A New Approach in Styling Chapters

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Contents

Introduction

The aim of the package is to allow easy styling of chapter heads and extends these to include images and special effects, which are difficult to achieve using traditional methods.

Abstracting the various designs is a non-trivial undertaking due to the hundreds of different possibilities.

1.1 Background

The LaTeX2e method of constructing the layout for Chapters is complicated and spread all over the book.cls code. Although not very difficult to customize, customization is not user friendly.

counters Counters can be displayed or not. These are constructed using the normal LaTeX method.

```
\renewcommand \thechapter {\@arabic\c@chapter}
```

name Here we use the term *name* to denote in english the word "chapter". This can be typeset differently, depending on the language. It depends on on redefining one macro.

```
\def\chaptername{Chapter}
```

openright The global option open right, triggers the typesetting of chapter on odd pages only. There are a couple of layouts that must be typeset on an even pages.

\chapter The chapter command is the main author command and where all the branching starts.

```
\newcommand\chapter{%
  \if@openright\cleardoublepage\else\clearpage\fi
    \thispagestyle{plain}%
    \global\@topnum\z@
    \@afterindentfalse
    \secdef\@chapter\@schapter}
```

One limitation for this command is that it always starts a chapter on a new page and the macro needs to be rewritten if for example a new chapter is allowed to start anywhere.

Consider options openright, openleft, continuous.

The pagestyle is also settled here.

secdef will define basic macros for chaapter and starred chapter. What it basically does... this will become unecessary as we are going to find out a bit later on, but first the @chapter.

\@chapter This is the basic routine

```
\def\@chapter[#1]#2{
  \ifnum \c@secnumdepth >\m@ne
    \if@mainmatter
      \refstepcounter{chapter}%
      \typeout{\@chapapp\space\thechapter.}%
      \addcontentsline{toc}{chapter}%
        {\protect\numberline{\thechapter}#1}%
      \else
        \addcontentsline{toc}{chapter}{#1}%
    \fi
  \else
    \addcontentsline{toc}{chapter}{#1}%
```

```
    \fi
    \chaptermark{#1}%
    \addtocontents{lof}{\protect\addvspace{10\p@}}%
    \addtocontents{lot}{\protect\addvspace{10\p@}}%
    \if@twocolumn
      \@topnewpage[\@makechapterhead{#2}]%
    \else
      \@makechapterhead{#2}%
      \@afterheading
    \fi}
```

The important branching command here is makechapterhead, which is responsible for typesetting the layout.

1.2   Counters

```
\renewcommand \thepart {\@Roman\c@part}
\renewcommand \thechapter {\@arabic\c@chapter}
```

1.3   major components

The major components of a chapter opening, is the chapter name, the number and the title. It can be enclosed in boxes rules or other decorative elements.

One peculiarity is how to specify the position of the number.

leftofchaptername rightofchaptername ownline

1.3.1   algorithmic approach

All major components are saved in boxes. then based on booleans or templets are inserted in right location. Similar to objects.

Labrador retriever puppies expressing brown (chocolate), golden (yellow), and black coat colors, traits controlled by two gene pairs.

4

Extensions of Mendelian Genetics

- While alleles are transmitted from parent to offspring according to Mendelian principles, they often do not display the clear-cut dominant/recessive relationship observed by Mendel.

- In many cases, in a departure from Mendelian genetics, two or more genes are known to influence the phenotype of a single characteristic.

- Still another exception to Mendelian inheritance occurs when genes are located on the X chromosome, because one of the sexes receives only one copy of that chromosome, eliminating the possibility of heterozygosity.

- Phenotypes are often the combined result of genetics and the environment within which genes are expressed.

- The result of the various exceptions to Mendelian principles is the occurrence of phenotypic ratios that differ from those produced by standard monohybrid, dihybrid, and trihybrid crosses.

EDOUARD MANET

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5

...as I pulled away slowly, feelin' so holy, god knows I was feelin' alive...

ALAN MacDONALD

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This particular code, uses the predefined style *manet*. The only difference we have now defined a helper macro to make it easier for such images to be inserted for similar style chapter openings.

```
1 \def\topimage#1{\cxset{title
     before={\hskip-2.3cm\includegraphics[width=1.25\textwidth]{./chapters/#1}\par
2 \vspace*{\baselineskip}\par}}}
```

If a full book is to be designed using chapter openings in this fashion more keys and styles could be defined to make it even more easy to enter.

The full code to have the chapter typeset is shown below:

```
3 \cxset{manet}
4 \topimage{Alan-MacDonald-Cardinal-Spin-01}
5
6 \chapter{ALAN MacDONALD}
7 \begin{multicols}{3}
8      \leftskip0pt
9      \lettrine{I}{psum dolor} sit amet latixeus. \lipsum*[1-2]
10     Latinicus porcupinus to fill the line.
11 \end{multicols}
```

4

Introduction to Style One

This design is simple and its distinguishing characteristic is a short summary at the beginning of the chapter. This is almost like an abstract typeset in italic font without setting the margins in. We provide a `summary` environment for convenience. Note the very simple line in the running head to the left of the page number.

5. Style 2

I tend to favour this design for books that have a lot of pictures. It brings the design into the margins and leaves plentiful white space in the margins. From a programming point of view the chapter is the opposite of openany. It has to open on an odd number.

6.
Introduction Style Three

This is not an exact reproduction as I am still thinking as to how to use specials with the package. You can vary it by setting the tcolorbox settings as well as the geometry settings.

This setting involves changing the geometry of the page as well as adding the chapter name and title in a color box. For this I have used the `tcolorbox`. Of course you can use any other shaded environment you feel comfortable with such as mdframed. It is important to set the colorbox parameters.

```
12 \newgeometry{top=-10pt}
13 \tcbset{width=\paperwidth,boxrule=0pt,right=3cm,arc=0pt}
```

Note that we set the width of the `tcolorbox` to `\paperwidth` in order for the shading to extend to the full width of the page.

VII

INTRODUCTION TO STYLE FOUR

This is a very simple design applicable perhaps to translations and commentary on older texts.

Chapter 8

Introduction to Style Five

I think this style can be improved with a bit of color. You can experiment with it quite easily. The spacing on top of this style can also be adjusted to suit your typographical taste.

Chapter 9

INTRODUCTION TO STYLE SIX

The calligraphic font for this design make it stand out, although you may need to experiment to get the right font (I have used calligra). I am sure the specification can be optimized a bit, however so far it works. I also opted to space out the title.

The number has been kerned using:

```
14   number before=\kern-4.5pt,
```

10

Introduction to Style Seven

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Introduction to Chapter Style Eight

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Larnaka, Cyprus

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12. Introduction 09

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In preparation. Patience!

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Chapter 14

Introduction to Style Eleven

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15

Introduction to Style Twelve

This is a variation of Style 7, with only the lettering and the rule are thicker. In my opinion it looks better with a bit of color, so I have used a purple color with a gray.

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Introduction to Chapter Style Thirteen

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17. Introduction 14

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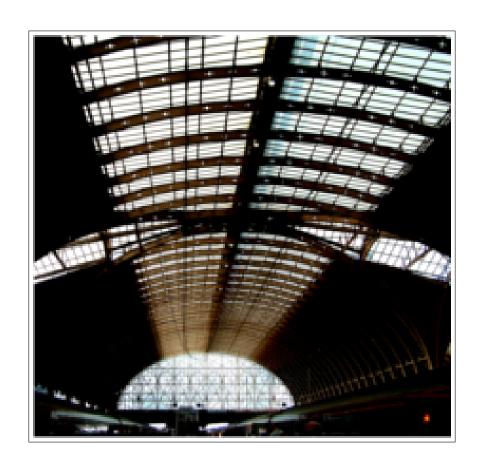
20. Introduction to Style Seventeen

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21. Introduction to chapter style eighteen

I tend to favour this design for books that have a lot of pictures. It brings the design into the margins and leaves plentiful white space in the margins. From a programming point of view the chapter is the opposite of openany. It has to open on an odd number.

22. Introduction to chapter style nineteen

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INTRODUCTION TO STYLE 21

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INTRODUCTION TO STYLE TWENTY TWO

INTRODUCTION

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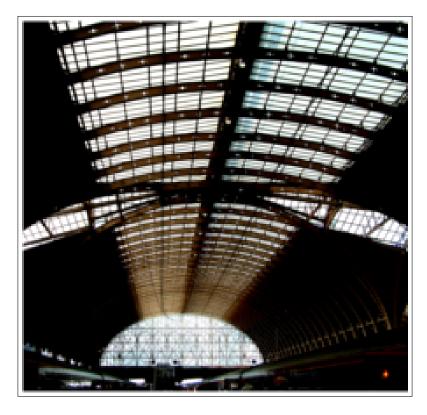
Chapter **25.**
Introduction to style twenty three

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26.

Introduction to style twenty four

Dr. Yiannis Lazarides and Athena Lazarides

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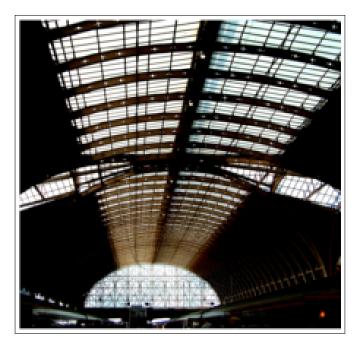
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27.

Introduction to style twenty five

Dr. Yiannis Lazarides and Athena Lazarides

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28.

Introduction to style twenty five

Dr. Yiannis Lazarides and Athena Lazarides

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29
Introduction to style twenty seven

Dr. Yiannis Lazarides and Athena Lazarides

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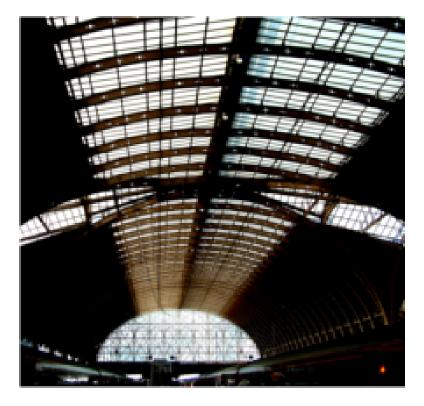
30 *Introduction to Style Twenty Eight*

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name. Nam dui ligula, fringilla a, euismod sodales, sollicitudin vel, wisi. Morbi

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31 *Introduction to Style Twenty Nine*

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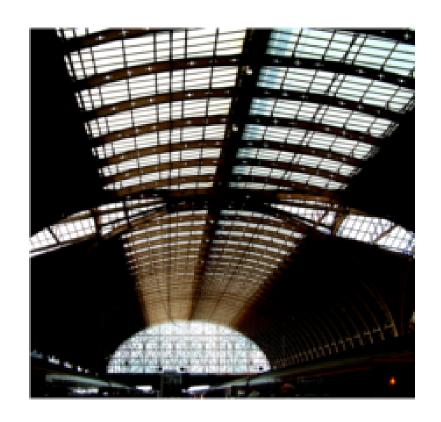
32 *Introduction to Style Thirty*

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

33 *Introduction to Style Thirty One*

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

34 *Introduction to Style Thirty Two*

This style has a modern look to it. Its main characteristic is the large chapter number and the fact that it is drawn into the margin. A common style for computer books. The example is from Python NLP book.

Introduction to Style Thirty Three

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

XXXV.1   Introduction to Style Thirty Four

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

Introduction to Style Thirty Five

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

Introduction to Style Thirty Six

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

Introduction to Style Thirty Seven

The interesting part of this style is that it uses roman numerals to display the counter that is in a different font than that used for the chapter name.

CHAPTER 39
INTRODUCTION

This style uses rules to enclose both the chapter name and number as well as the title, which necessarily needs to be rather short.

CHAPTER 40

INTRODUCTION

This style uses rules to enclose both the chapter name and number as well as the title, which necessarily needs to be rather short.

In the picture it does not look very attractive, but in the actual book it does. My observation is that the rule clearances are a bit tight and if you use this type of layout it is better to experiment until you get them right.

```
15 \@makechapterhead[
16 name=CHAPTER,
17 numbering=arabic,
18 number font-size=\LARGE,
19 number font-family=\sffamily,
20 number font-weight=\bfseries,
21 number before={},
22 number position=rightname,
23 chapter font-family=\sffamily,
24 chapter font-weight=\bfseries,
25 number after={},
26 chapter before={\rule{\textwidth}{2pt}\par},
27 chapter after={\vskip0pt\vspace*{-8pt}\rule{\textwidth}{.4pt}\vskip-7pt},
28 chapter color={black!90},
29 number color=\color{black!90},
30 title beforeskip={},
31 title afterskip={\vspace{50pt}},
32 title before=,
33 title after={\par\vskip-19pt\rule{\textwidth}{0.4pt}\par} ,
34 title font-family=\sffamily,
35 title font-color=\color{black!80},
36 title font-weight=\bfseries,
37 title font-size=\LARGE,
38 chapter font-size=\LARGE]{INTRODUCTION}
```

CHAPTER 40
INTRODUCTION

41

Introduction:
On Why and How How to Use
Chapter Style Forty

A classical style chapter style with finely spaced out letters. A number of books spell out the chapter numbers. In general I find this as a good idea as sometimes the numbers don't blend in very well.

CHAPTER 42

INTRODUCTION
TO CHAPTER STYLE FORTY ONE

A classical style chapter style with finely spaced out letters. A number of books spell out the chapter numbers. In general I find this as a good idea as sometimes the numbers don't blend in very well.

This book has different chapters written by different authors and the author's name appear below an ornament. don't dismiss ornaments as old fashioned as a lot of modern books still use them.

Introduction to Style 42

Style 42 is shown in the following figure:

The distinguishing characteristics of this chapter are that it has an epigraph and is composed of very simple stylistic elements. The epigraph is placed quite a bit lower than the chapter title. The heading style is just the page number and underlined.

Introduction to Style 43

This style is reminiscent of the stylistic elements found in Tufte's books with the chapter title set in italics. I

saw this style in the *The Great Syrian Revolution and the Rise of Arab Nationalism* by Michael Provence, published by the University of Texas at Austin (2005). Notably the best part of the first page is taken by epigraphs. The chapter opens on an even page and bear no headers or footers. The large dropcap at the start of the chapter text balances the ragged left elements of the chapter block.

Introduction to Style 45

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.

UNITED ARAB EMIRATES a new perspective Edited by IBRAHIM AL ABED PETER HELLYERTrident Press Ltd Layout and design,1997, 2001 Trident Press Ltd,UK.

45.1   Introduction to Style 46

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.
Understanding the Arab Culture a cross-cultural guide, second edition, published by How To Content, Dr Jehad Al-Omari,2008.

Introduction to Style 46

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.

Figure 46.1: Style 48 from the Oxford Handbook of Cuneiform Culture.

This style is very modern and typical of many computer books. The difficulty is in integrating all the page elements to make it work flawlessly.

The Oxford handbook of cuneiform Culture

Introduction to Style 49

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.

Figure 47.1: Style 48 from the Oxford Handbook of Cuneiform Culture.

This style is very modern and typical of many computer books. The difficulty is in integrating all the page elements to make it work flawlessly.

The Twenty-four Hour Mind The Role of Sleep and Dreaming in Our Emotional Lives Rosalind D. Cartwright

Introduction to Style 50

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.

Figure 48.1: Style 50 from the Oxford Handbook of Cuneiform Culture.

This style is very modern and typical of many computer books. The difficulty is in integrating all the page elements to make it work flawlessly.
The psychology of facial expression Edited by James A. Russell University of British Columbia Jose Miguel Fernandez-Dols Universidad Autonoma de Madrid, Cambridge University Press.

Introduction to Style 51

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.
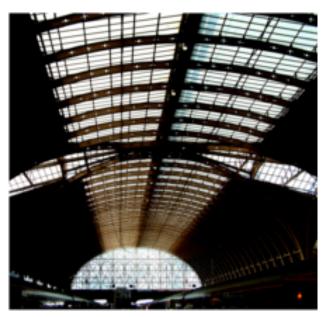

Figure 49.1: Style 50 from the Oxford Handbook of Cuneiform Culture.

This style is very modern and typical of many computer books. The difficulty is in integrating all the page elements to make it work flawlessly.

The psychology of facial expression Edited by James A. Russell University of British Columbia Jose Miguel Fernandez-Dols Universidad Autonoma de Madrid, Cambridge University Press.

Introduction to Style Fifty Two

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.

Figure 50.1: Style 50 from the Oxford Handbook of Cuneiform Culture.

This style is very modern and typical of many computer books. The difficulty is in integrating all the page elements to make it work flawlessly.
THE LINGUISTICS WARS, RANDY ALLEN HARRIS

51

S T Y L E   F I F T Y   T H R E E

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.
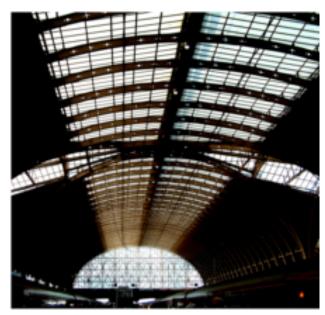

Figure 51.1: Style 50 from the Oxford Handbook of Cuneiform Culture.

T h e JESUS FAMILY TOMB The Discovery, the Investigation, and the Evidence That Could Change History
SIMCHA JACOBOVICI and CHARLES PELLEGRINO
Harper Collins

52
STYLE FIFTY FOUR

This is an unusual book with a rather unique style. The vertical rule is simple and breaks the monotony of a book that is heavy on text.
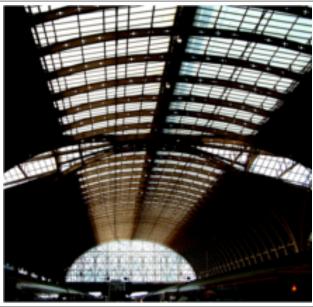

Figure 52.1: Style 50 from the Oxford Handbook of Cuneiform Culture.