylesheet for the web, we get the book as a website. This way, we only ever store the book’s content once, and use different stylesheets to generate alternative editions from that single source.

Unfortunately HTML tags are very, very time consuming to type by hand. But we have a shortcut! It’s called mark-down, and it’s amazing.

How markdown works

Markdown is just plain text, neatly structured. Plain text as in `.txt` files. It's so neatly structured that software can work out, just from the structure of your text, what HTML you intended, and convert it instantly to finished HTML, tags and all. No way! Yes way.

Markdown was invented by two very smart people in 2004: John Gruber and Aaron Swartz. Since their work, others have added new features to markdown. So today there are many variations of markdown. We use a variation called kramdown.

As you work with markdown, you'll get to know it really well. That can take as little as a few hours. And hopefully you'll come to love it as much as we do. To do that, you'll need to keep the kramdown syntax reference handy. For now, though, we'll explain the most common, important things you'll need to edit simple books.

To quickly test any basic markdown yourself, go to <http://kramdown.herokuapp.com>. Type markdown in the left, and see the rendered HTML on the right.

Paragraphs

This is easy: a paragraph is lines of text separated from any other text by an empty line. Markdown:

You can even have line breaks in a paragraph, and markdown will just ignore them (or, rather, replace them with spaces). Markdown's looking for an empty line before it ends a paragraph.


```
This is a paragraph.
```

```
This is another  
paragraph.
```

Result:

This is a paragraph.

This is another paragraph.

Headings

You can use up to six levels of heading, from level one to level six. To make a heading, just put one or more hash signs, #, and a space, before the heading. For a first-level heading, use one hash sign; for a second-level heading, use two; and so on. Like with paragraphs, separate the heading from everything else with an empty line space.

```
## This is a second-level heading
```

```
This is a paragraph.
```

Italics

Just put * before and after the italicised words: is it really *this* easy? . It's really *this* easy.

Bold

Just put two `*` s before and after the bold text: `good for`
`**shouting**` . **Shouting**.

Lists

There are two kinds of lists: bulleted and numbered. For a bulleted list, start each line with a `*` and a tab. For a numbered list, start each line with a number, a full stop and a tab (you can use any number, because the software will always create an HTML list that starts with 1; but it's best to use 1 or the actual numbers you intend, just to make things neat). Mark-down:

```
1.      Apples
2.      Oranges
3.      Pears

*       Apples
*       Oranges
*       Pears
```

Result:

Tip: If you use bold in a first-level heading (e.g. `# **Chapter 1** Lost at Sea`), our default typography will put that bold text onto its own line, set off from the heading. This is useful for chapter numbers that should look separate from the chapter title, but in the underlying HTML need to be part of the heading, for instance when software generates tables of contents.

1. Apples
2. Oranges
3. Pears

- Apples
- Oranges
- Pears

Simple tables

You can create simple tables in markdown. You can make them really neat, or you can make them really efficient.

Markdown:

```
| Fruit | Quantity |  
|-----|-----|  
| Apples | 2 |  
| Oranges | 5 |  
| Pears | 0 |
```

```
| Fruit | Quantity  
|---|---  
| Apples | 2  
| Oranges | 5  
| Pears | 0
```

Result:

Fruit	Quantity
Apples	2
Oranges	5

Fruit	Quantity
Pears	0

Fruit	Quantity
Apples	2
Oranges	5
Pears	0

To make more complex tables with merged or individually styled cells, you have to use actual HTML table markup. Ergh. That's for another time.

Note the minimum three hyphens in the lines that creates the border between the table head and table body. (Kramdown doesn't require three, but GitHub previews do, so it's best practice.)

Blockquotes

Remember how old email programs put a > at the start of each line when you hit 'Reply'? Ah, > means blockquote. Start each line with > and a space to make text a blockquote. Markdown:

```
> This is text in a blockquote.
```

Result:

This is text in a blockquote.

In our workflow we use blockquote HTML for more than just quotations, though. We also use it for figures and poetry. We'll come back to this later.

Hyperlinks

If you want your final HTML to include a clickable link:

- surround the text you want clickable with `[` and `]`
- put the URL it should point to between `(` and `)` immediately afterwards.

Markdown:

```
To learn more, [click here](http://google.com).
```

Result:

To learn more, click here.

Images

To place an image, you include a line telling the computer where to find the image file. This looks like a hyperlink, but with a `!` at the start of the line. Inside the square brackets, you include a brief description of the image (this is useful to screen readers for the visually impaired).

```
![A dog chasing a bus.](images/dogbus.jpg)
```

In the parentheses above, the `images/` part says that the `dogbus.jpg` image is in the `images` folder, which is alongside the markdown file. In our workflow, we always put images in the `images` folder like this.

Endnotes

Endnotes in our workflow appear at the end of a document (that is, a web page or a book chapter).¹

- put a `[^1]` where the footnote reference should appear (the `1` there can be any numbers or letters, and should be different for each footnote in a document);
- anywhere in the document (we recommend after the paragraph containing the footnote reference), put `[^1]:`
Your footnote text here. .

We'll explain how to create notes on the side or bottom of a page (footnotes) later when we talk about classes.

(By the way, endnote references are `<sup>` in kramdown's HTML, not unicode numbers like ². We style for these and for `<sub>`, as in H₂O.)

Definition lists

A definition list is a list of definitions, not surprisingly. Think of a dictionary. A definition list comprises one or more entries, and each entry has a headword and a definition. Even if you're not editing a dictionary, you might need to create a short glossary or define a word or two at some point. To create a definition entry in markdown, put the headword on its own line, and the definition on the next, after a colon and a tab. Markdown:

```
Editor
```

```
:      Someone who spends more time learning new tricks  
than making money.
```

Result:

Editor

Someone who spends more time learning new tricks than making money.

To create a whole list of definition entries, just put one of these after the other, with a line space between them.

Using class tags

We're going to get a bit more advanced now. Get some tea.

As we mentioned earlier, sometimes we have to tell our software what *kind* of paragraph or list or blockquote we want. These *kinds* of text are called *classes*. To give something a class, we add a kramdown tag in curly braces, with a colon, and a dot before the class name. Markdown:

```
This paragraph should be in a box.  
{:.box}
```

Result:

This paragraph should be in a box.

For the resulting HTML to actually appear in a box, when we turn your markdown into a finished book, we'll have to combine it with a CSS stylesheet that includes formatting instructions for the `box` class. If you're just editing in markdown, you don't have to think about the stylesheets. Our default stylesheets include designs for `box` as well as several other classes. (Which we'll list in a moment.)

But if your book needs classes that aren't already in our workflow's default stylesheets, you'll need to ask a CSS-savvy designer to write you some CSS rules for your new class, and to put these in a child stylesheet.

Inventing classes

If you invent new classes, make sure you name them for their semantic *purpose*, not their appearance. For instance, `important-tip` is a better class name than `shaded-bold`. Also, class names should always be lowercase and have no spaces.

In addition to boxes, our default stylesheets include lots of other classes for common book features.

Block and inline elements

Classes can be applied to two kinds of element: *block* elements and *inline* elements.

A block element is anything that should (in print or on screen) start and end with a line break, like a

paragraph or a list. An inline element is anything that appears inside a line of running text, like bold and italic. Most of our pre-designed classes are for either block or inline elements, and sometimes both.

When you apply a tag to a block-level element in kramdown, you put the tag on the line immediately following the element.

When you apply a tag to an inline element, mark off the text you're tagging with asterisks (*), as you would italics, and put your tag immediately after the closing * , on the same line. E.g. *Make this small-caps.*{: .smallcaps} .

Supported classes

Feature	Workflow class	Block or inline	Explanation
Bibliography list	.bibliography	Block	Styles a list as a bibliography, for instance at the end of an academic book.
Box	.box	Block	Puts the element in a box, to set it off from the rest of the text.

Feature	Workflow class	Block or inline	Explanation
Chapter number	<code>.chapter-number</code>	Block	Used for a chapter number before a chapter heading. (See the tip at Bold above for another way to handle chapter numbers.
Dedication	<code>.dedication</code>	Block	A dedication, for instance at the start of a book or chapter
Epigraph source	<code>.epigraph-source</code>	Block	The person to whom the epigraph is attributed.
Epigraph	<code>.epigraph</code>	Block	An epigraph at the start of a book or chapter.
Figure	<code>.figure</code>	Block	A figure is an image with a caption. Read about how to manage them properly in our workflow guide.
Figure: extra small	<code>.x-small</code>	Block	Add to the <code>.figure</code> tag, e.g. <code>{:.figure .x-small}</code> .
Figure: fixed position	<code>.fixed</code>	Block	Add to the <code>.figure</code> tag, e.g. <code>{:.figure .fixed}</code> . For figures that must keep their position in the text flow, and must not float to the top of the page.
Figure: large	<code>.large</code>	Block	Add to the <code>.figure</code> tag, e.g. <code>{:.figure .large}</code> .

Feature	Workflow class	Block or inline	Explanation
Figure: medium	<code>.medium</code>	Block	Add to the <code>.figure</code> tag, e.g. <code>{:.figure .medium}</code> .
Figure: small	<code>.small</code>	Block	Add to the <code>.figure</code> tag, e.g. <code>{:.figure .small}</code> .
First paragraph	<code>.first</code>	Block	For any paragraph that starts a new set of paragraphs, flush left and with a gap above it.
Float to top	<code>.float-top</code>	Block	Floats the element to the top of its page. Useful for boxes. Applies to print output only.
Float to bottom	<code>.float-bottom</code>	Block	Floats the element to the bottom of its page. Useful for boxes. Applies to print output only.
Footnote	<code>.sidenote .bottom</code>	Block or inline	When you add <code>.bottom</code> to <code>.sidenote</code> , the note appears at the foot of the page in print output. It remains on the side on screens. (Also see Endnotes above.)
Fraction	<code>.fractions</code>	Block or inline	If your font supports it, converts characters like $1/2$ into fraction characters.

Feature	Workflow class	Block or inline	Explanation
Glossary	<code>.glossary</code>	Block	Use this after the last entry in a series of definition lists to define the entire list of definitions as a glossary.
Hide from print	<code>.non-printing</code>	Block or inline	Hides the element from print output. Useful for things like clickable buttons, which are only intended for screens, not paper.
Keep together	<code>.keep-together</code>	Block	Prevents an element from breaking across pages. (E.g. you want to keep a short list on the same page.)
Keep with next	<code>.keep-with-next</code>	Block	Prevents a page break between this element and the next one.
Logo image	<code>.logo</code>	Block	Used for making images small, especially for small logos in text like on acknowledgements pages.
Page break after	<code>.page-break-after</code>	Block	Creates a page break after the element.
Page break before	<code>.page-break-before</code>	Block	Starts its element on a new page.

Feature	Workflow class	Block or inline	Explanation
Page break: allow	<code>.allow-break</code>	Block	Allows an element to break over a page where the default styles would normally prevent that. Apply the class to the parent element.
Poetry	<code>.verse</code>	Block	Designing poetry is tricky and important. Read about how to manage this in our workflow guide.
Pull quote	<code>.pullquote</code>	Block	Displays a paragraph as a pull quote.
Shrink font	<code>.shrink</code>	Block or inline	Shrinks the font size to 70%. Can be useful for wide tables.
Sidenote	<code>.sidenote</code>	Block or inline	A sidenote appears in a sidebar to the right of the text.
Small caps (lowercase only)	<code>.smallcaps</code>	Block or inline	If your font supports proper small-caps glyphs. Only affects the lowercase letters.
Small caps throughout	<code>.allsmallcaps</code>	Block or inline	If your font supports proper small-caps glyphs, all characters are small caps.

Feature	Workflow class	Block or inline	Explanation
Source after a quotation	<code>.source</code>	Block	The name and/or title of the source for a preceding quotation.
Table caption	<code>.table-caption</code>	Block	Add <code>{:.table-caption}</code> in the line immediately after a table caption. Table captions must always appear above tables, not after them.
Table caption	<code>.table-caption</code>	Block	Use for the caption above a table. (Table captions should not appear after tables, only before.)
Title page: author	<code>.title-page-author</code>	Block	The book's author(s) on the title page.
Title page: logo	<code>.title-page-logo</code>	Block	A logo, as an image, on the title page.
Title page: subtitle	<code>.title-page-subtitle</code>	Block	The book's subtitle on the title page.
Title page: title	<code>.title-page-title</code>	Block	The book's title on the title page.
Tracking: crazy tight	<code>xxx-tight</code>	Block or inline	Really tightens letters up close. Use as a last resort. <i>Affects print output only.</i>
Tracking: even looser	<code>.x-loose</code>	Block or inline	Widens the gaps between letters. <i>Affects print output only.</i>

Feature	Workflow class	Block or inline	Explanation
Tracking: even tighter	<code>.x-tight</code>	Block or inline	Shrinks the gaps between letters a tiny bit. <i>Affects print output only.</i>
Tracking: loose	<code>.loose</code>	Block or inline	Imperceptibly widens the gaps between letters. <i>Affects print output only.</i>
Tracking: tight	<code>.tight</code>	Block or inline	Imperceptibly shrinks the gaps between letters. <i>Affects print output only.</i>
Tracking: very, very tight	<code>.xx-tight</code>	Block or inline	Shrinks the gaps between letters visibly. <i>Affects print output only.</i>
Valediction	<code>.valediction</code>	Block	Used for the sign-off at the end of a letter, preface or foreword.

1. In kramdown syntax, unfortunately, endnotes are called footnotes; so it's easy to confuse them. In book parlance, there is a big difference between footnotes and endnotes.