

THE PUBLIC IS MORE FAMILIAR WITH BAD DESIGN THAN GOOD DESIGN. IT IS, IN EFFECT, CONDITIONED TO PREFER BAD DESIGN, BECAUSE THAT IS WHAT IT LIVES WITH. THE NEW BECOMES THREATENING, THE OLD REASSURING.

PAUL RAND

A DESIGNER KNOWS THAT HE HAS ACHIEVED PERFECTION NOT WHEN THERE IS NOTHING LEFT TO ADD, BUT WHEN THERE IS NOTHING LEFT TO TAKE AWAY.

ANTOINE DE SAINT-EXUPÉRY

...THE DESIGNER OF A NEW SYSTEM MUST NOT ONLY BE THE IMPLEMENTOR AND THE FIRST LARGE-SCALE USER; THE DESIGNER SHOULD ALSO WRITE THE FIRST USER MANUAL... IF I HAD NOT PARTICIPATED FULLY IN ALL THESE ACTIVITIES, LITERALLY HUNDREDS OF IMPROVEMENTS WOULD NEVER HAVE BEEN MADE, BECAUSE I WOULD NEVER HAVE THOUGHT OF THEM OR PERCEIVED WHY THEY WERE IMPORTANT.

DONALD E. KNUTH

THE TUFTE-LATEX DEVELOPERS

A TUFTE-STYLE BOOK

PUBLISHER OF THIS BOOK

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First printing, May 2025

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*Dedicated to those who appreciate \LaTeX
and the work of Edward R. Tufte and Donald E. Knuth.*

Introduction

This sample book discusses the design of Edward Tufte's books and the use of the `tufte-book` and `tufte-handout` document classes.

The Design of Tufte's Books

THE PAGES of a book are usually divided into three major sections: the front matter (also called preliminary matter or prelim), the main matter (the core text of the book), and the back matter (or end matter).

THE FRONT MATTER of a book refers to all of the material that comes before the main text. The following table shows a list of material that appears in the front matter of *The Visual Display of Quantitative Information*, *Envisioning Information*, *Visual Explanations*, and *Beautiful Evidence* along with its page number. Page numbers that appear in parentheses refer to folios that do not have a printed page number (but they are still counted in the page number sequence).

Page content	Books			
	VDQI	EI	VE	BE
Blank half title page	(1)	(1)	(1)	(1)
Frontispiece ¹	(2)	(2)	(2)	(2)
Full title page	(3)	(3)	(3)	(3)
Copyright page	(4)	(4)	(4)	(4)
Contents	(5)	(5)	(5)	(5)
Dedication	(6)	(7)	(7)	7
Epigraph	–	–	(8)	–
Introduction	(7)	(9)	(9)	9

¹ The contents of this page vary from book to book. In *VDQI* this page is blank; in *EI* and *VE* this page holds a frontispiece; and in *BE* this page contains three epigraphs.

Typefaces

Tufte's books primarily use two typefaces: Bembo and Gill Sans. Bembo is used for the headings and body text, while Gill Sans is used for the title page and opening epigraphs in *Beautiful Evidence*.

Since neither Bembo nor Gill Sans are available in default L^AT_EX installations, the Tufte-L^AT_EX document classes default to using Palatino

and Helvetica, respectively. In addition, the Bera Mono typeface is used for monospaced type.

Sidenotes

One of the most prominent and distinctive features of this style is the extensive use of sidenotes. There is a wide margin to provide ample room for sidenotes and small figures. Any footnotes will automatically be converted to sidenotes.² If you'd like to place ancillary information in the margin without the sidenote mark (the superscript number), you can use the marginnote command.

Figures and Tables

Images and graphics play an integral role in Tufte's work. In addition to the standard figure and tabular environments, this style provides special figure and table environments for full-width floats.

Figure ?? is an example of a full-width figure and Figure ?? is an example of the normal figure environment.

² This is a sidenote that was entered using the footnote command.

This is a margin note. Notice that there isn't a number preceding the note, and there is no number in the main text where this note was written.

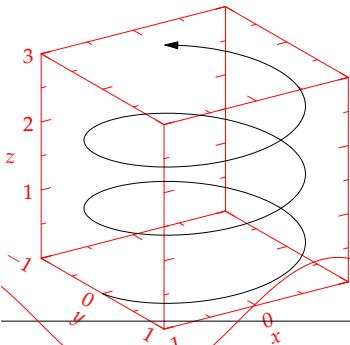


Figure 1: This is a margin figure. The helix is defined by $x = \cos(2\pi z)$, $y = \sin(2\pi z)$, and $z = t$, from about $x = -1$ to 1 , $y = -1$ to 1 , and $z = 0$ to 1 . Notice that this figure takes up the full page width.

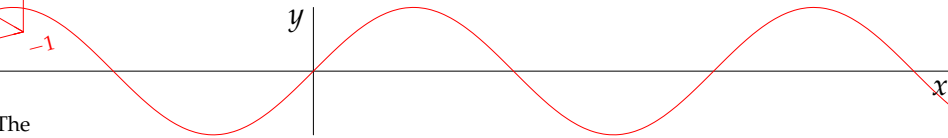


Figure 3: Hilbert curves of various degrees n . Notice that this figure only takes up the main textblock width.

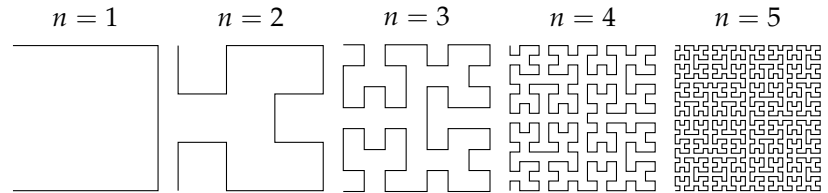


Table ?? shows a table created with the booktabs package. Notice the lack of vertical rules—they serve only to clutter the table's data.

Table 1: Here are the dimensions of the various margins used in the Tufte-handout class.

Margin	Length
Paper width	81/2 inches
Paper height	11 inches
Textblock width	61/2 inches
Textblock/sidenote gutter	3/8 inches
Sidenote width	2 inches

On the Use of the tufte-book Document Class

The Tufte- \LaTeX document classes define a style similar to the style Edward Tufte uses in his books and handouts. Tufte's style is known for its extensive use of sidenotes, tight integration of graphics with text, and well-set typography.

Typography

If the Palatino, Helvetica, and Bera Mono typefaces are installed, this style will use them automatically. Otherwise, we'll fall back on the Computer Modern typefaces.

When setting strings of ALL CAPS or SMALL CAPS, the letterspacing—that is, the spacing between the letters—should be increased slightly. The allcaps command has proper letterspacing for strings of FULL CAPITAL LETTERS, and the smallcaps command has letterspacing for SMALL CAPITAL LETTERS. These commands will also automatically convert the case of the text to upper- or lowercase, respectively.

