

# A Simple Book Design in ConT<sub>E</sub>Xt

## Abstract

I show how a simple book design can be implemented in ConT<sub>E</sub>Xt

## Motivation

Whenever I learn a new T<sub>E</sub>X system, I try to implement a design for a significant number of pages. Many years ago, when I was learning LaT<sub>E</sub>X (2.09), I wrote a `rawls.sty` to mimic Harvard Press's design for John Rawls's *A Theory of Justice* [3], a design that featured a number of interesting features: not only were there parts, chapters, and sections, but the sections were numbered consecutively throughout the book, orthogonally to the chapters. So the first section of Chapter 3, say, might be numbered section 16. Page headers had rules under the header texts. I mention all this because in those pre-LaT<sub>E</sub>X2<sub>ε</sub> days, it was far from trivial to make substantive changes to the default styles. I remember studying Don Knuth's (plain) code for his Computer Journal article on Literate Programming and thinking what a nightmare it would be to implement in LaT<sub>E</sub>X; but that was 1988. Matters have certainly improved since then.

When I first encountered ConT<sub>E</sub>Xt I was immediately impressed by the setups mechanism of key/value pairs approach to a design interface. I began using ConT<sub>E</sub>Xt for typesetting internal documentation here at Duke Press (coded in DocBook XML and processed using Simon Pepping's *DocbookInConTeXt* [2]). But I had in mind all along trying out ConT<sub>E</sub>Xt in a larger project. I wanted to see how easy it would be to render a book design compared to LaT<sub>E</sub>X. I suspected it would be much easier; I was right.

## The Text

When I discovered that a very strange book I first read as a youth, *A Voyage to Arcturus* by David Lindsay [1], had been deposited in Project Gutenberg, I knew I had my text. In the event, the OCR text was quite corrupt, and it took a while to make the necessary edits to bring it to an acceptable standard.

The design I had in mind for the book was based on a mathematics text I read in college. The unifying theme was a vertical rule separating visual elements of the chapter headings and page headers.

## Fonts

I decided to use a Bembo clone (called Bergamo) for the text and an Optima clone (called Opus) for the chapter headings and header texts. Both are from the FontSite 500 collection. To use these fonts with ConT<sub>E</sub>Xt, I write some typescripts.

```
\starttypescript [serif] [bergamo] [ec]
\definefontsynonym [Bergamo-Roman] [5borjx8t] [encoding=ec]
\definefontsynonym [Bergamo-Bold] [5bobjx8t] [encoding=ec]
```

```

\definefontsynonym [Bergamo-Italic] [5borix8t] [encoding=ec]
\definefontsynonym [Bergamo-Bold-Italic] [5bobix8t] [encoding=ec]
\definefontsynonym [Bergamo-Caps] [5borcj8t] [encoding=ec]
\definefontsynonym [Bergamo-Bold-Caps] [5bobcj8t] [encoding=ec]
\stoptypescript

```

Observant readers who know the Berry naming conventions will see that Bergamo contains both full ‘f’ ligatures and old-style numerals.

Note here that I declare that maths be in scaled Palatino (even though in this project there are no maths). I find that Palatino for maths blends well with Bergamo, and I wanted to go ahead and set this up for future projects.

```

\starttypescript [Bergamo]
\definetypeface [Bergamo] [rm] [serif] [bergamo] [default]
[encoding=ec]
\definetypeface [Bergamo] [ss] [sans] [opus] [default]
[encoding=ec]
\definetypeface [Bergamo] [mm] [math] [palatino] [default]
[rscale=.90,encoding=ec]
\definetypeface [Bergamo] [tt] [mono] [modern] [default]
\stoptypescript

```

The code for Opus is similar. I store these typescripts in `type-fontsite.tex` and invoke them. Note that I use hanging punctuation and open up the lines to improve readability.

```

% Set up hanging punctuation, pure style;
% Declare Berry naming conventions, ec encoding
\usetypescript[serif] [hanging] [pure]
\usetypescript[berry] [ec]

% Load Bergamo and Opus fonts, declare sizes and leading.
% Looks better if I open up the lines a bit.
\usetypescriptfile[type-fontsite]
\usetypescript[Bergamo]
\setupbodyfont[Bergamo,10pt]
\setupinterlinespace[line=1.35em]

\setupalign[hanging]

```

## Chapter Heads, Page Headers and Footers

I set up the heads with these options

```

\setuphead[chapter]
  [page=yes,
  before={\null\blank[4*line]},
  after={\blank[4*line]},
  command=\mychap]

```

Note the `command` option. This allows me to design my own chapter head appearance. `\mychap` looks like this: #1 refers to the chapter number, and #2 refers to the chapter title

```

\def\mychap#1#2%
{\hbox to \hsize\bgroup
\hfill % the % after {#1} suppresses a space
\setupframed[offset=0.5em,frame=off]
\tbody{\framed[width=2cm,align=left]{\ss #1}}%

```

```
% now instructions for #2
\tbox{\framed[width=.5\textwidth,align=right,leftframe=on]
{\raggedright
\hyphenpenalty 10000 \ss #2}} \egroup}
%anything but rag right with
%no hyphenation looks bad
```

I want dropped caps for my chapter openers, and small caps afterwards for a certain number of words that I choose. The dropped cap will be in Opus, be 3\baselineskips tall, be dropped one line, and have 2 points of padding.

```
\def\Drop{\DroppedCaps
  {} {Sans} {3\baselineskip} {2pt} {1\baselineskip} {2}}
\def\chap#1/#2/{\Drop #1{\sc#2}}
```

so I can say

```
\chapter{The S'eance}
```

```
\chap 0/n a march evening/, at eight o'clock, Backhouse, the
```

You can see the result in Figure 1.

To unify the design, I make the headlines mirror the chapter openers, with a vertical rule separating verso the page number and book title and recto the chapter title and page number, all in Opus. First I declare doublesided pages and turn off auto page-number placement. Then I specify a different scheme for chapter opening pages.

```
% Remove auto page numbering placement; I'll do it manually
\setuppagenumbering[alternative=doublesided,location=]
% Set up header texts, recto and verso
\setupheadertexts[][\getmarking[chapter][current]]
\quad\vrule\quad\pagenumber]
[\pagenumber\quad\vrule\quad A Voyage to Arcturus][]
\definertext[chapterstart][footer][pagenumber]
% Define heads for chapter opening pages
\setuphead[chapter][header=empty,footer=chapterstart]
\setupheader[style=\ss]
```

The result can be seen in Figure 2.

Now I specify the Table of Contents:

```
% Set up table of contents format. Move whole operation to the right
% to better center the TOC, and make sure chap numbers
% align properly (flushright) in their own box
\definelist[chapter]
\setuplist[chapter]
  [alternative=a,
  margin=.2\textwidth,
  numbercommand=\NumCom]
\def\NumCom#1{\hbox to 2em{\hfill #1}}
```

## Setting Up the Pages

Last (actually first) I set up the pages and a switch for page imposition. Pay attention to the commented lines for crop marks, etc.

```
% text size
\definepapersize[arc][height=220mm,width=145mm]
\setuppapersize[arc][letter]
```

```
% Set up arrangements for printing as booklet. Toggle as needed.
%\setuparranging[2UP,rotated,doublesided]

\setuplayout[margin=0pt,width=middle]
\setuplayout[topspace=2\baselineskip,height=middle]
%\showsetups
% Layout modifications to headers, etc
\setuplayout[header=2\baselineskip,footer=2\baselineskip]
\setuplayout[location=middle]
% \setuplayout[marking=on] % crop marks
\setupindenting[medium]
\frechspacing % I guess Bush would call this 'freedomspacing'
```

Finally, for output targeted for a computer screen instead of print, I can say

```
\setuppapersize[S6][S6]
\setupinteraction[state=start]
```

I can't argue strenuously enough for this approach to books and articles destined for a computer screen. The advantages to making one's way through the text by just the touch of the space bar are, to me, self-evident.

## Future Work

Clearly, implementing a simple design in ConT<sub>E</sub>Xt is quite straightforward. In fact, the advantages of using ConT<sub>E</sub>Xt become more obvious the more complicated the document design. I hope that this article might motivate others to give ConT<sub>E</sub>Xt a try for their own typesetting projects.

Eventually I plan to code the book in XML along with supporting files for browser display and direct typesetting with ConT<sub>E</sub>Xt. For the moment, I will post the screen version at <http://www.duke.edu/~grath/arcS6.pdf>, after a friend designs a suitable cover page for it. Other versions will follow when ready.

But be warned—many have found Lindsay's philosophy detestable (a worship of suffering is one characteristic of it). The English writer C.S. Lewis certainly found it so, even if the book did influence his wonderful space novels.

## References

- [1] Lindsay, David, *A Voyage to Arcturus*, London, Methuen, 1920. Text available at Project Gutenberg: <http://www.gutenberg.net/etext/1329>. Other, corrupt editions can be found on [amazon.com](http://amazon.com).
- [2] Pepping, Simon, *DocbookInConTeXt*, available at <http://www.leverkruid.nl/context/index.html>.
- [3] Rawls, John, *A Theory of Justice*, Revised edition, Belknap Press, Cambridge, MA, 1999.

Steve Grathwohl  
Duke University Press  
Durham, NC USA

## 1 | The Séance

ON A MARCH EVENING, at eight o'clock, Backhouse, the medium—a fast-rising star in the psychic world—was ushered into the study at Prolands, the Hampstead residence of Montague Faull. The room was illuminated only by the light of a blazing fire. The host, eyeing him with indolent curiosity, got up, and the usual conventional greetings were exchanged. Having indicated an easy chair before the fire to his guest, the South American merchant sank back again into his own. The electric light was switched on. Faull's prominent, clear-cut features, metallic-looking skin, and general air of bored impassiveness, did not seem greatly to impress the medium, who was accustomed to regard men from a special angle. Backhouse, on the contrary, was a novelty to the merchant. As he tranquilly studied him through half closed lids and the smoke of a cigar, he wondered how this little, thick-set person with the pointed beard contrived to remain so fresh and sane in appearance, in view of the morbid nature of his occupation.

"Do you smoke?" drawled Faull, by way of starting the conversation.

"No? Then will you take a drink?"

"Not at present, I thank you."

A pause.

"Everything is satisfactory? The materialisation will take place?"

"I see no reason to doubt it."

"That's good, for I would not like my guests to be disappointed. I have your check written out in my pocket."

"Afterward will do quite well."

"Nine o'clock was the time specified, I believe?"

"I fancy so."

Figure 1 A chapter opening page

## 2 | A Voyage to Arcturus

The conversation continued to flag. Faull sprawled in his chair, and remained apathetic.

“Would you care to hear what arrangements I have made?”

“I am unaware that any are necessary, beyond chairs for your guests.”

“I mean the decoration of the séance room, the music, and so forth.”

Backhouse stared at his host. “But this is not a theatrical performance.”

“That’s correct. Perhaps I ought to explain. There will be ladies present, and ladies, you know, are aesthetically inclined.”

“In that case I have no objection. I only hope they will enjoy the performance to the end.”

He spoke rather dryly.

“Well, that’s all right, then,” said Faull. Flicking his cigar into the fire, he got up and helped himself to whisky.

“Will you come and see the room?”

“Thank you, no. I prefer to have nothing to do with it till the time arrives.”

“Then let’s go to see my sister, Mrs. Jameson, who is in the drawing room. She sometimes does me the kindness to act as my hostess, as I am unmarried.”

“I will be delighted,” said Backhouse coldly.

They found the lady alone, sitting by the open pianoforte in a pensive attitude. She had been playing Scriabin and was overcome. The medium took in her small, tight, patrician features and porcelainlike hands, and wondered how Faull came by such a sister. She received him bravely, with just a shade of quiet emotion. He was used to such receptions at the hands of the sex, and knew well how to respond to them.

“What amazes me,” she half whispered, after ten minutes of graceful, hollow conversation, “is, if you must know it, not so much the manifestation itself—though that will surely be wonderful—as your assurance that it will take place. Tell me the grounds of your confidence.”

“I dream with open eyes,” he answered, looking around at the door, “and others see my dreams. That is all.”

“But that’s beautiful,” responded Mrs. Jameson. She smiled rather absently, for the first guest had just entered.

It was KentSmith, the exmagistrate, celebrated for his shrewd judicial humour, which, however, he had the good sense not to attempt to carry into

Figure 2 A page with headers