



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 ST-EXPUREY

... 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-STYLE DEVELOPERS

# A TUFTE-STYLE BOOK

PUBLISHER OF THIS BOOK

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# Contents

*The Design of Tufte's Books Long Chapter Title Long Chapter Title Long Chapter Title  
Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter  
Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title* 5

*On the Use of the tufte-book Document Class* II



*Dedicated to those who appreciate L<sup>A</sup>T<sub>E</sub>X  
and the work of Edward R. Tufte.*





# *Introduction*

This sample book discusses the design of Edward Tufte's books<sup>1,2,3,4</sup> and the use of the `tufte-book` document class.

<sup>1</sup> Edward R. Tufte. *The Visual Display of Quantitative Information*. Graphics Press, Cheshire, Connecticut, 2001. ISBN 0-9613921-4-2.

<sup>2</sup> Edward R. Tufte. *Envisioning Information*. Graphics Press, Cheshire, Connecticut, 1990. ISBN 0-9613921-1-8.

<sup>3</sup> Edward R. Tufte. *Visual Explanations*. Graphics Press, Cheshire, Connecticut, 1997. ISBN 0-9613921-2-6.

<sup>4</sup> Edward R. Tufte. *Beautiful Evidence*. Graphics Press, LLC, first edition, May 2006. ISBN 0-9613921-7-7.



*The Design of Tufte's Books Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title Long Chapter Title*

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 from 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			
	<i>VDQI</i>	<i>EI</i>	<i>VE</i>	<i>BE</i>
Blank half title page	(1)	(1)	(1)	(1)
Frontispiece <sup>5</sup>	(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

<sup>5</sup> 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.

The design of the front matter in Tufte's books varies slightly from the traditional design of front matter. First, the pages in front matter are traditionally numbered with lowercase roman numerals (e.g., i, ii, iii, iv, . . .). Second, the front matter page numbering sequence is usually separate from the main matter page numbering. That is, the page numbers restart at 1 when the main matter begins. In contrast, Tufte has enumerated his pages with arabic numerals that share the same page counting sequence as the main matter.

There are also some variations in design across Tufte's four books. The page opposite the full title page (labeled "frontispiece" in the above table) has different content in each of the books. In *The Visual Display of Quantitative Information*, this page is blank; in *Envisioning Information* and *Visual Explanations*, this page holds a frontispiece; and in *Beautiful Evidence*, this page contains three epigraphs.

The dedication appears on page 6 in *VDQI* (opposite the introduction), and is placed on its own spread in the other books. In *VE*, an epigraph shares the spread with the opening page of the introduction.

None of the page numbers (folios) of the front matter are expressed except in *BE*, where the folios start to appear on the dedication page.

THE FULL TITLE PAGE of each of the books varies slightly in design. In all the books, the author's name appears at the top of the page, the title is set just above the center line, and the publisher is printed along the bottom margin. Some of the differences are outlined in the following table.

Feature	<i>VDQI</i>	<i>EI</i>	<i>VE</i>	<i>BE</i>
Author				
Typeface	serif	serif	serif	sans serif
Style	italics	italics	italics	upright, caps
Size	24 pt	20 pt	20 pt	20 pt
Title				
Typeface	serif	serif	serif	sans serif
Style	upright	italics	upright	upright, caps
Size	36 pt	48 pt	48 pt	36 pt
Subtitle				
Typeface	—	—	serif	—
Style	—	—	upright	—
Size	—	—	20 pt	—
Edition				
Typeface	sans serif	—	—	—
Style	upright, caps	—	—	—
Size	14 pt	—	—	—
Publisher				
Typeface	serif	serif	serif	sans serif
Style	italics	italics	italics	upright, caps
Size	14 pt	14 pt	14 pt	14 pt

THE TABLES OF CONTENTS in Tufte's books give us our first glimpse of the structure of the main matter. *The Visual Display of Quantitative Information* is split into two parts, each containing some number of chapters. His other three books only contain chapters—they're not broken into parts.

*Edward R. Tufte*

The Visual Display  
of Quantitative Information

SECOND EDITION

*Graphics Press - Cheshire, Connecticut*

*Edward R. Tufte*

*Envisioning Information*

*Graphics Press - Cheshire, Connecticut*

*Edward R. Tufte*

Visual Explanations

Images and Quantities, Evidence and Narrative

*Graphics Press - Cheshire, Connecticut*

EDWARD R. TUFTE

BEAUTIFUL EVIDENCE

GRAPHICS PRESS LLC

Contents

PART I GRAPHICAL PRACTICE

- 1 *Graphical Excellence* 13
- 2 *Graphical Integrity* 53
- 3 *Sources of Graphical Integrity and Sophistication* 79

PART II THEORY OF DATA GRAPHICS

- 4 *Data-Ink and Graphical Redesign* 91
- 5 *Chartjunk: Vibrations, Grids, and Ducks* 107
- 6 *Data-Ink Maximization and Graphical Design* 123
- 7 *Multiplexing Graphical Elements* 139
- 8 *Data Density and Small Multiples* 164
- 9 *Aesthetics and Technique in Data Graphical Design* 177
- Epilogue: Designs for the Display of Information* 191

Contents

- ESCAPING FLATLAND 12
- MICRO/MACRO READINGS 37
- LAYERING AND SEPARATION 53
- SMALL MULTIPLES 67
- COLOR AND INFORMATION 81
- NARRATIVES OF SPACE AND TIME 97
- EPILOGUE 121

Contents

- Images and Quantities* 13
- Visual and Statistical Thinking: Displays of Evidence for Making Decisions* 27
- Explaining Magic: Pictorial Instructions and Disinformation Design* 55
- The Smallest Effective Difference* 73
- Panellism: Repetition and Change, Comparison and Surprise* 79
- Multiples of Space and Time* 105
- Visual Confections: Juxtapositions from the Ocean of the Streams of Story* 121

Contents

- Mapped Pictures: Images as Evidence and Explanation* 12
- Sparklines: Intense, Simple, Word-Sized Graphics* 46
- Links and Causal Arrows: Ambiguity in Action* 64
- Words, Numbers, Images — Together* 82
- The Fundamental Principles of Analytical Design* 122
- Corruption in Evidence Presentations: Effects Without Causes, Cherry Picking, Overreaching, Chartjunk, and the Rage to Conclude* 140
- The Cognitive Style of PowerPoint: Pitching Out Corrupts Within* 156
- Sculptural Pedestals: Meaning, Practice, Depedestalization* 186
- Landscape Sculptures* 196





## *On the Use of the tufte-book Document Class*

The `tufte-book` document class is modeled primarily on *Beautiful Evidence*, since it's the most recent of Tufte's books and the design is (presumably) more refined.

This choice of book design has a few important implications: 1. there are no parts—the highest heading level is the chapter; 2. the use of a sans serif font for many design elements (especially the title page and epigraphs); and 3. *something else*—yyy.



# *Bibliography*

Edward R. Tufte. *Envisioning Information*. Graphics Press, Cheshire, Connecticut, 1990. ISBN 0-9613921-1-8.

Edward R. Tufte. *Visual Explanations*. Graphics Press, Cheshire, Connecticut, 1997. ISBN 0-9613921-2-6.

Edward R. Tufte. *The Visual Display of Quantitative Information*. Graphics Press, Cheshire, Connecticut, 2001. ISBN 0-9613921-4-2.

Edward R. Tufte. *Beautiful Evidence*. Graphics Press, LLC, first edition, May 2006. ISBN 0-9613921-7-7.