The EBW

Book Framework

A template for creating professional, digital-first books using Markdown and Jekyll

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THE TITLE

The subtitle

A. N. Author

Contents

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.

1

Typography examples

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

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 book framework'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 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.

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

> *This is a blockquote tagged as a `{:.shout}` – useful for pull quotes. Like this: 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?

> This is a blockquote tagged as a `{:.box}`. 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.

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 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

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

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

Here's another sidenote, but applied to a blockquote. Blockquotes as sidenotes are best if your content might be

against Clodius and Clodia. Mad and livid with rage Clodius, in the very midst of the shouting, kept putting questions to his claque: "Who was it who was starving the commons to death?" His ruffians answered, "Pompey." "Who wanted to be sent to Alexandria ?" They answered, "Pompey." "Who did they wish to go ?" They answered, "Crassus." The latter was present at the time with no friendly feelings 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 numbered list in HTML even if the list numbers in the markdown 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.
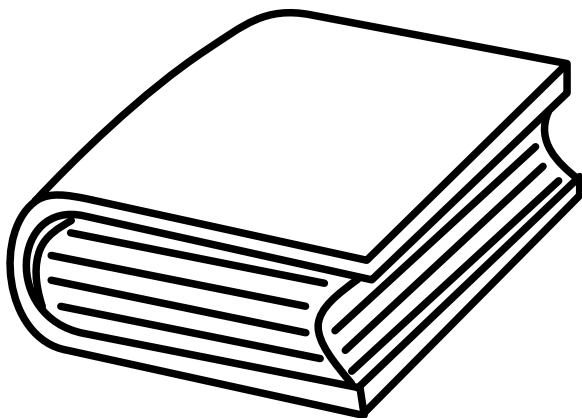
> *This is a figure caption. Formatting works* if *the image and caption are two consecutive paragraphs in a blockquote.*

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 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. Nerius, of the Pupin-

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}`.

ian tribe, arid 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 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 daybreak; 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 framework 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 ` `. Or see our README for CSS-based indent control.

Good

In the markdown, create a line break by adding two spaces at the end of a line. Then add `{:.verse}` after each stanza. 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 each
stanza a list, where each line is a list item. Add `{:.verse}`
after each stanza. Technically, a poem stanza 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).

'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, wórld-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 framework README.

Mishter Cummingsh

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.

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 framework instructions explain more, including how to get the line indents here.

    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 the these correctly, even when the markdown doesn't. The reference is designed to appear superscript. We can also do subscript in markdown, like H_2o, but we have to use HTML `<sub>` tags. Our framework doesn't yet handle complex maths by default, but it may in future, using MathJax.

2

Editing for this framework

For many books, we use a super-efficient workflow for editing and laying out books. It's called the EBW Book Framework. This guide explains how to edit a manuscript for the framework. 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 framework, 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 that humans can read. In HTML, each piece of content (e.g. a paragraph) starts and ends with a tag 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.

And if I want to tell the computer what *kind* of paragraph it is, say it's a blurb, I can put it in a class like this: `<p class="blurb">`. The `<p>` tag is one of about a hundred tags in HTML, maybe ten of which you'll only ever see in a book. Class names are infinite, because we can make them up as we need them.

HTML is very simple and very powerful. We can mark up everything in a book using these tags and classes. In our

framework, we aim to store each book in HTML, with each book part (title page, contents page, chapter, etc.) in its own file.

To create PDFs and ebooks, we combine that HTML with a CSS stylesheet. CSS is another computer language that defines design: font sizes, indentation, colour, etc. So if we combine a book's HTML with a print stylesheet, we can get a print-ready PDF. If we combine the same HTML with a web stylesheet, we get the book as a website. (We've pre-designed a few default stylesheets already.)

Now HTML is very, very time consuming to write by hand. So we have a shortcut! it's called markdown, 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 its structure, 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, very lucky people: John Gruber and Aaron Swartz. Since their work, others have added some features to it. So there are many variations of markdown today. We use one 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 to edit most simple books.

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

Paragraphs

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

```
This is a paragraph.

This is another
paragraph.
```

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.

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. 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: bul-
leted 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). Markdown:

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 sepa-
rate from the chapter
title, but in the underly-
ing HTML need to be
part of the heading, for
instance when software
generates tables of con-
tents.

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


*       Apples
*       Oranges
*       Pears
```

Result:
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
Pears	0

Fruit	Quantity
Apples	2
Oranges	5

Fruit	Quantity
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 framework we use blockquote HTML for more than just quotations, though. We also use them 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 framework, we always put images in the `images` folder like this.

Endnotes

Endnotes in our framework 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.

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 a cup of 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 some-

thing 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 EBW book framework's default stylesheets include instructions 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 framework's 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}` .

EBW-book-framework supported classes

Feature	Framework class	Block or inline	Explanation
Bibliography list	`.bibliography`	Block	Styles a list as a bibliography, for instance at the end of an academic book.

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

Feature	Framework class	Block or inline	Explanation
Figure: large	`.large`	Block	Add to the `.figure` tag, e.g. `{:.figure .large}`.
Figure: medium	`.medium`	Block	Add to the `.figure` tag, e.g. `{:.figure .medium}`.
Figure: small	`.small`	Block	Add to the `.figure` tag, e.g. `{:.figure .small}`.
First paragraph	`.first`	Block	For any paragraph that starts a new set of paragraphs, flush left and with a gap above it.
Float to top	`.float-top`	Block	Floats the element to the top of its page. Useful for boxes. Applies to print output only.
Float to bottom	`.float-bottom`	Block	Floats the element to the bottom of its page. Useful for boxes. Applies to print output only.
Footnote	`.sidenote .bottom`	Block or inline	When you add `.bottom` to `.sidenote`, the note appears at the foot of the page in print output. It remains on the side on screens. (Also see Endnotes above.)

Feature	Framework class	Block or inline	Explanation
Fraction	`.fractions`	Block or inline	If your font supports it, converts characters like `1/2` into fraction characters.
Glossary	`.glossary`	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	`.non-printing`	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	`.keep-together`	Block	Prevents an element from breaking across pages. (E.g. you want to keep a short list on the same page.)
Keep with next	`.keep-with-next`	Block	Prevents a page break between this element and the next one.
Logo image	`.logo`	Block	Used for making images small, especially for small logos in text like on acknowledgements pages.

Feature	Framework class	Block or inline	Explanation
Page break after	`.page-break-after`	Block	Creates a page break after the element.
Page break before	`.page-break-before`	Block	Starts its element on a new page.
Page break: allow	`.allow-break`	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	`.verse`	Block	Designing poetry is tricky and important. Read about how to manage this in our framework guide.
Pull quote	`.pullquote`	Block	Displays a paragraph as a pull quote.
Shout	`.shout`	Block	Makes a short passage of text really jump out.
Shrink font	`.shrink`	Block or inline	Shrinks the font size to 70%. Can be useful for wide tables.
Sidenote	`.sidenote`	Block or inline	A sidenote appears in a sidebar to the right of the text.

Feature	Framework class	Block or inline	Explanation
Small caps (lowercase only)	`.smallcaps`	Block or inline	If your font supports proper small-caps glyphs. Only affects the lowercase letters.
Small caps throughout	`.allsmallcaps`	Block or inline	If your font supports proper small-caps glyphs, all characters are small caps.
Source after a quotation	`.source`	Block	The name and/or title of the source for a preceding quotation.
Table caption	`.table-caption`	Block	Add `{:.table-caption}` in the line immediately after a table caption. Table captions must always appear above tables, not after them.
Table caption	`.table-caption`	Block	Use for the caption above a table. (Table captions should not appear after tables, only before.)
Title page: author	`.title-page-author`	Block	The book's author(s) on the title page.
Title page: logo	`.title-page-logo`	Block	A logo, as an image, on the title page.
Title page: subtitle	`.title-page-subtitle`	Block	The book's subtitle on the title page.

Feature	Framework class	Block or inline	Explanation
Title page: title	`.title-page-title`	Block	The book's title on the title page.
Tracking: crazy tight	`xxx-tight`	Block or inline	Really tightens letters up close. Use as a last resort. *Affects print output only.*
Tracking: even looser	`.x-loose`	Block or inline	Widens the gaps between letters. *Affects print output only.*
Tracking: even tighter	`.x-tight`	Block or inline	Shrinks the gaps between letters a tiny bit. *Affects print output only.*
Tracking: loose	`.loose`	Block or inline	Imperceptibly widens the gaps between letters. *Affects print output only.*
Tracking: tight	`.tight`	Block or inline	Imperceptibly shrinks the gaps between letters. *Affects print output only.*
Tracking: very, very tight	`.xx-tight`	Block or inline	Shrinks the gaps between letters visibly. *Affects print output only.*
Valediction	`.valediction`	Block	Used for the sign-off at the end of a letter, preface or foreword.

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