John Morgan

An account of the making of
Common Worship: Services and Prayers for the Church of England

This paper, compiled from first-hand experience of the job, tells the story of the making of *Common Worship*. The design process is revealed in documents and artefacts pulled from the shallows of everyday exchanges between designers, clients, and readers. By 'thinking-out-loud' and placing design procedures in their normal context, this article aims to let the job speak for itself.

author's address
John Morgan studio
115 Bartholomew Road
London NW5 2BJ

john@morganstudio.co.uk

The 13th of September 2001 was announced by some English newspapers as a 'day of prayer' following the attack, two days earlier, on the twin towers of the World Trade Centre in New York. Prayer for many people on this day was implicit and perhaps even wordless. Every generation finds new ways to confront and express the feelings they have in common.

The forms of service and worship of the Church of England were theoretically fixed in *The Book of Common Prayer* (*BCP*, sometimes known as '1662'). 'Common' distinguishes the prayers gathered in this book from those said in private. However, liturgy continues to develop, and experimentation with new forms of service culminated in the *Alternative Service Book* of 1980 (*ASB*). With experience of its use, the weaknesses as well as the strengths of the *ASB* became apparent. Through its governing body the General Synod, the Church began to revise the *ASB*. The result was *Common Worship* – 'services which bring together the best of both ancient and modern, classic and contemporary'.[1] From 1 January 2001 the Church of England has had two sets of liturgies for worship: those in *The Book of Common Prayer* (which remains permanently authorized) and the new services in *Common Worship*.

The full title *Common Worship: Services and Prayers for the Church of England*, tells us this much: first, it is more than one main service book, it is a collection of resources published in books, booklets, cards, on computer disks and available free on the internet; second 'common prayer' (that is, shared forms of worship) expresses the unity in the wider Church of England while allowing for variety and local responsibility. *Common Worship* was designed to be used across the whole breadth of the Church of England.

The process of producing *Common Worship* was exhaustive and involved all parts of the church, starting with the Liturgical Commission, which produced the first drafts. These went to the House of Bishops, which amended the texts and sent them to the General Synod, where representatives of the clergy and laity, with the bishops, debated the drafts. 'Revision committees' then considered and amended the drafts in response to the debates in Synod. When revision was complete the House of Bishops again considered the texts. Finally the General Synod voted on the final form of the services. The authorization dates were set and the process of publication began.

In contrast to the *ASB* which was published by a consortium of publishers, *Common Worship* was published by Church House Publishing, the Church of England's in-house publisher. With the advantages of production under one roof and with no shareholders,

1. *New liturgy for the Church of England is coming soon*, Church House Publishing, 2000

prices were kept as low as possible (the standard edition was published at £15).

The *ASB* had already abandoned the official dress of the 'blue-book'[2] precedents of the privileged presses. It still however followed the traditional aesthetic of a dense full page – a survival from a time when paper was expensive and scarce. In terms of production *The Book of Common Prayer* may have reached its peak in 1760–3 when John Baskerville printed at Cambridge University Press using types and paper of his own design. But Baskerville's editions were the most expensive available and so were unable to compete against cheaper priced competitors. Baskerville's editions are still appreciated as monuments of printing for their typographical excellence. There are other models to look to, with less typographical ceremony. The very first, 1549, edition of *The Book of Common Prayer* was printed in black ink on cheap paper and at a cheap price.

More often though, it was on books of this kind that scribes, illuminators, and printers turned out their most decorated work. This led to a liturgical style so imposing that it has not been uncommon for new publications to reproduce not only the text but also the typography of an earlier edition. There is still a greater readiness to look at these books and manuscripts as examples of production, or for their strong appeal as 'typography', even though the text and typography are inseparable.

In this account I discuss the project from a purely typographical point of view.[3] It may be helpful to read the contents list of the standard pew book, which I refer to here as the 'standard edition'. It shows (figure 1) that the book includes both modern and traditional language and modern and traditional orders of service.

The design and production of *Common Worship* was notable in many ways, not only in the size of the task, the print-run (the total number so far produced of all editions, separate booklets, and cards amounts to 910,000) or in the noble heritage of precedents, but in the open, transparent nature of the production. Each stage from brief to book launch was clearly defined and managed. The openness to comment and criticism from clergy and laity was essential in achieving the widest assent possible. In this sense the making of *Common Worship* could be a model for certain kinds of book production in the future.

My intention is that the transparent nature of the job will be echoed in this account of production as it happened, without embellishment and with little commentary – using the key job documents,[4] letters and samples themselves or edited extracts from them. The documents are those sent and received by Omnific,[5] the appointed design group of *Common Worship*. The hope is that by exposing the process, the job should speak for itself.

It remains to be said that this kind of designing and making is collective work. In the absence of a full colophon within the printed books, this account goes some way towards acknowledging the many hands involved in the making of *Common Worship*.

2. Stanley Morison referred to the old official 'blue-book' style of the privileged presses: 'Its form marked it for what it was: a print annexed to a statute- or blue-book.' (Morison, Stanley, *English prayer books, an introduction to the literature of Christian public worship*, Cambridge, 1943) To clarify: *The Book of Common Prayer* was 'annexed to a statute' (the Act of Uniformity). The *ASB* was a collection of services authorized by the General Synod.

3. For an introductory outline to *Common Worship* see Bradshaw, P. (ed), *Companion to Common Worship*, volume 1, 2001.

4. Much of the daily correspondence and transfer of text between publisher and designers took place through e-mail (only a fraction of which is included here). The more informal and frequent nature of these exchanges contrasts greatly with the letters now lodged in the ASB job archive held at the St Bride Printing Library, London.

5. Omnific, a mainly editorial design studio, was founded in 1983 by Derek Birdsall RDI. During the production of *Common Worship*, Omnific was four people – Derek Birdsall, Shirley Birdsall, Elsa Birdsall and John Morgan.

Figure 1. Contents page from the 'standard edition' (the standard pew book). The Holy Communion section is printed in red, as are the running feet in that section.

Note on the figures: the *Common Worship* editions were printed in black and red. Red reproduces as grey within these illustrations.
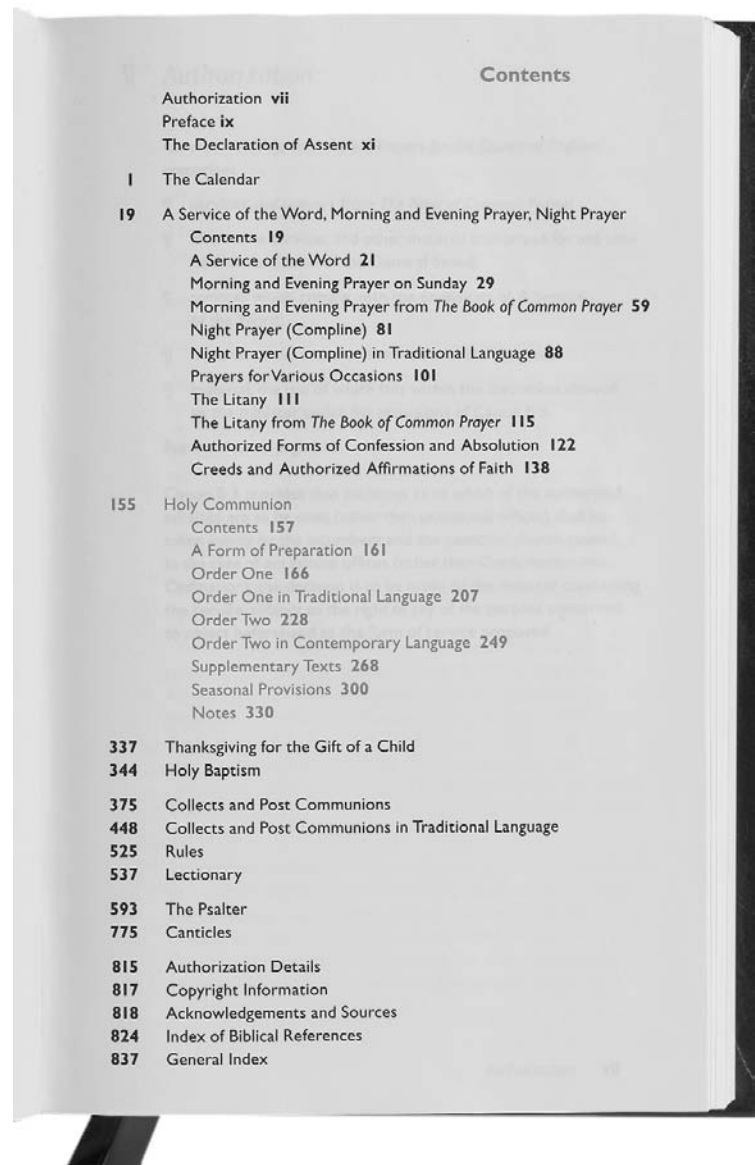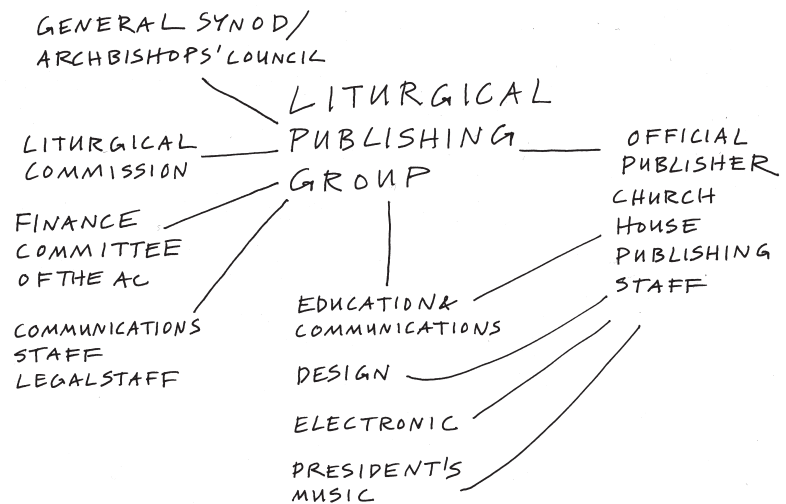

Figure 2. The groups and sub-groups behind *Common Worship*.

A Liturgical Publishing Group had been set up to oversee the publishing process. This in turn established a Design Panel to select the designers and approve the design for *Common Worship*.* On 21 July 1999 a design brief and project description was sent out by Dr Colin Podmore, Secretary of the Liturgical Publishing Group, to eighteen potential designers (document 1). Eight designers or design groups expressed interest in the project, and on the basis of their letters and examples of their previous work, three were short-listed: Et Al, Graphic Thought Facility, and Omnific.

* Members of the Panel were: Professor Christopher Frayling, Rector of the Royal College of Art; Alison Baverstock, publisher, marketing consultant and author; Canon Jeremy Haselock, Precentor of Norwich Cathedral, member of the Liturgical Commission; Dr Colin Podmore, Secretary of the Liturgical Publishing Group; Rachel Boulding, Liturgy Editor, Church House Publishing; The Revd Dr William Beaver, Director of Communications of the Church of England.

The Design Project

· The Church of England is preparing a new series of worship books under the title *Common Worship: Services and Prayers for the Church of England*. The main volume in the series will be a book containing the Sunday services, and will be published in November 2000. At the same time various offprint booklets and cards, as well as parallel electronic products, will be issued. From 2001–2005 a short series of further books will be published using a similar design as part of a 'family of volumes' containing all the main services.

· The new books will bring together traditional and modern elements in worship of the Church, and thus heal divisions between old and new. They will be inclusive of different styles and approaches.

· The Church is looking for a design of the highest quality, which will unify the publications and provide a strong visual identity across the text and covers of the materials.

· Over a million people attend Church of England churches each week in every town and village in England; most of them will soon be using the new books. The publications will therefore be very significant in the life of the Church and of the country as a whole. A sample copy will be presented to the Queen in November 2000 and events are planned in cathedrals throughout the country to celebrate the publication.

· The market is people who go to church – both regular attenders, who will use the books every week, and occasional visitors, who might come for baptisms, weddings or funerals. Individuals will buy the books and churches will order them in bulk. The books need to have a layout clear enough to be easy to follow at a glance – classic, but visually interesting.

The Task

· As the project is so important in the life of the Church, the decisions taken about it need to enjoy the widest assent possible.

A large number of (often conflicting) interests have to be satisfied. One of the main qualifications for the chosen designer or design group will therefore be a willingness and ability to work with the Liturgical Publishing Group (the committee, made up of clergy, publishers, administrators and others, given the job of overseeing the publication) and to be flexible in responding to its concerns.

· The chosen designer or design group will also need to work closely with the publisher, Church House Publishing (an in-house body) and its staff.

The Design Brief

Principles
A number of considerations will need to be borne in mind in the design:

· *Use* – The Common Worship books will need to be designed for **use**, as well as for appearance. They will be held up and read aloud

from in church, as well as being used by individuals at home, so they must be clear and straightforward to read. In this way, they are different from most other books.

 · *Excellence* – The books must give an impression of excellence and quality. The worship of God deserves the best that we can offer. Furthermore, they will be used in most of the Church of England's parishes and so will be a flagship project for the Church – they must do it credit.

 · *Long term Value* – The design must be one of lasting quality and appeal, such that it will still give a positive impression in twenty years' time.

The Identity, Image and Style of the Church of England

The worship of the Church of England is an expression of its identity. In publishing its new services, the Church will be signalling what it stands for. It is the Established Church and has a duty to offer pastoral care to all. It ministers in diverse social contexts with differing needs, from cathedrals to inner city estates. The visual style towards which the Church (through its new Archbishops' Council) is working is one of understated elegance and quality, of a church which is both reassuring and challenging. The tone of voice which all communications need to reflect is calm and confident.

A Classic Look
The new worship materials are likely to be in use for at least twenty years, if not more. Many people hope that they will mark the beginning of a period of stability, after much change. So it is important that the design should not look dated in a few years' time. However, just as it should not be tied to the present, it should also not be locked in the past. It deals with the worship of God, who is eternal. The design should therefore have a certain timelessness about it – a look which is classic but not old-fashioned.

Disability Issues
The design will need to bear in mind at every relevant point the needs of members of the Church of England who are partially sighted, are colour blind, or have problems with manual dexterity. This is not to say that these needs will necessarily be fully met. Compromise will be required. At each relevant point the designer will need to address various needs and consider how far these can met. For example, with regard to the needs of the partially sighted, the Royal National Institute for the Blind's *Clear Print Guidelines* should be taken in consideration and the RNIB will continue to be consulted during the development of the design.

Further Details
Some further details might be helpful in order to fill in some background.
 · *Typeface and Font size*
Readability and elegance of appearance are essential. The needs of the partially sighted and the fact that the books will often be used in conditions of poor lighting will need to be borne in mind.

· *Colour of Spoken Text and Instructions*
There is a need to distinguish clearly between spoken text and service
instructions. It is anticipated that this will be done by the use of two
colours and possibly by further design features (red italics have been
used elsewhere for this purpose – the traditional use of red gives rise
to the term 'rubric'). Again, readability is an important consideration,
both by the partially sighted and the colour blind.

· *Distinctions within the Material*
The books will contain the following different types of material, each
of which needs to be clearly distinguishable:
– different levels of headings;
– material which must be included in a service and material which can be
left out;
– text to be said by the minister and text to be said by the congregation
(the latter is customarily printed in bold type);
– choices between alternative texts, where it is intended to give steer
towards one as being more generally preferred;
– notes.
With all of this, clarity and readability are of prime importance.

· *Leading and Margins*
The layout needs to be spacious and never cramped, but not extrava-
gant. There needs to be sufficient margin so that the text does not
disappear into the gutter when the book is lying flat.

· *Line breaks and Page turns*
These will need to be checked to ensure that they are acceptable.
(For example, there should not be a page-turn during the middle
of a prayer.)

· *Dimensions*
The format of the books is important. There is pressure for the main
pew book not to be too thick (both to assist those with manual dexterity
problems and to preserve elegance). At the same time, the pages
should not be too large because the book needs to sit happily on pew
ledges both when closed and when opened flat. The pew book will be
published in at least one other format.

DOCUMENT 2   20 September 1999

Extract of a letter from Dr Colin Podmore to Omnific

We would like to invite you to meet us and give a brief presentation
at 10.15 am on Wednesday 13 October in the Jerusalem Chamber of
Westminster Abbey (directions enclosed). The presentation should
last for no more than 5–10 minutes, and would be followed by an
interview of 20–25 minutes.

As a basis for discussion, please would you produce a sample page
design of the three double-page spreads on the enclosed disk, in the
format of the main volume, using two colours. We would like to see the
samples before the meeting and so would you send them in by 4pm on
Thursday 7 October.

The tight deadline is a reflection of the urgency of the project. The selected designer or design group would be expected to work between October and May, with a particularly intense period in the initial stage, up until mid-December.

The designers who are not selected will be paid a release of £250. Payment to the chosen designer will be made on a fixed-fee basis, though the overall budget is limited. You are asked to give some consideration to this in preparation for the interview.

I am also enclosing for information the full text of the Holy Communion services, from which the three double-page spreads for the design sample are taken.

Request for Design Sample
We would like you to produce a sample design of three double-page spreads of extracts from the Holy Communion service for the Standard Edition.

Format: 185 × 124 mm. Two colour printing.

The enclosed disk contains the texts, saved in Word, WordPerfect and rtf formats.
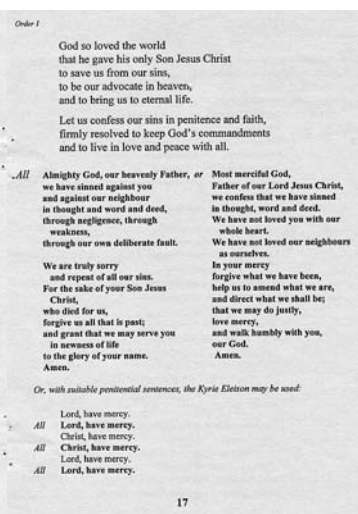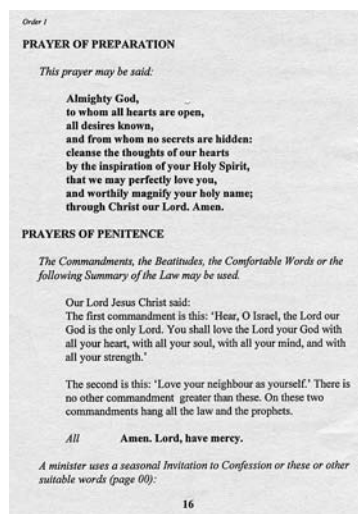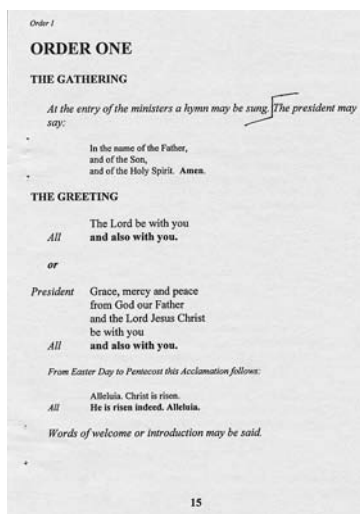

Figure 3. Page spreads from the Holy Communion booklet as supplied (photocopied black onto pink paper) 210 × 150 mm.
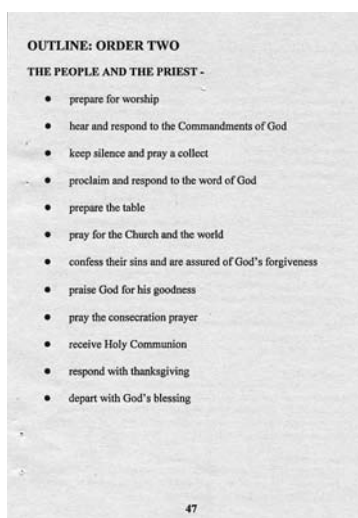
Figure 4. Pencil sketch by Derek
Birdsall, September 1999. A first
response to the Holy Communion
booklet (figure 3). His notes indicate
the intention to employ a 5 mm grid
and to range headings right.
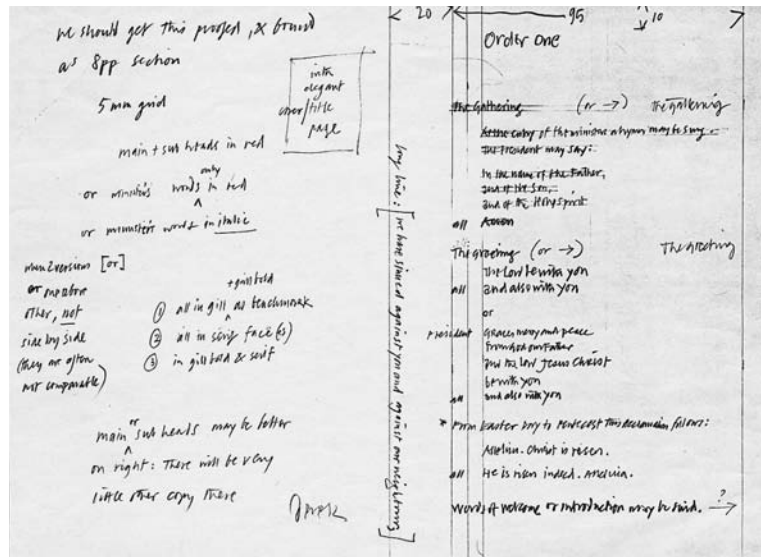
Figure 5. Ink-jet printed hand-bound
'Chinese-fold' booklet, one presented
to each member of the Design Panel ;
page size 185 × 124 mm.

The rubrics were returned to their
traditional colour. The blue rubrics in
the *ASB* were referred to by some as
'Blubrics'. Appropriately enough,
given *Common Worship*'s place in the
tradition of English liturgical books,
'Sarum red' (Pantone 485) was even-
tually chosen as the second colour.
('Sarum red' is from the Use of
Sarum (Salisbury), the version of the
Latin liturgy which was most widely
used in England before the
Reformation.)

The headings were ranged right
(later to be refined). The liturgy is
provided with clear signposts; if all
the headings had ranged left, the text
would have appeared to be one long
stream. Ranging the headings right,
as Birdsall argued, makes each a dis-
tinct 'label' above the 'cloud' of each
prayer: 'You can read and understand
the structure of the page with your
eye corners.'

Setting alternative prayers in two
columns, and reducing the type size
to fit, was undesirable (see figure 3),
although more economical. Better to
run one prayer after the other ensur-
ing that the page turn does not fall
between them and that they are
contained within a spread.

The 'outline order' shows the first
introduction of the pilcrow (¶) as a
more appropriate alternative to the
ubiquitous 'bullet point' of office doc-
uments (see figure 3). Concerns were
initially expressed that computer
users would assume it to be an 'invisi-
ble' paragraph mark; but the pilcrow
has a traditional use within prayer
books to signal the beginning of new
paragraphs or sections.

The booklet is shown at actual size
on the opposite page.
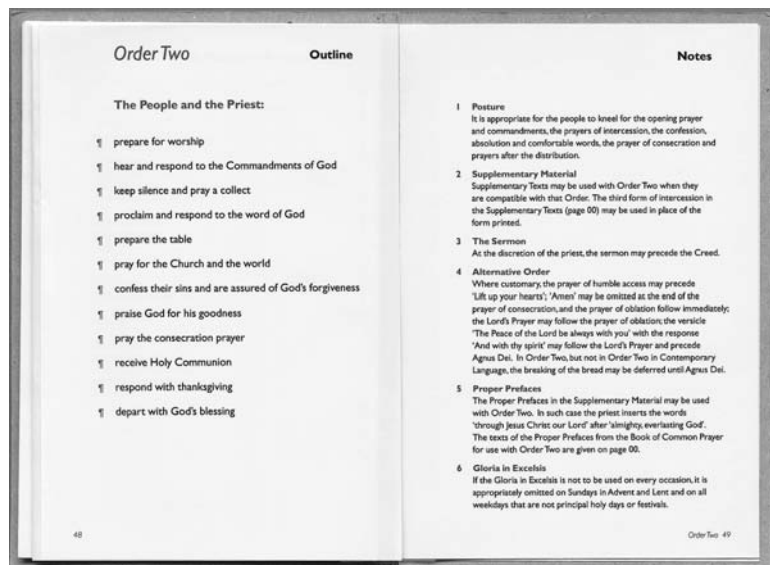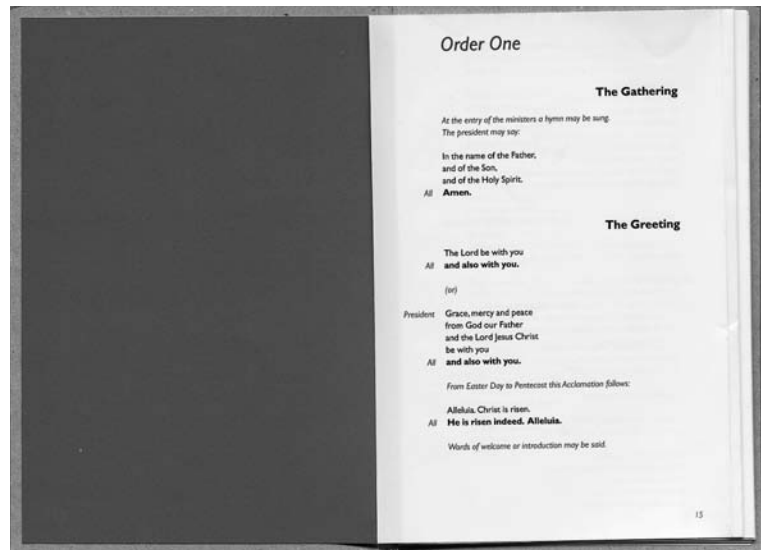
Prayer of Preparation

This prayer may be said:

All　**Almighty God,**
to whom all hearts are open,
all desires known,
and from whom no secrets are hidden:
cleanse the thoughts of our hearts
by the inspiration of your Holy Spirit,
that we may perfectly love you,
and worthily magnify your holy name;
through Christ our Lord. Amen.

Prayers of Penitence

The Commandments, the Beatitudes, the Comfortable Words
or the following Summary of the Law may be used.

Our Lord Jesus Christ said:
The first commandment is this:
'Hear, O Israel, the Lord our God is the only Lord.
You shall love the Lord your God with all your heart,
with all your soul, with all your mind, and with all your strength.'

The second is this: 'Love your neighbour as yourself.'
There is no other commandment greater than these.
On these two commandments hang all the law and the prophets.

All　**Amen. Lord, have mercy.**

A minister uses a seasonal Invitation to Confession
or these or other suitable words (page 00):

God so loved the world
that he gave his only Son Jesus Christ
to save us from our sins,
to be our advocate in heaven,
and to bring us to eternal life.

Let us confess our sins in penitence and faith,
firmly resolved to keep God's commandments
and to live in love and peace with all.

All　**Almighty God, our heavenly Father,**
we have sinned against you
and against our neighbour
in thought, word and deed,
through negligence, through weakness,
through our own deliberate fault.

We are truly sorry and repent of all our sins.
For the sake of your Son Jesus Christ,
who died for us,
forgive us all that is past;
and grant that we may serve you in newness of life
to the glory of your name.
Amen.

(or)

Most merciful God,
Father of our Lord Jesus Christ,
we confess that we have sinned
in thought and word and deed.
We have not loved you with our whole heart.
We have not loved our neighbours as ourselves.
In your mercy
forgive what we have been,
help us to amend what we are,
and direct what we shall be;
that we may do justly,
love mercy,
and walk humbly with you,
our God.
Amen.

Omnific's direct response to the request for the design sample is shown in figures 4, 5, and 6. An inkjet-printed, hand-bound, Chinese-fold booklet was handed to each member of the Design Panel along with the trials and the note shown as document 3.

Note from Omnific made to accompany the initial layout

Common Worship

Approach

Comfort, clarity and poetry are the guiding principles. Particular attention has been paid to the hierarchy and disposition of headings, to line breaks in both the prayers and instruction, and to the inter-linear spacing and pauses.

Typeface

Our research and trial proofs to date indicate Gill Sans as the clearest typeface, partly because albeit a sanserif, it was designed in the humanist tradition; each weight, and particularly the italic is a text face in its own right.

Whilst the use of sanserif may be surprising, I am confident that clarity will swiftly achieve familiarity.

Layout

In bookwork, the best layouts appear to have designed themselves: e.g. pp. 20–21 in our layout. To achieve this it is necessary to scan the copy back and forth, evaluating the options, rather than simply 'pouring' the text in. The very nature of this text will particularly require and repay this attention.

Format

If economically possible a slightly longer page (say plus 10mm, or 185mm high) may be more balanced in the hand and allow longer passages to be elegantly contained on a page or spread, and may save pages in the long run.

Figure 6. Somewhat half-hearted trials of typefaces other than Gill Sans were made (Joanna is shown here). In the designers' minds it was always going to be Gill Sans. Omnific recognized that the recommendation of a sanserif might be controversial – though hardly shock of the new, Gill Sans now being over seventy years old. There was no strong competition from a more contemporary English sanserif. Much of the text needs to be in bold, and Omnific found almost every seriffed bold to be unsatisfactory.

An envelope was submitted to the design panel containing early trial proofs and alternative layouts. Omnific was the only design group to show rough work. The panel remarked on how helpful these roughs were in giving a useful insight into the final choice of design.
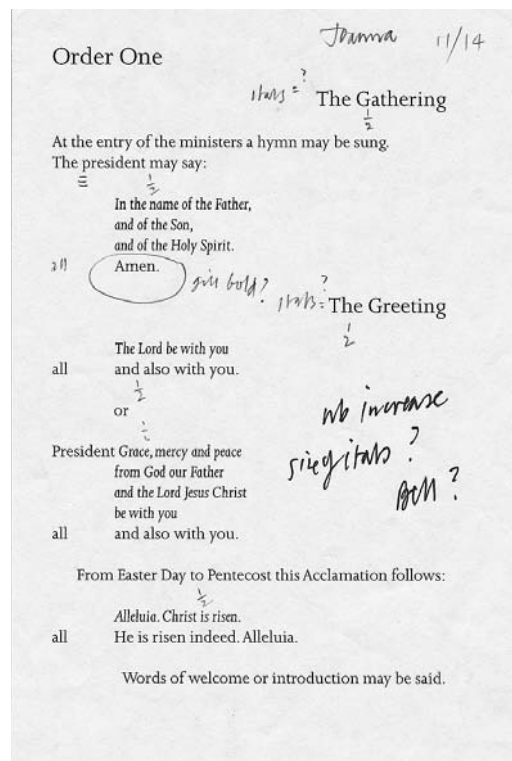
Though the essential elements of the design would remain consistent with the initial presentation, a later rationale submitted by Ominfic to Church House Publishing elaborates on the choice of typeface and format (document 4).

6. The version used was Adobe's 'Monotype Gill Sans'.

7. The standard edition was enlarged to 124 per cent for the desk editions, resulting in a format of 250 × 155 mm (1:618). For the President's edition the grid was enlarged to 147 per cent, with wider margins added so as to facilitate opening and reading on a lectern; the resulting format was conveniently 297 × 210 mm (A4).

8. A fundamental principle in the design of *Common Worship* is the avoidance of page-breaks (even across a spread) in the middle of prayers. Wherever possible, each prayer is complete on a single page, and rather than 'pouring the text in', if the space at the foot of a page is insufficient for the next prayer, it is simply left blank and the next prayer begins at the top of the next page. This approach sounds obvious but may not conform to a publisher's idea of harmony and economy (e.g. a balanced double spread of full and equal text columns). This not only avoids the rustle of pages turning during a prayer; it also contributes to clarity and gives a relaxed and comfortable appearance.

As Brooke Crutchley explains, some of the tricks in page layout are more subtle: 'All Cambridge editions of the Book of Common Prayer made sure that the Communion of the Sick finished at the foot of a right hand-hand page, so that the eye would not be caught by the heading of the service which, logically if unhappily, immediately followed – the Burial of the Dead. But neither the Oxford nor the Queen's Printer showed the same delicacy.' (Crutchley, Brooke, *To be a printer*, 1980: The Bodley Head, London, p.162)

9. Crutchley reports that when Cambridge University Press were invited to submit designs for the Series 3 Order for Holy Communion (the forerunner of the *ASB* service) 'We introduced a novel feature in the use of blue for the rubrics, instead of the traditional red, which tends to dominate the text.' The Liturgical Commission did not favour the proposals, however Crutchley continues 'it is satisfactory to note that the typography of the eventual *Alternative Service Book* bears more resemblance to our setting of the Series 3 Communion than to that of the published version.' (Crutchley, Brooke, *To be a printer*, 1980: The Bodley Head, London, p.167)

10. To prevent paper dust 'picking off' a 95 per cent tint of red was used rather than a full solid.

DOCUMENT 4   October 1999

*Derek Birdsall's note accompanying Omnific's submission
to the Church of England*

Typeface
It is appropriate to use an English type design and obvious candidates were the types of Eric Gill, namely Joanna, Perpetua and Gill Sans. Trial pages were prepared in these types together with Univers, Bell and News Gothic.

As a clear distinction was required between the words spoken by the priest, the congregation, and from the instructions, the ideal typeface would have equally clear distinction between the Roman, bold and italic. Early research and trial proofs showed Gill Sans[6] to be by far the clearest: this is partly because it is designed on humanist lines (particularly the rather cursive italic) and because there is the clearest distinction between roman, italic and bold; indeed they are distinct but obviously related typefaces. (There is an additional light version which is useful for alternative versions of prayer and for 'running feet'). In a book of some 900 pages distinct folios are vital and consequently are in bold. After identifying the most typical longest lines, 9 point was chosen which seems to be best when 'leaded' 3 points.

Page size and format
A page of 186 by 124 mm had been proposed. However, on identifying the typical longest prayers e.g. the Creed, it became evident that to break the least number of prayers a deeper page size of 202 mm would be ideal. To rationalise this decision further a page format of 202 by 125 mm performs a 'Golden rectangle' i.e. a proportion of 1 to 1.618. This produces a book which is comfortable in the hand, creates the least possible number of interruptions in the prayers and fits in the pocket or handbag.[7]

Layout
The principle of avoiding breaks in prayers is followed generally throughout the layout,[8] resulting in a relaxed and comfortable appearance. To avoid the names of prayers or parts of a service becoming mere sub-headings, these are ranged right in bold 11pt, giving them far more distinction and incidently ranging on the 'backed up' (left) margin. Instructions are both in italic (for the colour-blind) and in the traditional red. To compensate for these appearing slightly smaller than the black roman type, the size of the italic is 9.1 point. A larger red italic (15 point) is used together with the traditional paragraph sign ¶ to signal sections. The word 'all' in red italic, is set out distinctively in the left hand margin opposite any bold i.e. congregation text.

Paper and colour[9]
Ivory paper gives the pages a warmer appearance, blends the red and black gracefully and reduces show-through on the 55 gsm weight. Solid red pages[10] are used to signal major sectional breaks and red running-feet and folios are used throughout the Holy Communion section.

Cover

The coincidence of *Common Worship* being two words of almost identical length, placed across the vertical sub-title *Services and Prayers for the Church of England* at the word *Church* produces an elegant solution to what could have been the trickiest design problem of them all.

Figure 7. The *ASB* designed in 1980 by Keith Murgatroyd. The cover is festooned with calligraphy in stark contrast to its plain interior. The *Common Worship* title is given visual form on Derek Birdsall's cover design.

Figure 8. The 5mm grid and type sizes used in the standard edition. Meaningful white space follows silence for reflection.

The Beatitudes ← 11pt

← 12pt line space

Let us hear our Lord's blessing on those who follow him. ← 9pt/12pt

Blessed are the poor in spirit,
for theirs is the kingdom of heaven.

← 6pt half line space

Blessed are those who mourn,
for they shall be comforted.

Blessed are the meek,
for they shall inherit the earth.

Blessed are those who hunger and thirst after righteousness,
for they shall be satisfied.

Blessed are the merciful,
for they shall obtain mercy.

Blessed are the pure in heart,
for they shall see God.

Blessed are the peacemakers,
for they shall be called children of God.

Blessed are those who suffer persecution for righteousness' sake,
for theirs is the kingdom of heaven.

Silence for Reflection

Confession

Father eternal, giver of light and grace, ← 9pt/12pt
we have sinned against you and against our neighbour,
in what we have thought,
in what we have said and done,
through ignorance, through weakness,
through our own deliberate fault.
We have wounded your love
and marred your image in us.
We are sorry and ashamed
and repent of all our sins.
For the sake of your Son Jesus Christ,
who died for us,
forgive us all that is past
and lead us out from darkness
to walk as children of light.
Amen.

Or another authorized confession may be used. ← 9.1pt/12pt

Absolution

Almighty God, our heavenly Father,
who in his great mercy
has promised forgiveness of sins
to all those who with heartfelt repentance and true faith
    turn to him:
have mercy on *you*;
pardon and deliver *you* from all *your* sins;
confirm and strengthen *you* in all goodness;
and bring *you* to everlasting life;
through Jesus Christ our Lord.
Amen.

13mm

10mm 10mm 5mm 75mm 15mm 10mm 10mm 10mm 5mm 75mm 15mm 10mm

164 *Holy Communion*   20mm   *A Form of Preparation* **165**

The *ASB* was produced in 1980 before the advent of desktop publishing and the Macintosh computer. In *Common Worship* the roles of designer and typesetter were one and the same. By typesetting the text themselves the designers were able to find pragmatic configurations beyond the reach of the traditional drawing-board designer. The next stage involved producing a template and style sheets in QuarkXpress. A grid was made from 5 mm intervals (see figure 8).

DOCUMENT 5   25 October 1999

Letter from Rachel Boulding[11] to Omnific

There will be plenty to discuss, setting a larger number of pages should raise quite a few questions. We would also like to go over the following areas, as by that stage we should all have a clearer idea of where we are:
 · any questions about the design itself;
 · the contract (by that date we should have sent you a draft to consider);
 · the logistics of how we work together;
 · modifications to the draft schedule;
 · how we handle disability questions, including the RNIB Clear Print Guidelines;
 · plans for marketing materials using the elements of the design;
 · how we deal with the music.

In the mean time, I enclose print outs and disks of the following material:
 · the revised version of the Holy Communion service – this is a later version of the pink booklet sent to you earlier (for example, the All instruction in the margins have been taken out – clearly we'll need to talk about this);
 · the Lord's Prayer text, to be inserted on pages 24 and 70 in parallel columns;
 · two pages of music (see letter from Alistair Warwick which explains the technical details);
 · our liturgical House Style Guide

DOCUMENT 6   8 November 1999

Announcement of Designers for Common Worship

1. I am delighted to be able to report that the LPG's Design Sub-Group has, with the approval of the Bishops of Guildford and Salisbury, selected Derek Birdsall RDI and John Morgan as the designers for *Common Worship*.[12]
2. The announcement was made this morning at a press conference held in the Senior Common Room of the Royal College of Art (RCA) by Prof. Christopher Frayling, Rector of the RCA, who had chaired the Design Sub-Group's selection meeting.

   Dr Colin Podmore, 8 November 1999

11. In her role as Liturgy and Reference Editor in Church House Publishing, Rachel Boulding became the principal contact between Omnific and the publisher.
12. The Bishop of Guildford (the Rt Revd John Gladwin) was Chairman of the Liturgical Publishing Group and the Bishop Salisbury (the Rt Revd David Stancliffe) is the Chairman of the Liturgical Commission.

The extracts from the Liturgical House Style Guide shown in document 7 are of significance.

Liturgical House Style Guide. 5th version September 1999

Amen
Amens should always be placed at the end of text on the same line, separated by two character spaces.

Biblical references
 · In Bible references, full points should be used to separate chapter and verse numbers, commas should be used to separate verses in the same chapter, and semi-colons should be used to separate out different chapters. The numbers should be closed up, with no space between them, except after a semi-colon.[13]
John 1.4-6,8-10; 3.1-18
 · Hyphens should be used to separate verse numbers within a chapter. En rules should be used where references run across different chapters:
Mark 10.15-20
Mark 10–11
Mark 10.19–11.3

Bold
Bold should always be used for congregational text. Otherwise use bold only when it is essential to differentiate sections of liturgy within a service.

Line breaks
Lines should be determined by sense.
Turnovers are better than lines going into the gutter.

Line spaces
Use half-line spaces between verses in canticles, etc. and between 'or' and 'and' separating sections within the same liturgical texts. Also, half line spaces should be used between rubrics and the liturgical text attached to them. Liturgy can be disrupted by too many full line spaces.

Rubrics
In your manuscript these should be shown in italic. In the published versions rubrics will normally appear in a second colour or sans serif font.
In general, avoid using a colon at the end of rubrics where possible. If the rubric is a complete sentence, use a full point.
If the rubric is an incomplete sentence, introducing liturgical text omit all punctuation.
There is usually a half-line space after the rubric in this case.

13. The rule which specifies 'no space after the comma' is a little unsatisfactory here, causing the number groups to break up.

Section numbers
These tend to make the page look like a table of instructions and so rather messy. They can also be off-putting to those who are not liturgical experts. In deleting them, the font size can be increased, so increasing legibility. The matter is being discussed in Synod and a decision has yet to be made.

A schedule (figure 9) was produced by Church House Publishing and work began on the production of page proofs. Document 8 presents an extract from notes returned with the second proofs (figure 10) of the main volume.

DOCUMENT 8

Edited extract from Rachel Boulding's notes for Omnific, on return of second proofs

Common Worship main volume

General
Capitalization: … Another term to look out for is 'Te Deum Laudamus' – we had asked for 'Laudamus' to be all lower case, but we understand that with the Gill Sans lower case 'l' it would be less clear for the reader, so please search for all occurrences of 'laudamus' and capitalize.

Prelims
Main title page – please use CHP logo and badge, as in Holy Communion booklet. This can be revisited later and discussed further at the next stage.[14]

Collects and Post Communions
Pagination of this section: at present we have some instances of prayers being split across two pages – this only happens over spreads rather than page turns, but please note that it should not happen at all. These occurrences have been marked. There are two rules which we would like to be applied – one is no split prayers, and the other is please start each new season (e.g. Lent) on a fresh page (which you are doing anyway). Within these two rules, please try to fill the pages as evenly as possible. Obviously an under-filled page may occur at the end of a season. We realise that the result will be uneven, but it can't be helped.

Psalter
The pages in this section need to be more evenly filled. I have attempted to suggest revised page breaks, which could have the added benefit of a saving of about 7 pages … Please make sure that no verse is split within itself across two pages.

14. The CHP logotype was never used on the title page. Omnific did not want to introduce one using a typeface other than that used for the text of the book. The solution was to spell out 'Church House Publishing' in Gill Sans italic.

Sent to us 18/5/00

		Mon 15/05/00 Common Worship - Main Volume				
ID	Task Name	Duration	Start	Finish	Preded	Resource Names
1	**Editorial stage**	**128 days**	**Fri 14/01/00**	**Tue 18/07/00**		
2	Text to Omnific for typesetting	1 day	Fri 14/01/00	Fri 14/01/00		Jenny Hyatt
3	Liturgical Commission meeting - discussion of editing and presentation of SE & PE	2 days	Wed 02/02/00	Thu 03/02/00		Liturgical Commission, Rachel Boulding, Colin Podmore
4	Education and Communications Sub-Group meeting	1 day	Thu 23/02/00	Thu 23/02/00		Rachel Boulding, Matthew Tickle, David Hebblethwaite, Colin Podmore
5	Liturgical Publishing Group meeting	1 day	Fri 28/04/00	Fri 28/04/00		LPG, Rachel Boulding, Alan Mitchell, Matthew Tickle, David Hebblethwaite, Colin Podmore, Penny Phillips
6	Education and Communications Sub-Group meeting	1 day	Mon 12/06/00	Mon 12/06/00		Rachel Boulding, Matthew Tickle, David Hebblethwaite, Colin Podmore
7	Liturgical Publishing Group meeting	1 day	Tue 18/07/00	Tue 18/07/00		LPG, Rachel Boulding, Alan Mitchell, Matthew Tickle, David Hebblethwaite, Colin Podmore, Penny Phillips
8	**SE page proof stage**	**124 days**	**Tue 11/01/00**	**Fri 07/07/00**		
9	Typesetting of SE	5 wks	Mon 17/01/00	Fri 18/02/00	2	Omnific
10	First proofs of SE to CHP and proofs to proofreaders and indexers	1 day	Mon 21/02/00	Mon 21/02/00	9	Omnific, Rachel Boulding, Penny Phillips, Sarah Roberts
11	First proofs of SE with proofreaders, LC, Focus Groups, etc.	3 wks	Tue 22/02/00	Mon 13/03/00	10	Proofreaders, Liturgical Commission, Focus Groups, Rachel Boulding, Jenny Hyatt, Design Advisory Panel, Penny Phillips
12	Creation of Indexes (Scriptural passages and General)	9 wks	Tue 11/01/00	Mon 13/03/00	9	Peter Andrews, Sarah Roberts
13	Collation of SE first proofs	1.5 wks	Tue 14/03/00	Thu 23/03/00	11	Penny Phillips, Rachel Boulding
14	Indexes circulated to members of the LC for comment	2 wks	Tue 14/03/00	Mon 27/03/00	12	Liturgical Commission, Rachel Boulding, Colin Podmore, David Hebblethwaite, Sarah Roberts
⬤	SE first proofs to Omnific	1 day	Fri 24/03/00	Fri 24/03/00		Penny Phillips, Rachel Boulding
(16)	SE first proofs with Omnific for correction	2 wks	Mon 27/03/00	Fri 07/04/00	13	Omnific *(to COE on Mon 10th)*.
17	Comments on index to CHP	1 day	Tue 28/03/00	Tue 28/03/00	14	Liturgical Commission, Rachel Boulding, Colin Podmore, David Hebblethwaite, Sarah Roberts
18	Amendments to Indexes by Indexers	4 wks	Wed 29/03/00	Thu 27/04/00	17	Peter Andrews

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Figure 9. Standard edition (SE) and President's edition (PE) schedule produced by Church House Publishing (CHP). While the schedule was revised many times the final deadline remained unchanged.

Mon 15/05/00 Common Worship – Main Volume

ID	Task Name	Duration	Start	Finish	Predec	Resource Names
19	SE second proofs to CHP	1 day	Mon 10/04/00	Mon 10/04/00	16	Omnific
20	SE second proofs checked	2 wks	Tue 11/04/00	Wed 26/04/00	19	Rachel Boulding, Proofreaders, Liturgical Commission, Design Advisory Panel, Jenny Hyatt, Penny Phillips
21	SE second proofs and indexes collated	1 wk	Fri 28/04/00	Mon 08/05/00	20	Rachel Boulding, Penny Phillips
22	SE second proofs with Omnific and Indexes set	2 wks	Thu 11/05/00	Wed 24/05/00	21	Omnific
23	SE third proofs to CHP	1 day	Thu 25/05/00	Thu 25/05/00	22	Omnific
24	SE third proofs checked	1.5 wks	Fri 26/05/00	Wed 07/06/00	23	Rachel Boulding, Proofreaders, Jenny Hyatt, Penny Phillips
25	SE third proofs collated	1 wk	Thu 08/06/00	Wed 14/06/00	24	Penny Phillips, Rachel Boulding
26	SE third proofs to Omnific	1 day	Thu 15/06/00 *[ON FRI 16th]*	Thu 15/06/00	25	Penny Phillips, Rachel Boulding
27	SE third proofs with Omnific	1 wk	Fri 16/06/00	Thu 22/06/00	26	Omnific
28	SE CRC to CHP	1 day	Fri 23/06/00	Fri 23/06/00	27	Omnific *[✓]*
29	~~SE final checking of CRC~~	~~1 wk~~	~~Mon 26/06/00~~	~~Fri 30/06/00~~	~~28~~	~~Rachel Boulding, Penny Phillips~~
30	*[4th proofs: to omnific]* ~~SE final corrections inserted by~~ Omnific and final checking by CHP	1 wk	~~Mon 03/07/00~~ *5 JULY*	~~Fri 07/07/00~~ *TO COE 11 JULY*	29	Omnific *DONE/DISC FINISHED · BACK 14 JULY · 19 JULY*
31	**Musical Appendix**	56 days	Thu 23/03/00	Thu 15/06/00		
32	Typesetting of Eucharistic Prayers	1 wk	Thu 23/03/00	Wed 29/03/00		RSCM
33	First proofs of Eucharistic Prayers to CHP	1 day	Thu 30/03/00	Thu 30/03/00		RSCM
34	Typesetting of Prefaces	2 wks	Thu 30/03/00	Wed 12/04/00		RSCM
35	First proofs of Eucharistic Prayers with proofreaders, etc	1.5 wks	Fri 31/03/00	Tue 11/04/00		Madeleine Ladell, John Harper, composers, Derek Birdsall, Liturgical Commission
36	First proofs of Prefaces to CHP	1 day	Thu 13/04/00	Thu 13/04/00		RSCM

Mon 15/05/00 Common Worship – Main Volume

ID	Task Name	Duration	Start	Finish	Predec	Resource Names
37	First proofs of Eucharistic Prayers collated	1 wk	Wed 12/04/00	Tue 18/04/00		Sarah Roberts, Madeleine Ladell
38	First proofs of Prefaces with proofreaders, etc.	1.5 wks	Fri 14/04/00	Thu 27/04/00		Madeleine Ladell, John Harper, composers, Derek Birdsall, Liturgical Commission
39	First proofs of Eucharistic Prayers to RSCM	1 day	Wed 19/04/00	Wed 19/04/00		Sarah Roberts
40	First proofs of Eucharistic Prayers with RSCM for correction	1 wk	Thu 20/04/00	Fri 28/04/00		RSCM
41	First proofs of Prefaces collated	1 wk	Fri 28/04/00	Mon 08/05/00		Sarah Roberts, Madeleine Ladell
42	Second proofs of Eucharistic Prayers to CHP	1 day	Tue 02/05/00	Tue 02/05/00		RSCM
43	Second proofs of Eucharistic Prayers checked	1.5 wks	Wed 03/05/00	Mon 15/05/00		Proofreaders
44	First proofs of Prefaces to RSCM	1 day	Tue 09/05/00	Tue 09/05/00		Sarah Roberts
45	First proofs of Prefaces with RSCM for correction	1 wk	Wed 10/05/00	Tue 16/05/00		RSCM
46	Second proofs of Prefaces to CHP	1 day	Wed 17/05/00	Wed 17/05/00		RSCM
47	Second proofs of Prefaces checked	1 wk	Thu 18/05/00	Wed 24/05/00		Proofreaders
48	Second proofs of complete musical appendix collated	2 wks	Tue 16/05/00	Wed 30/05/00		Sarah Roberts, Madeleine Ladell
49	Second proofs of complete musical appendix to RSCM for correction	1 day	Wed 31/05/00	Wed 31/05/00		Sarah Roberts, Madeleine Ladell
50	Complete second proofs of musical appendix with RSCM for correction	1 wk	Thu 01/06/00	Wed 07/06/00		RSCM
51	Third proofs of complete musical appendix checked and final corrections inserted	1 wk	Thu 08/06/00	Wed 14/06/00		Sarah Roberts, Madeleine Ladell
52	Musical appendix to Omnific for insertion into PE	1 day	Thu 15/06/00	Thu 15/06/00		Sarah Roberts, Madeleine Ladell
	[no – will come with number 64.]					
53	**PE page proof stage**	60 days	Tue 18/04/00	Mon 17/07/00		
54	PE text based on SE second proofs plus prelims to Omnific	1 day	Tue 18/04/00	Tue 18/04/00		Rachel Boulding

Wed 21/06/00 Common Worship – Main Volume *[PRESIDENTS EDITION]*

ID	Task Name	Duration	Start	Finish	Predec	Resource Names
55	Omnific set new material for PE	2.6 wks	Wed 03/05/00	Mon 22/05/00		Omnific
56	PE first proofs to CHP	1 day	Tue 23/05/00	Tue 23/05/00		Omnific
57	100 new pages proofread. XRs, prelims, indexes and copyright information adjusted	1.5 wks	Wed 24/05/00	Mon 05/06/00		Proofreaders; Indexers
58	PE first proofs collated plus compilation of PE from SE second proofs	3 days	Tue 06/06/00	Thu 08/06/00		Rachel Boulding; Penny Phillips
59	PE corrected first proofs returned to Omnific	1 day	~~Fri 09/06/00~~ *Mon 5 June*	~~Fri 09/06/00~~		Rachel Boulding; Penny Phillips
60	Omnific insert corrections from PE first proofs and compile PE	1 wk	Mon 12/06/00	Fri 16/06/00		Omnific
61	PE second proofs to CHP	1 day	~~Mon 19/06/00~~ *Weds 14 June →*	~~Mon 19/06/00~~		Omnific
62	PE second proofs checked and final corrections from SE third proofs inserted	1 wk *(2 weeks)*	Tue 20/06/00 *Thurs 15 June →*	Mon 26/06/00 *Tues 27 June*		Penny Phillips; Rachel Boulding; proofreaders
63	PE corrected second proofs returned to Omnific	1 day	Wed 28/06/00	Wed 28/06/00		Rachel Boulding; Penny Phillips
64	PE corrections from second proofs inserted by Omnific ~~and incorporation of musical appendix~~ *[MUSIC? ✳]*	1.3 wks	Thu 29/06/00	Fri 07/07/00		Omnific
65	PE third proofs to CHP	1 day	Fri 07/07/00	Fri 07/07/00		Omnific
66	PE third proofs checked	5 days	Mon 10/07/00	Fri 14/07/00		Rachel Boulding; Penny Phillips
67	PE third proofs collated	2 days	Mon 17/07/00	Tue 18/07/00		
68	PE corrected third proofs to Omnific	1 day	Tue 18/07/00	Tue 18/07/00		Rachel Boulding; Penny Phillips
69	Insertion of final corrections by Omnific	3 days	Wed 19/07/00	Fri 21/07/00		Omnific
70	PE CRC to CHP	1 day	Mon 24/07/00	Mon 24/07/00		Omnific
71	PE CRC checked	2 days	Mon 24/07/00	Tue 25/07/00		Rachel Boulding; Penny Phillips
72	**Printing stage**	67 days	Mon 10/07/00	Wed 11/10/00		

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Mon 15/05/00 Common Worship – Main Volume

| ID	Task Name	Duration	Start	Finish	Predec	Resource Names
73	Preparation of PE to printer	2 days	Mon 17/07/00	Tue 18/07/00	64	Katharine Allenby
74	SE at printers	12.2 wks	Tue 18/07/00	Wed 11/10/00	72	At printers
75	PE at printers	12 wks	Wed 19/07/00	Wed 11/10/00	73	At printers
76	**Published books**	31 days	Thu 28/09/00	Thu 09/11/00		
77	Education and Communications Sub-Group meeting	1 day	Thu 28/09/00	Thu 28/09/00		Rachel Boulding, Matthew Tickle, David Hebblethwaite, Colin Podmore
78	Liturgical Publishing Group meeting	1 day	Mon 02/10/00	Mon 02/10/00		LPG, Rachel Boulding, Sarah Roberts, Alan Mitchell, Matthew Tickle, David Hebblethwaite, Colin Podmore
79	Books in warehouse for packing and distribution	4 wks	Thu 12/10/00	Wed 08/11/00	74,75	In warehouse
80	Publication date	1 day	Thu 09/11/00	Thu 09/11/00	79	
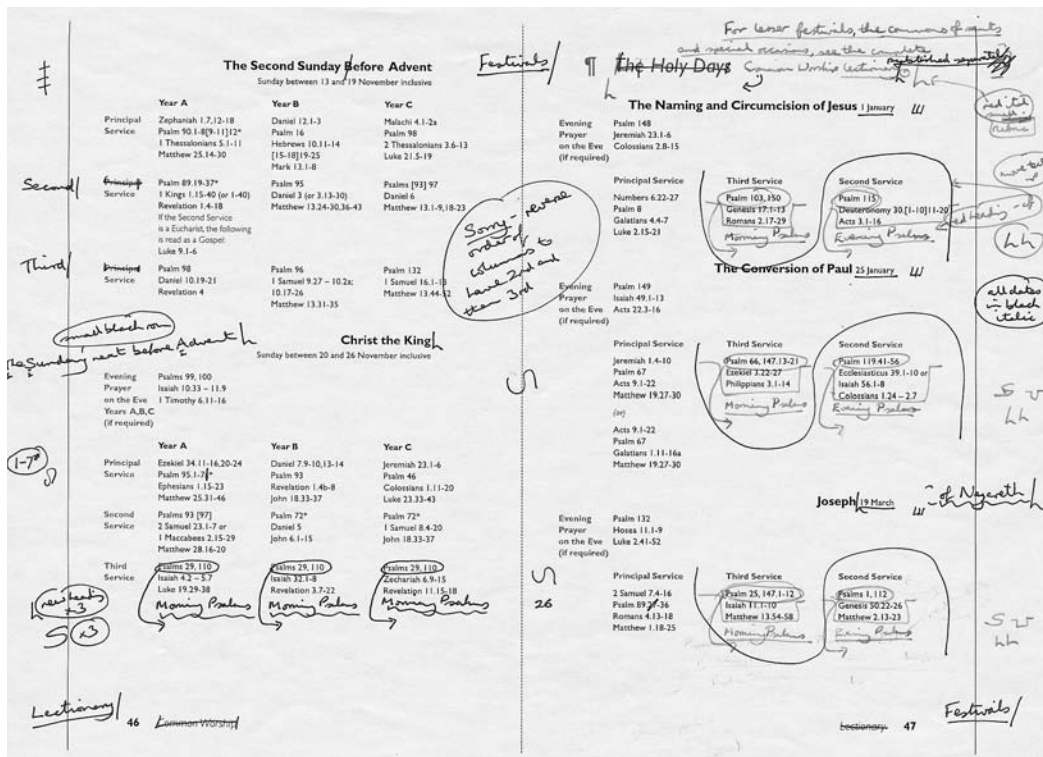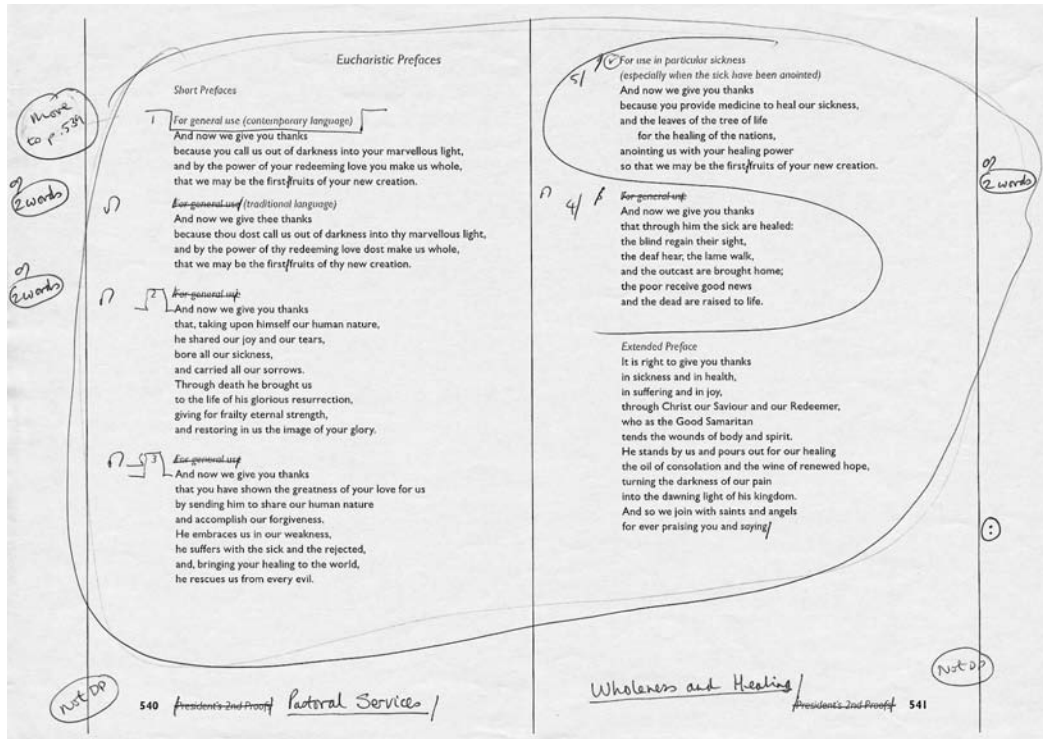
Figure 10. Over 100,000 page proofs
were produced in total, some 12,000
as two-colour laserprinter proofs.
There were six proof-reading stages.
The comments from 14 proof readers
were collated at CHP and corrected by
Omnific. These pages show the still
heavily corrected pages at second and
third proofs.

Throughout the design process, there were regular meetings of the Design Sub-Group. The meeting notes compiled by Dr Colin Podmore, an example of which is shown here, provide an insight into the decision making process.

Design Sub-Group Meeting on 20 December 1999

1. Letter from the Revd Colin Lunt
The Sub-Group considered a further letter from the Revd Colin Lunt, in response to the Secretary's reply to his letter in the Church Times, which had questioned the use of Gill Sans as a typeface, but did not consider that the points made were such as to make it an inappropriate choice. [For the text of this letter, see page 56.]

2. Consultation with the RNIB
There were no suggestions for change to the design which the RNIB would wish to press. In particular, the RNIB agreed that red was a preferable colour for rubrics to blue.

The RNIB also concurred with the view that while a serif typeface was more readable for extended passages of text (such as a novel), a sanserif typeface would be clearer and preferable for a book of this kind, where much of the material was in display setting. It was interesting to note that the large-print newspaper Big Print, sponsored by the RNIB, uses a sanserif typeface.

3. Marking of the Holy Communion Services
In deciding to move the Holy Communion services back to a position further into the volume, the Liturgical Publishing Group had asked the Sub-Group to consider whether the pages concerned could be marked in any way – for example by red edging of those pages either all round or merely on one or two edges. The Sub-Group considered the practical and aesthetic aspects of the question and decided that this should not be attempted.

However, it was AGREED that the 'footers' (running feet) and page numbers for the Holy Communion section should be printed in red. This would make them stand out when the pages were turned in search of them.

168 · 394	*Holy Communion*	
168 · *394*	*Holy Communion*	
168 . 394	*Holy Communion*	
168	*Holy Communion*	394
168	*Holy Communion* . 394	
168	*Holy Communion* 394	
394	*Holy Communion*	**168**

Figure 11. Trials of dual pagination. The folios for the main volume are in bold throughout. In other editions certain pages carry two sets of folios; the outer 'actual' folios are in roman (regular); the inner folios, in bold, refer to those in the main volume.

4. Separator for dual pagination
It was AGREED that the spaced separator between the two page numbers in the separate booklets and the President's Edition should be a sizeable bold mid-point (similar to a bullet point). This had been recommended as being clearer than a forward slash [see figure 11].

5. Colours for covers

6. Next Meeting
Among the items for consideration will be the physical aspects of the book, such as paper and covers (bearing in mind usage in damp churches and the needs of people with visual impairment and manual dexterity problems).

Dr Colin Podmore, Secretary, 21 January 2000

Extract from Rachel Boulding's letter to Omnific

Psalms: mid verse marker

I have been showing round to people your samples of a mark for the middle of each psalm verse. There was a surprising degree of consensus in favour of the dot or small bullet point in the top right hand corner of the spread of samples. They felt this was neat and unobtrusive. Several people felt the ¶ paragraph mark, even if it were smaller, didn't quite work, being too intrusive and having the meaning of a hard paragraph return.

Could you add another sample, or a few samples in different sizes, of a diamond, similar to this (as in medieval musical notation). The Bishop of Salisbury has asked for a third example of a red colon, but with punctuation at the line ends deleted, except for question marks [see figure 12].

Figure 12. Psalms mid verse marker trials.

Psalm 7

1 O Lord my God, in you I take refuge; ¶
   save me from all who pursue me, and deliver me,

2 Lest they rend me like a lion and tear me in pieces ¶
   while there is no one to help me.

3 O Lord my God, if I have done these things: ¶
   if there is any wickedness in my hands,

4 If I have repaid my friend with evil, ¶
   or plundered my enemy without a cause,

5 Then let my enemy pursue me and overtake me, ¶
   trample my life to the ground,
       and lay my honour in the dust.

you I take refuge; …
ho pursue me, and deliver me,

like a lion and tear me in pieces …
ne to help me.

I have done these things: …
edness in my hands,

friend with evil, …
nemy without a cause,

pursue me and overtake me, …
the ground,
our in the dust.

you I take refuge; •
ho pursue me, and deliver me,

like a lion and tear me in pieces •
ne to help me.

I have done these things: •
edness in my hands,

friend with evil, •
nemy without a cause,

pursue me and overtake me, •
the ground,
our in the dust.

you I take refuge; :
ho pursue me, and deliver me,

like a lion and tear me in pieces :
ne to help me.

I have done these things: :
edness in my hands,

friend with evil, :
nemy without a cause,

pursue me and overtake me, :
the ground,
our in the dust.

you I take refuge; ··
ho pursue me, and deliver me,

like a lion and tear me in pieces ··
ne to help me.

I have done these things: ··
edness in my hands,

friend with evil, ··
nemy without a cause,

pursue me and overtake me, ··
the ground,
our in the dust.

Extracts from Publishing Common Worship

Publishing Common Worship (GS Misc 595)
A Further Report by the Liturgical Publishing Group

on behalf of the group
✠ JOHN GUILDFORD, Chairman, 27 January 2000

Informs the Synod of further decisions taken by the group since
November 1999.[15]

B. The Main Volume:

Position of the Holy Communion services

7. There are, however, strong arguments in favour of the Group's
original intention – making the Holy Communion services the second
block, rather than the first, and so placing them further towards the
middle of the book, which was the general intention behind the amend-
ment … The book will also fall open somewhat more easily at the Holy
Communion services if they are some way into the volume (which is
the reason for the tradition of a more central position).

10. The Design Sub-Group has subsequently decided that the 'foot-
ers' (running feet) and page numbers for the Holy Communion services
should be in red, which will make those services stand out when the
pages of the book are turned in search of them, and they will thus be
easier for visitors to find. Furthermore, the book will contain ribbon
markers, which can be used to mark the place to which people should
turn.

Paragraph numbers and common pagination

17. Prof. Frayling reported the strong and unanimous view of the
Design Sub-Group and the designers that paragraph numbers were
both unnecessary and undesirable. The design is notable for its clarity
of print, prominent headings and spacious layout.

18. The Group accepted the view, expressed by a number of Synod
members, that if there are no paragraph numbers, common pagination
between all editions of the book, including separate booklets, is essen-
tial. At the same time, it was aware of a widespread view that for a con-
gregation to be asked to 'turn to p. 115', when a service booklet clearly
had a much smaller number of pages and this page was actually the
first in the booklet, was confusing to visitors and tended to reduce the
credibility of the booklet.

19. The Group therefore welcomed the following solution, proposed
by the Design Sub-Group. The separate booklets and the President's
Edition will have dual pagination – a bolder page number beginning
with p. 1, and the page number from the standard edition in lighter type,
separated by a spaced mid-point (comparable to a small bullet point).

15. The Liturgical Publishing Group
had reported its plans for publishing
Common Worship in a report circulated to
the General Synod in October 1999. This
was debated by the General Synod in
November 1999.

Design Sub group
Note of the meeting held on 16 February 2000

Present: Prof. Christopher Frayling, Mrs Alison Baverstock, Canon Jeremy Haselock, Bill Beaver, Rachel Boulding, Colin Podmore Derek Birdsall, John Morgan
Katharine Allenby, Matthew Tickle, David Hebblethwaite[16]

1. Dummies
The Group examined dummies of the books. The following changes/additions to previous plans were agreed:
Standard Edition: red head and tail bands; gold to be brighter if possible; (ribbons to be red and black – confirmed)
Trade Edition: not to have black edging on top;
red&white, blue&white, wine&white head and tail bands respectively; presentation plates, gummed for optional use (to be designed)
Bonded leather: gold edging; head and tail bands as above
four ribbons: gold, red, purple, (dark) green
(the four main liturgical colours)
presentation plates as above
the 'visible line' to be looked at
(if it cannot be removed, the cross must be moved to avoid it)
Calfskin leather: the tan colour to be darker
and more natural – chestnut
head and tail bands red (not striped)
the books to be presented in acetate
the blocking to be looked at
Slip cases: to be plain on the outside, except that the spine would be replicated; simple grey protector slipcase; removable sticker (barcode); the possibility of a purple colour inside to be explored
(printing might be a cheaper option)
Desk edition: red and white head and tail bands
President's edition: red and white tail bands
spine to have the words Common Worship (running down) only, with the badge
Pastoral Services: The words Common Worship: Pastoral Services to appear on the spine, running down. This pattern to be followed for all books of this format other than the main volume desk edition.

2. Separate booklets and holy communion sample edition:[17]
The CHP logo to appear on the back.
matt smooth laminate covers

3. Lectionary section
Two days should be accommodated on each page, divided by a red line (except those days – e.g. Easter – for which there is too much additional material to make this feasible). The names of the lectionaries going down the left hand side of the page to be in red, but the years across the top in black.
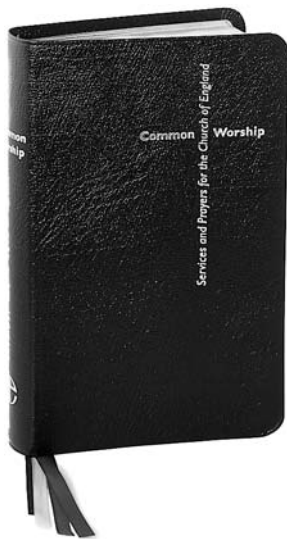
Figure 13. A presentation edition of the main volume bound in black calfskin leather with gilt edges.

16. Katherine Allenby (Production Manager) and Matthew Tickle (Sales and Marketing Manager) of Church House Publishing, and David Hebblethwaite (Secretary of the Liturgical Commission), were co-opted as members of the Design panel for this meeting.
17. A sample edition, containing just the services from Holy Communion: Order One, was produced to enable the material and its design to be tried out in the parishes and revised in the light of experience and feedback. A preliminary edition of *Common Worship: Daily Prayer*, published in January 2002, included a questionnaire in which readers are encouraged to record their comments (see figure 14).

Questionnaire

We would welcome comment from any users of this book, so that this may be taken into account before the definitive edition of *Common Worship: Daily Prayer* is published. Please copy this questionnaire (enlarging it to A4 size, if possible), and when completed send it, preferably before January 2003 but in any case by June 2003, to:
The Secretary to the Liturgical Commission, Daily Prayer Survey, Central Secretariat, Church House, Great Smith Street, London SW1P 3NZ.

1 Range of the Content

(a) Do you find the provision of Prayer During the Day, with its more flexible structure, a useful flexible supplement to Morning, Evening and Night Prayer?

Yes ☐   No ☐

(b) Do the Introduction, Notes and Rubrics signal clearly enough the alternative use of Prayer During the Day either as a brief midday office or as a more extended 'quiet time' or Office of Readings?

Yes ☐   No ☐

(c) Please comment on your reaction to Prayer During the Day.

_____

_____

_____

(d) What is your reaction to the basic structure of Morning and Evening Prayer?

_____

_____

_____

_____

(e) Is the printing out of each office in full for each day of the week in Ordinary Time and each season of the year helpful?

Yes ☐   No ☐

(f) Do the Notes and Rubrics give sufficient clear guidance for the flexible use of these offices?

Yes ☐   No ☐

(g) Is the provision of hymns in Evening Prayer for the seasons helpful?

Yes ☐   No ☐

(h) Is the range of sample intercession provided:

Useful ☐   Too extended ☐   Too brief ☐

(i) Is the range of Canticle selection provided:

Useful ☐   Too extended ☐   Too brief ☐

(j) Is the provision of optional refrains and psalm prayers in the Psalter:

Useful ☐   Unproblematic ☐   Distracting ☐

Do you have any further comments to make about refrains and psalm prayers?

_____

_____

_____

(k) Are there other categories of material and resource you would wish to see included in *Common Worship: Daily Prayer*?

_____

_____

_____

(l) Further comment:

_____

_____

_____

2 Layout

(a) In what ways, if any, could the layout of the texts of the offices themselves be improved?

_____

_____

(b) In what ways could the layout of the Notes, Introductions and Service Structures be improved?

_____

_____

_____

(c) Does the indenting of optional material signal its optional nature with sufficient clarity?

Yes ☐   No ☐

(d) The definitive edition will, in due course, include the *Weekday Lectionary*.

Would it most usefully be included as a separate section much as in the yearly almanac?

Yes ☐   No ☐

Or integrated in the Collects and Refrains section?

Yes ☐   No ☐

(e) Do you agree with the order in which the services and other material are presented?

Yes ☐   No ☐

If not, please indicate the order which you would prefer.

_____

_____

_____

3 General

Do you have any other comments about this preliminary edition of *Common Worship: Daily Prayer*? Please include any comments or suggestions about the provision of musical settings for *Daily Prayer*. Please write on a separate sheet of A4 paper if necessary.

_____

_____

_____

Name _____   Date _____

Address _____

_____

Parish or equivalent _____

Diocese _____

This book has been used by the respondent

daily ☐   at least weekly ☐   less frequently ☐

It has been used

privately ☐   by small groups ☐   for public worship ☐

The following services have been used:

Morning Prayer ☐   Prayer During the Day ☐
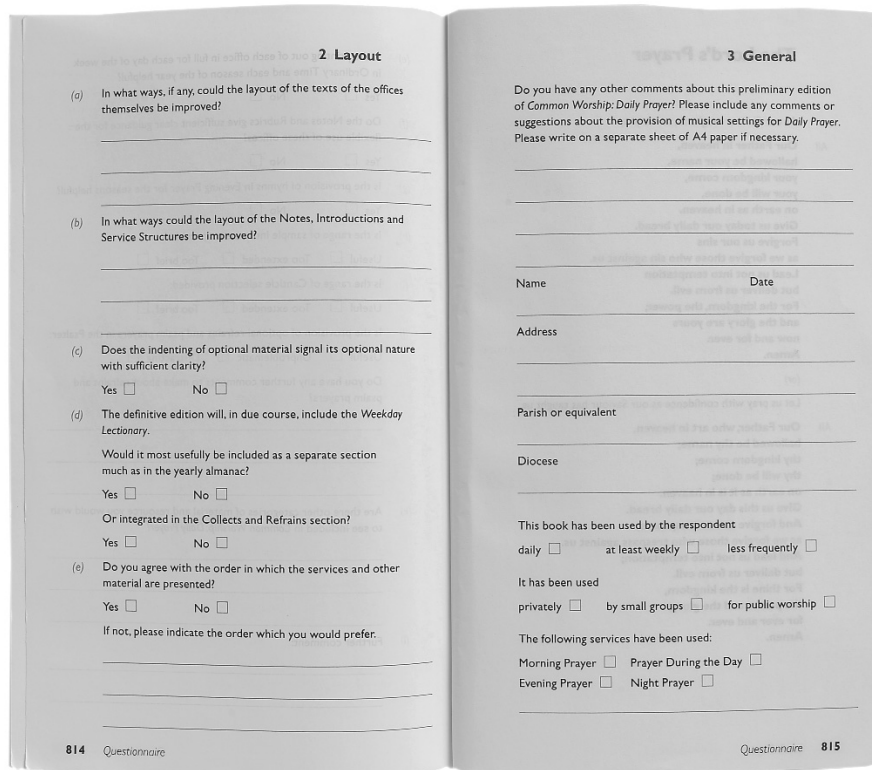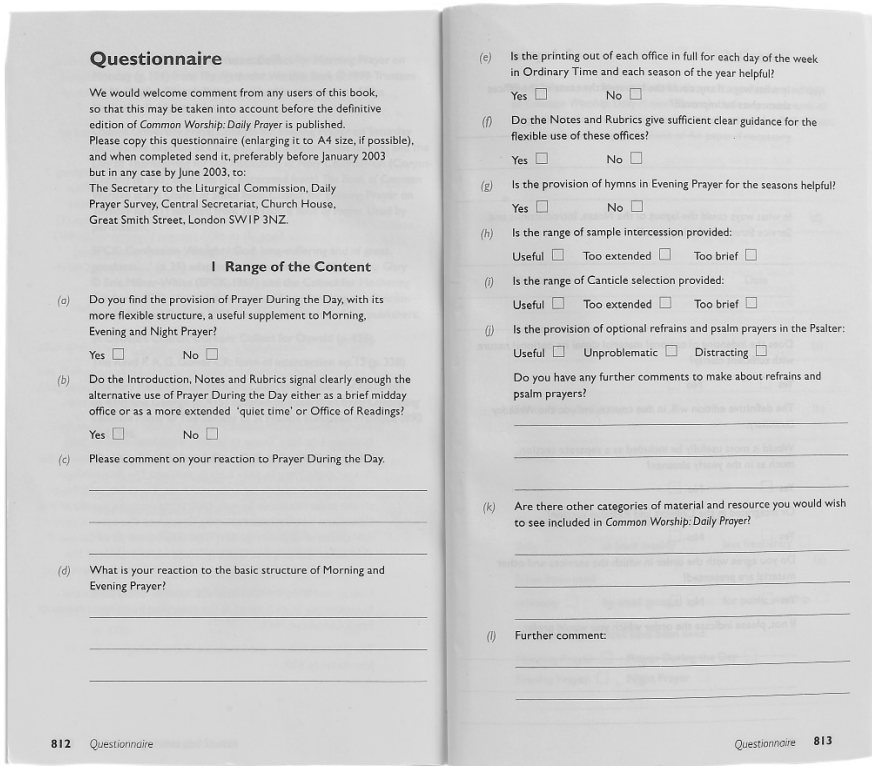Evening Prayer ☐   Night Prayer ☐

Figure 14. Questionnaire bound into the back of a preliminary edition of *Common Worship: Daily Prayer* (published January 2002) used to 'field-test' the new liturgy.

Public responses to the design

One of the most satisfactory aspects of the job was the public debate of content and more unusually the debate over the design outside the design press. There has been a long tradition of parishes designing and producing their own service sheets. While the views expressed in the letters and emails are often questionable, it is remarkable to see typographic debate in the 'non-design' press at all. For that reason alone it is heart-warming.

DOCUMENT 13   25 November 1999

Letter to Church Times

Right typeface for *Common Worship*

From the Revd Colin Lunt

Sir, It was interesting to see a design for the new *Common Worship* material (News, 12 November). The typeface shown in your example looks like Gill Sans, an admirable and "classic" face, but not ideal for large amounts of text. In contrast, the typeface used for the *ASB* has become popular as a text face over the last 50 years because of its excellent legibility.

Perhaps the idea is to make the new material look very different from the old, but legibility should be a top priority. This is to be a liturgical book – every word matters – and it will have to be used thoroughly and repeatedly in situations of poor lighting and distance, not to mention eyesight.

A well-tried text face, such as the Palatino used in the *ASB*, is likely to be more successful than a sans-serif such as Gill Sans. A different face was tried for *Patterns for Worship* and, much as I disliked it (it looks like Cheltenham), I expect it is more legible than Gill Sans. If a different face must be used, how about looking at those in contemporary Bibles? One used in the *REB*, for example, is sharp, distinctive, has a narrowish set, and is very legible. (It looks like Fenice.)

On comparing a copy of the new lectionary (an *NRSV* one from Mowbray) against an *ASB*, I see the new one managed on a larger page size, to use text which is about two-thirds the size of that of the *ASB*. Legibility, legibility, legibility – let's not lose sight of it!

COLIN LUNT

DOCUMENT 14

E-mail from a minister to Matthew Tickle (marketing manager)
following the mailing of the sample booklet

The first people in the parish to be shown the *CW* book were a group of 12–14 year olds at a 'working' picnic lunch. Despite my own prejudices their reaction to its style and appearance was an enthusiastic

'thumbs up', specifically:
Typeface: clearer than *ASB*
Rubrics: red makes a nice change
Layout: more spaced out and nicer to look at
Paper: paper too thin for regular use, it will get scrunched up
and ripped
Paper colour: most liked cream, some preferred white
Cover: looks good, nice and simple, looks 'posh' (I think this translates
into 'has style')

All these comments were spontaneous – I showed them *CW* and the
ASB 'red book' and 'asked what do you think?'

They are desperately keen to help with the design and illustration of
our local (seasonal) booklets.

DOCUMENT 15

From the e-mail discussion list run for Common Worship

COIN (Christians on the internet)

22 April 2000
God must be in the detail, not the devil. This is surely true of typo-
graphy, as much as theology or anything else.

In too many parishes (mea culpa) poorly produced orders of service
hinder worship and outreach. At the Southwark conference on
Common Worship a couple of weeks ago the point was made that a
great deal of thought (and money) had gone into the appearance of the
new services, and that parishes should use the typography of the new
book as a model of good practice. Many parishes produce their own
service booklets, and it was strongly hinted that they should aspire to
the standards of the new prayer book.

Eric Gill worked (often in an unorthodox way) to glorify God.
Choice of type is not merely an 'arcane' or worldly detail, it should be
an expression of the Divine (I'd argue Gill Sans is just that), as much
as the words used. It can be a help (or hindrance) to us as we move
towards an apprehension of the Divine.

A publisher friend commented that the *Common Worship* sample
booklet could have been designed by Gill himself. I agree, and think
that's a cause for great joy. Why should the devil have all the best
tunes?

I thought my posting would be merely helpful and uncontroversial!
I say churchwardens should keep their noses out of such matters!

A peaceful Easter to all

Stephen Black, Churchwarden, St Andrew, Coulsdon

29 October 2000
Much more colourful once you open the book – black and white,
flashes of red and purple, and a touch of gold – a pretty good combina-
tion of colours, I think, and could be said to symbolise the CofE at
its best.

Sheila

2 November 2000

I have read with interest the postings about the use of Gill Sans in the recent communion book. We are told that this is to be the font used in Common worship material. I am a great fan of Gill Sans (and its creators Johnstone and Gill), and it has enjoyed a revival amongst designers in recent years. But I wouldn't use it as a bodyface. By the way, serif faces *are* easier to read. Try putting a ruler over the descenders of a serif and a sans serif face. It is not just a matter of design preference.

Why not keep to Stone Sans and Stone Serif, as used in *CLC* and Initiation Services, which I thought had established the Common Worship look (just as Palatino established the *ASB* look)? They were an excellent choice, and I would be sorry if they have been ditched. Is this another case of the CE being unable to make up its mind?

Typoholically yours

Mark Cuming

On 21 April 2000, Stephen Black wrote:

Gill Sans, again …

Mac-users should try 'Capel-Y-Ffin' before giving the Monotype Corporation their money. According to the designer it is 'designed to resemble Gill Sans' (it *certainly* does), though 'it is not the equal of commercial versions' (true), 'but beats doing without by a long shot' (*definitely*).

You can download it from 'Mac Font Vault' www.erik.co.uk/font/

It's on the sans serif menu and is $5 shareware.

It certainly doesn't have the refinement of Gill Sans (the numbers are not right – the zero is downright too big, and the italic doesn't quite make it). Nonetheless it is far more convincing than some of the alternatives suggested here.

Stephen Black

Why are we getting so excited by fonts – gill sans – and all the other arcane details? – why not use what suits you and your parish – or have I missed something?

Cedric Catton

Music

Music for the Eucharistic Prayers was included at the back of the President's edition. It consisted of two groups of settings: settings using the traditional chant melodies (using a lower case Gill Sans 'g' clef) (see figure 15); and three examples of new settings especially prepared for *Common Worship* (using a more conventional clef). Further special settings were published by the Royal School of Church Music.

Figure 15. (right) The 'g' clef as devised by John Harper at the Royal School of Church Music.

Figure 16. (below) A page spread from the service booklet designed by Omnific for the inauguration of the Seventh General Synod in November 2000, when the new *Common Worship* Holy Communion service was used for the first time. Illustrates a full integration of music setting and an appropriate centred text alignment for the processions.
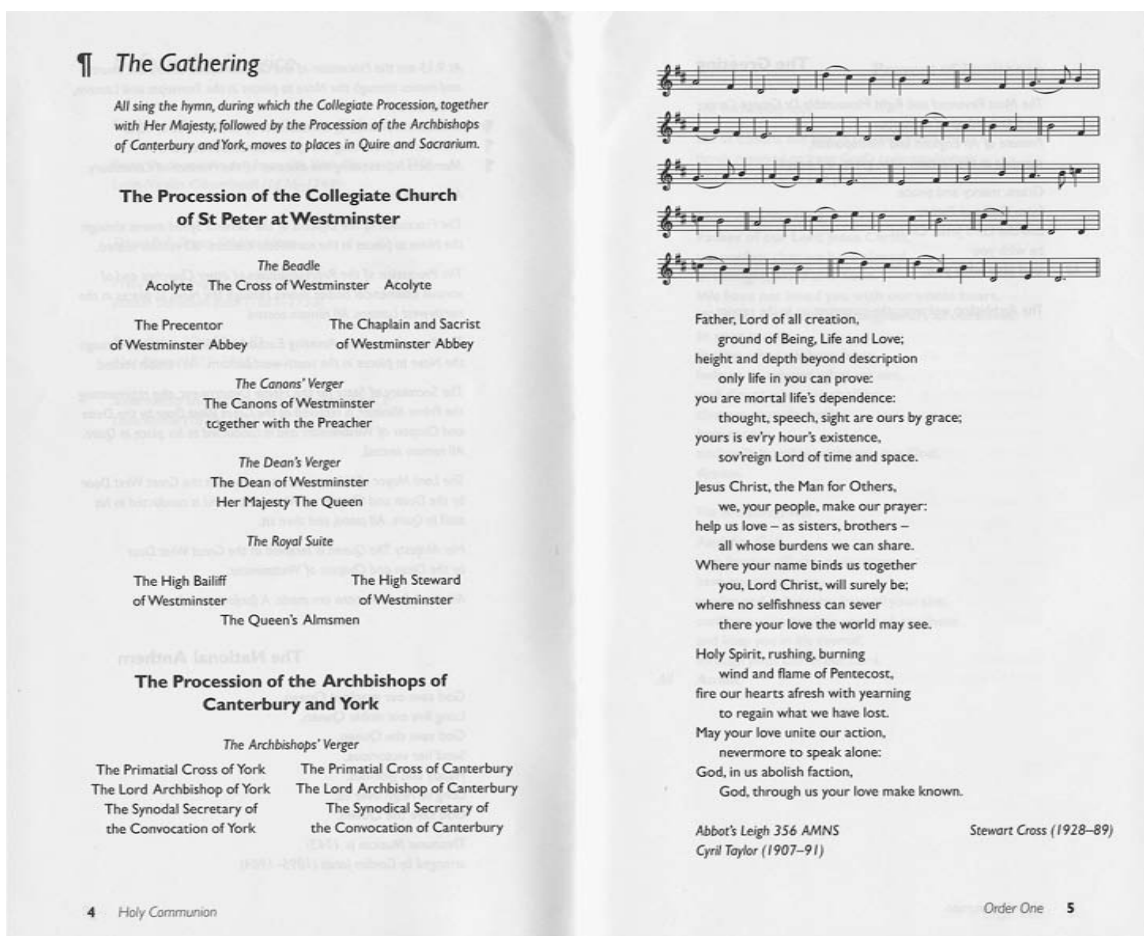
Electronic products

Common Worship material was published in the *Visual Liturgy* 3.0, the latest version of the service and worship planning package. Its layout reflects that of the printed text while it allows the reader to produce customised services, choose alternative texts, create overhead transparencies, link automatically to Bible texts and more.

In addition to *Visual Liturgy*, the *Common Worship Text Disks* were designed for those who cannot run *Visual Liturgy*. The text disks contain the full texts of all material from the main volume and Pastoral Services in RTF text files.

All of the liturgical texts were also made available free of charge on the Web in three different formats – RTF, PDF and HTML. The Bishop of Guildford explained one of the reasons for this to the Synod as follows, 'We are of the opinion that, rather than leaving these matters to others, it is our task to take the lead in making our work available. That fits with one of our key principles, which is to do all we can to ensure that, whenever and wherever the Church's liturgies are made available, they are in a form which is consonant with the purpose of those liturgies and in a form which is both lawful and accurate.'[18]

Print production[19]

The printing contract was placed with Cambridge University Press, which has a distinguished history of printing bibles and prayer books dating back to 1588. Cambridge sub-contracted the long run (300,000) standard edition to Splichal, a bible printer based at Turnhout in Belgium which had both the expertise and the web presses most suited to producing two-colour, high quality work on Bible-weight papers. No British printer was able to produce all the *Common Worship* editions to the specifications within the time available. The fine bindings and larger formats were all produced at Cambridge.

The Standard and Desk editions were printed on 55 gsm Primapages Ivory, a new paper made on the shores of Lac Leman, France.

The President's edition was printed on 100gsm Dutchman Ivory, specially made in Holland to match the shade and surface of the Primapages paper. The individual booklets are printed on 80gsm and 100gsm Dutchman Ivory respectively. The purple endpapers throughout are a special making of GFSmith's Colorplan.

All editions are thread-sewn, with head and tail bands and bound in one of three materials: Miradur, a plastic-covered imitation leather; Cabra, bonded leather; and calfskin. The slipcases for the presentation editions are covered in Kephera, a material which changes colour slightly where blind-blocked at 200°C.

18. *General Synod Report of Proceedings*, vol. 30, no. 2 (November 1999), p.323.

19. Printing and binding specification:
Standard Edition
300,000 copies printed web-offset in 2 colours by Splichal, Belgium, on 55 gsm Primapages Ivory: 200k bound in Miradur imitation leather at Splichal. 50k bound in Cabra-bonded leather and/or in calfskin (slip-cased) at Cambridge University Press from book-blocks supplied by Splichal. 50k held as sewn book-blocks for later binding in varying styles. Two ribbons.
Pastoral Services
10,000 copies printed sheet-fed in 2 colours on a Roland Ultra by Cambridge University Press, on 55 gsm Primapages Ivory, and bound in Miradur imitation leather. Four ribbons
President's Edition
7000 copies printed sheet-fed in 2 colours on a 5 unit Speedmaster by Cambridge University Press on 100gsm Dutchman Ivory. 4k bound in Miradur imitation leather, slipcased; 2k Calfskin art-gilt on 3 edges (red under gold), slip cased; 1k held as book blocks for future binding. Six ribbons.
Desk Edition
7,000 copies printed sheet-fed in 2 colours on a Roland Ultra by Cambridge University Press, on 55 gsm Primapages Ivory. 6k bound in Miradur imitation leather, slip cased; 1k Calfskin, gilded, slipcased. Four ribbons.

The series of booklets containing individual *Common Worship* services, produced concurrently with the main books, were printed and bound by ArklePrint, Northampton.

In addition, a series of booklets containing specific services from the main volume were required in two formats. These were rationalised as 202 × 125 and/or 250 × 155 mm; Holy Communion Order One (64pp)

Holy Communion Order One in Traditional language (48pp)

Holy communion Order Two (32pp); Holy Communion Order Two in Contemporary language (40pp); Morning and Evening Prayer from *The Book of Common Prayer* (48pp); Morning and Evening Prayer on Sunday (72pp); Night Prayer (Compline) (16pp); Night Prayer (Compline) in Traditional language (16pp); Marriage (48pp); Ministry to the Sick (88pp); Funeral (80pp); Lectionary Advent 2000 to the eve of Advent 2001 (72pp); Four Services were required in card format. This size was rationalised as 250 x 125 mm (the same width as the standard edition but taller to economise on pages/folds)

Holy Communion at Home or in Hospital Order One (4pp)

Holy Communion at Home or in Hospital Order Two (4pp)

Thanksgiving for the Gift of a Child (4pp); The Baptism of Children (6pp).

¶ Holy Days

For the key to the typography, see page 1.

January

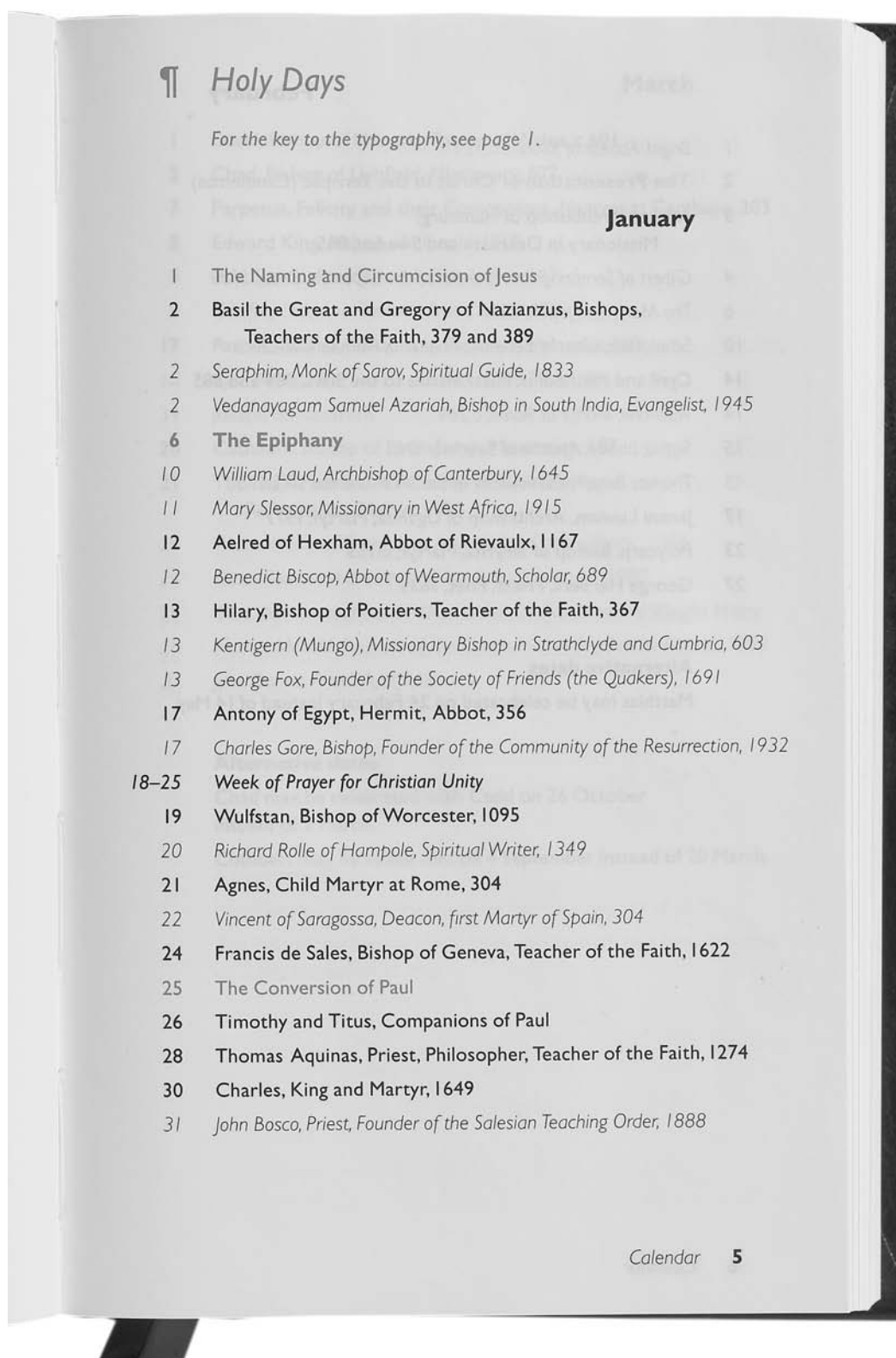| 1 | The Naming and Circumcision of Jesus |
2	**Basil the Great and Gregory of Nazianzus, Bishops, Teachers of the Faith, 379 and 389**
2	*Seraphim, Monk of Sarov, Spiritual Guide, 1833*
2	*Vedanayagam Samuel Azariah, Bishop in South India, Evangelist, 1945*
6	**The Epiphany**
10	*William Laud, Archbishop of Canterbury, 1645*
11	*Mary Slessor, Missionary in West Africa, 1915*
12	**Aelred of Hexham, Abbot of Rievaulx, 1167**
12	*Benedict Biscop, Abbot of Wearmouth, Scholar, 689*
13	**Hilary, Bishop of Poitiers, Teacher of the Faith, 367**
13	*Kentigern (Mungo), Missionary Bishop in Strathclyde and Cumbria, 603*
13	*George Fox, Founder of the Society of Friends (the Quakers), 1691*
17	**Antony of Egypt, Hermit, Abbot, 356**
17	*Charles Gore, Bishop, Founder of the Community of the Resurrection, 1932*
18–25	*Week of Prayer for Christian Unity*
19	**Wulfstan, Bishop of Worcester, 1095**
20	*Richard Rolle of Hampole, Spiritual Writer, 1349*
21	**Agnes, Child Martyr at Rome, 304**
22	*Vincent of Saragossa, Deacon, first Martyr of Spain, 304*
24	**Francis de Sales, Bishop of Geneva, Teacher of the Faith, 1622**
25	The Conversion of Paul
26	**Timothy and Titus, Companions of Paul**
28	**Thomas Aquinas, Priest, Philosopher, Teacher of the Faith, 1274**
30	**Charles, King and Martyr, 1649**
31	*John Bosco, Priest, Founder of the Salesian Teaching Order, 1888*

Calendar **5**

Figure 17. A page from the Calendar in the standard edition illustrates the necessity in choosing a typeface with an extensive family. Almost all the variants of Gill Sans are used here. Principal Feasts and other Principal Holy Days are in printed in bold (red); festivals are printed in roman/regular (red); other Sundays and Lesser Festivals are printed in roman/regular (black). Commemorations are printed in light italic.
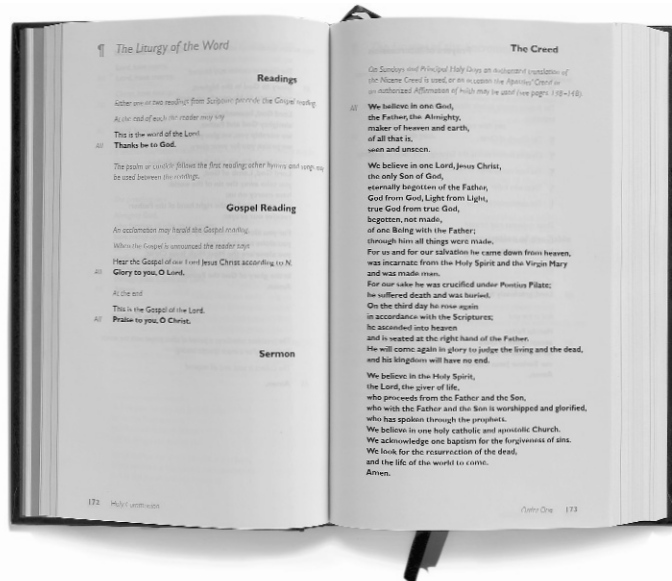
Figure 18. Several variations are played on the basic structure of the central column with margins on each side, including two- and also three-column setting.

Various refinements were made during the design process. The large italic and secondary bold sub-headings were reduced from 16pt to 15pt, and 12pt to 11pt respectively. The bold (11pt) sub-headings were ranged right on the (backed-up) left-hand margin. The 9pt italic rubrics were enlarged to 9.1pt to bring them nearer in appearing size to 9pt roman.

The Church was ready to drop the word 'All'. Omnific suggested it should keep its place. It was essential that each spread should be self-contained, and that the reader did not need to be familiar with the rules to be able to speak when necessary and without fear or embarrassment. Besides, when repeated fearlessly the red italic 'All' becomes a decorative device.
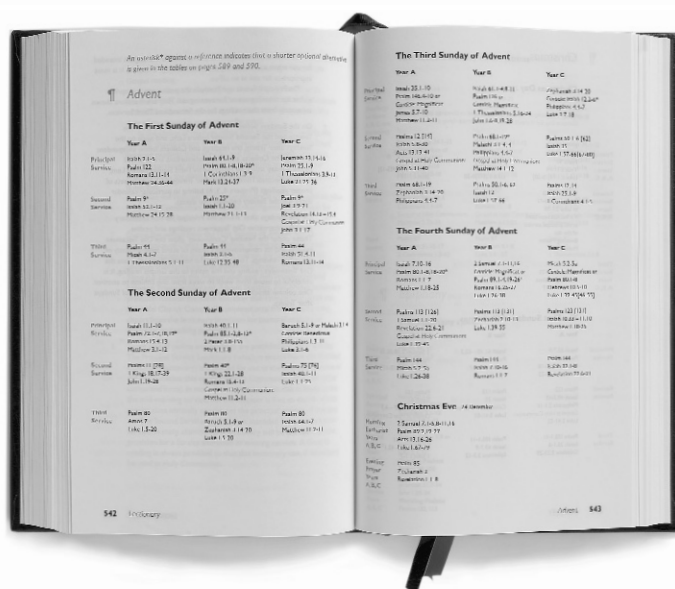
Psalm 58

1   Do you indeed speak justly, you mighty? ♦
    Do you rule the peoples with equity?

2   With unjust heart you act throughout the land; ♦
    your hands mete out violence.

3   The wicked are estranged, even from the womb; ♦
    those who speak falsehood go astray from their birth.

4   They are as venomous as a serpent; ♦
    they are like the deaf adder which stops its ears,

5   Which does not heed the voice of the charmers, ♦
    and is deaf to the skilful weaver of spells.

6   Break, O God, their teeth in their mouths; ♦
    smash the fangs of these lions, O Lord.

7   Let them vanish like water that runs away; ♦
    let them wither like trodden grass.

8   Let them be as the slimy track of the snail, ♦
    like the untimely birth that never sees the sun.

9   Before ever their pots feel the heat of the thorns, ♦
    green or blazing, let them be swept away.

10 The righteous will be glad when they see God's vengeance; ♦
    they will bathe their feet in the blood of the wicked.

11 So that people will say,
        'Truly, there is a harvest for the righteous; ♦
    truly, there is a God who judges in the earth.'

Psalm 59

1   Rescue me from my enemies, O my God; ♦
    set me high above those that rise up against me.

2   Save me from the evildoers ♦
    and from murderous foes deliver me.

3   For see how they lie in wait for my soul ♦
    and the mighty stir up trouble against me.

4   Not for any fault or sin of mine, O Lord; ♦
    for no offence, they run and prepare themselves for war.

Psalm 59   **659**

Common Worship: A COLOPHON

Omnific (design & typesetting)
Derek Birdsall
Elsa Birdsall
Shirley Birdsall (née Thompson)
John Morgan

Church House Publishing
Alan Mitchell *Publishing Manager*
Katharine Allenby *Production Manager*
Rachel Boulding *Liturgy and*
  Reference Editor
Hamish Bruce *Publications Officer*
Christina Forde *In-house Designer*
Rebecca Froley *Electronic Editor*
David Green *Marketing Executive*
Ray Green *Production Controller*
Sheridan James *Marketing Executive*
John Kanes *Copyright and Contracts Officer*
Tracey Messenger *Editor*
Penny Phillips *Liturgy Editor*
Sarah Roberts *Editorial Manager*
Matthew Tickle *Sales and*
  Marketing Manager
Aderyn Watson *Publishing Assistant*

Music
John Harper *Royal School of Church Music*
Alistair Warwick *Royal School of*
  Church Music

Website
Simon Sarmiento

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Bibliography

This article is based in large part on notes from Derek Birdsall, Colin
Podmore, Katherine Allenby and exhibition captions produced by
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the St Bride Printing Library, London, in November 2000. The job
archives for the *ASB* and *Common Worship* are held at the St Bride
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