

Peter Wilson

*Some Examples of  
Title Pages*

The Herries Press  
2010

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## *Introduction*

This document presents various styles of designs for title pages. If you have a style you would like to contribute, please send it to me<sup>1</sup>, with code, and I will include it in the next version with due acknowledgements.

L<sup>A</sup>T<sub>E</sub>X provides the `\author`, `\title` and `\date` commands for specifying the author, title, and date of a work. The `\maketitle` command is then used to print these. If the document is more like a book or a report than an article there is a temptation to use a `\titlepage` environment and `\maketitle` to print the title page. However, there are many designs for title pages other than that provided by `\maketitle`, and it may be advantageous to define your own rather than relying on the default which, I think, is more suited for an article than any substantive work.

Quoting from Ruari McLean [McL80] in reference to the title page, he says:

From the designer's point of view, it is the most important page in the book: it sets the style. It is the page which opens communication with the reader. ... If illustrations play a large part in the book, the title page opening should, or may, express this visually. If any form of decoration is used inside the book, e.g., for chapter openings, one would expect this to be repeated or echoed on the title page. Whatever the style of the book, the title page should give a foretaste of it. If the book consists of plain text, the title page should at least be in harmony with it.

This short document provides some forty or so examples of title page designs. I claim no credit for any of these as I found them in books in my library and all I did was create L<sup>A</sup>T<sub>E</sub>X code to demonstrate their general appearance. A list of the sources is given in the Bibliography. In the real world many different fonts were used and I have used some here, although I have set most pages with Knuth's Computer Modern Roman family.

The title page for this document is based on one of the examples.

The designs are shown following this introduction and the code for each is given at the end. There is no particular ordering to the examples, not even the order in which I found them. The designs are meant as possible starting points for exercising your creativity.

While on the subject of introductory pages, the copyright page of a book like the title page, is an individual design and I cannot think that a generic

---

<sup>1</sup>I am currently at `herries dot press (at) earthlink dot net`

L<sup>A</sup>T<sub>E</sub>X command or environment for the contents of a copyright page would be of any use. The example copyright page of this work was laid out by hand; fortunately there is no requirement for typographical perfection — it is more a question of printing the required information than anything else.

## *Example title pages*

Each example is shown in a frame which represents the textblock, although it is shrunk slightly here in order to get the illustrations on to the pages without L<sup>A</sup>T<sub>E</sub>X complaining about ‘`overflow` this or that’. The frame is designed to fit this document — the title pages used as exemplars had textblocks that were wider or narrower and/or longer or shorter than here. At the bottom of each frame is the name of the command used to generate the title page material (the code for these is given later).

The same general title, not, I hope, a real one, has been used throughout but the surrounding details may differ from one example to another.

The fonts used in the originals were many and varied. Most used black but in some cases the main title was set in color — typically red. Printers’ ornaments were used in some of the originals and I have included some here to indicate the flavour of the originals. In some cases the publisher’s logo was put on the title page. Here I have used  $\boxed{\mathcal{PL}}$  to represent the logos. In some cases the year of publication was included on the title page and I have indicated where this was placed by YEAR.

In brief, the examples given here are merely sketches of the real title pages but hopefully convey the spirit, if not the elegance, of the originals.

The exception to all the above is the last example, which is a real title page shown in all its glory and at its true typeblock size — the (double) frame in this case being an integral part of the design. It is from an old book, probably dating to the late 18th or early 19th century, that I reset using L<sup>A</sup>T<sub>E</sub>X.

The Author

# The Big Book of Conundrums

$\mathcal{PL}$

The Publisher

\titleJT



The Author

**The Big Book of**  
**CONUNDRUMS**

With 123 illustrations

The Publisher  $\boxed{\mathcal{PL}}$

\titleTH

# Conundrums

PUZZLES FOR THE MIND

BY

THE AUTHOR



THE PUBLISHER

\titleM

# Conundrums

*by The Author*

---

*The Publisher*

\titleS

THE AUTHOR

---

CONUNDRUMS H

*A Handy Guide to Puzzles and  
Enigmas*

G

P

AFTER THE FOREIGN EDITION OF  
YEAR

TRANSLATED BY  
THE TRANSLATOR

---

E

THE PUBLISHER

YEAR

\titleHGP

# The Big Book of CONUNDRUMS

Edited by The Editor



The Publisher  
year

\titleRF

---

---

THE BOOK  
OF  
CONUNDRUMS

---

The Author

$\mathcal{PL}$

the publisher

\titleat

THE  
BIG BOOK  
OF  
CONUNDRUMS

BY  
THE AUTHOR

FOREWORD BY AN OTHER

THE PUBLISHER

\titleDB

The Author

THE BIG BOOK

OF

CONUNDRUMS

with ten engravings  
and with a foreword by  
an other

$\mathcal{PL}$

the publisher  
year

\titleAM



# SOME CONUNDRUMS

By THE AUTHOR

the publisher

\titleP

# CONUNDRUMS

*Puzzles for the Mind*

The Author

THE PUBLISHER

\titleLL

# Some Conundrums

*Puzzles for the Mind*

THE AUTHOR

The Publisher

\titleGM



# Some Conundrums

*Puzzles for the Mind*

THE AUTHOR

The Publisher

\titlePM

*THE BIG BOOK OF*

# CONUNDRUMS

*VOLUME 1: SOCIAL AND MORAL*

THE AUTHOR



*THE PUBLISHER*  
YEAR

\titleCC

**CONUNDRUMS CONSIDERED AS  
PUZZLES FOR THE MIND**

By

The Candidate

A Thesis Submitted to the Graduate

Faculty of The University

in Partial Fulfillment of the

Requirements for the Degree of

DEGREE

Major Subject: Logic

Approved by the  
Examining Committee:

---

A Professor, Thesis Advisor

---

Another Professor, Thesis Advisor

---

A Faculty, Member

---

Another Faculty, Member

---

A Third Faculty, Member

The University  
The Address

The Date

\titleDS

THE UNIVERSITY

Conundrums:  
puzzles for the mind

THESIS

some remarks concerning the supervisor  
and the time and place of the examination  
and other administrative details

**The Candidate**

\titleMS

SOME REMARKS  
ON CONUNDRUMS  
AS PUZZLES FOR THE MIND

by

THE CANDIDATE

Thesis submitted to The University for the  
degree of DEGREE, Month year.

\titlePW



THE UNIVERSITY

$\mathcal{PL}$

---

**Conundrums: An Investigation  
of Mind Puzzles**  
— in N pages, with T tables —

---

THE<sup>1</sup> CANDIDATE

City, Country

The Date

---

<sup>1</sup> email.address

\titleUL

CONTINUING CONONDRUMS IN THE TYPOGRAPHIC  
REQUIREMENTS FOR THESIS

by  
Im A. Student

A Polemic Presented in Partial Fulfillment  
of the Requirements for the Degree  
Name of Degree

THE UNIVERSITY  
The Date

\titleASU



# Conundrums & Puzzles

A SIXTY-YEAR STUDY



The Author

$\mathcal{PL}$

YEAR

\titleBC

# *The Book of Conundrums*

*With over 120 illustrations, 50 in color*

The Author

 The Publisher

\titleSW

THE AUTHOR

---

---

THE BOOK OF CONUNDRUMS

*puzzles for the mind*

---

---

DRAWINGS BY THE ARTIST

THE PUBLISHER

YEAR

\titleTMB

# THE DONOR

## THE UNIVERSITY AND THE 'DONOR' CONUNDRUMS

THE PUZZLES & ENIGMAS  
PRESENTED IN 1768 TO  
THE UNIVERSITY OF CITY  
BY THE DONOR  
WHO HAS ACHIEVED A VARIETY OF ACADEMIC  
AND OTHER DISTINCTIONS

BY  
THE AUTHOR  
WITH THE ASSISTANCE OF  
THE ASSISTANT

$\mathcal{PL}$

THE PUBLISHER  
YEAR

\titleFT

The Author

# CONUNDRUMS

Illustrations by The Artist

The Publisher • year

\titleJE

Selected Conundrums  
— puzzles for the mind —  
WITH ILLUSTRATIONS BY  
THE AUTHOR  
T. H. E. AUTHOR

◆ ◆ ◆ ◆ ◆  
◆ ◆ ◆ ◆ ◆  
◆ ◆ ◆ ◆ ◆  
◆ ◆ ◆ ◆ ◆  
◆ ◆ ◆ ◆ ◆

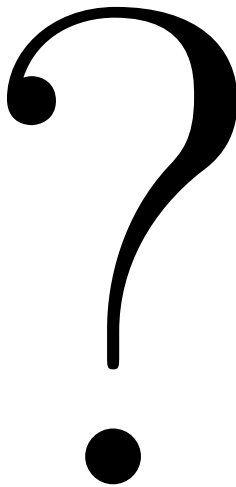
THE PUBLISHER  
YEAR

T. H. E. AUTHOR

THE PUBLISHER  
YEAR



conundrum κ essays on puzzles, enig-  
mas and the mind by the author κ  
edited by the editor



the publisher  
κ year

\titleWM

# SOME CONUNDRUMS



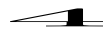
*A Collection of Puzzles by*

THE AUTHOR

4

*with a Commentary by*

A N OTHER



THE PUBLISHER

YEAR

\titleWH

# Conundrums

*Translated by* THE TRANSLATOR

$\mathcal{PL}$

*The Publisher*

\titleBWF

CONUNDRUMS FOR  
THE MIND  
*A Selection*

*Preface by* FAMOUS PERSON  
*Introduction by* AN OTHER

THE PUBLISHER

\titleSI

THE AUTHOR'S  
**Some Conundrums**

with an intruction by  
SOMEONE ELSE

YEAR

---

---

THE PUBLISHER

\titleJA

---

---

CONUNDRUMS  
AND  
PUZZLES

---

---

SELECTED AND EXPANDED PAPERS FROM THE  
ORGANISATION WORKING CONFERENCE ON  
ENIGMAS  
LOCATION, DATE FROM-TO

EDITED BY

FIRST EDITOR  
SECOND EDITOR  
THIRD EDITOR  
*Organisation*  
*Address*



YEAR

THE PUBLISHER

\titleGP

# CONUNDRUMS, PUZZLES, & ENIGMAS

A. N. AUTHOR  
A. N. OTHER  
Y. E. TANOTHER

THE PUBLISHER YEAR

\titleHC

PUZZLING

A WORKBOOK FOR RESOLUTIONS


CONUNDRUMS

BY THE AUTHOR

THE PUBLISHER YEAR

\titlePP



The  
 Puzzle  
 of  
 Conundrums  
  
 by  
 The Authoress  
  
  
  
 The Publisher  
 YEAR

\titleRMMH

CONUNDRUMS and  
ENIGMAS

TWENTY YEARS  
OF PUZZLEMENTS

BY The Author

The Publisher YEAR

\titleEI

THE COMPLETE WORKS OF  
THE CONUNDRUM POSER



In a Readable Version with a Critical Introduction  
by The Critic  
Woodcuts by The Artist

---

THE PUBLISHER

\titleGWP

# CONUNDRUMS



Selected writings on Puzzles,  
Enigmas, and Other Attempts at  
Bafflement

THE AUTHOR



THE PUBLISHER

\titleIP

THE AUTHOR

AN APPROACH TO  
Conundrums

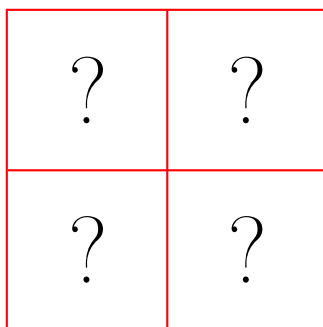
THE PUBLISHER

\titleAAT

T H E O R I G I N A  
L  
A U T H O R

FOUR CONUNDRUMS

Edited with an Introduction by The Editor  
Engravings by The Engraver



THE PUBLISHER

\titleCM

THE NEW  
FAMILY RECEIPT BOOK  
CONTAINING A LARGE COLLECTION OF  
HIGHLY ESTIMATED RECEIPTS IN A VARIETY  
OF BRANCHES, NAMELY:  
BREWING,  
MAKING AND PRESERVING BRITISH WINES,  
DYING,  
RURAL AND DOMESTIC ECONOMY,  
SELECTED FROM EXPERIENCED & APPROVED RECEIPTS,  
FOR THE USE OF PUBLICANS  
AND HOUSEKEEPERS IN GENERAL,  
A GREAT MANY OF WHICH WERE NEVER BEFORE PUBLISHED.

---

BY G. MILLSWOOD.

---

PRICE ONE SHILLING

---

DERBY: PRINTED AND SOLD BY G. WILKINS AND SON,  
QUEEN STREET.

\titleRB





— A —

## *The code*

The code for each of the designs is given below. I have created a new length, called `\drop`, which I have used in some of the code just to make life a little easier for myself. The `memoir` class defines the `\HUGE` fontsize which I’ve used in the examples; change it to `\Huge` if you are not using `memoir`. Apart from those there is nothing untoward about any of the examples. You can use any of them, after changing the words and spacing to suit, along the lines of:

```
\usepackage[T1]{fontenc}
\usepackage{lmodern}
\usepackage{url}
\usepackage[svgnames]{xcolor}
\ifpdf
  \usepackage{pdfcolmk}
\fi
%% check if using xelatex rather than pdflatex
\ifxetex
  \usepackage{fontspec}
\fi
\usepackage{graphicx}
%%\usepackage{hyperref}
%% drawing package
\usepackage{tikz}
%% for dingbats
\usepackage{pifont}

\providecommand{\HUGE}{\Huge}% if not using memoir
\newlength{\drop}% for my convenience
%% specify the Webomints family
\newcommand*{\wb}[1]{\fontsize{#1}{#2}\usefont{U}{webo}{xl}{n}}
%% select a (FontSite) font by its font family ID
\newcommand*{\FSfont}[1]{\fontencoding{T1}\fontfamily{#1}\selectfont}
%% if you don't have the FontSite fonts either \renewcommand*{\FSfont}[1]{
%% or use your own choice of family.
%% select a (TeX Font) font by its font family ID
\newcommand*{\TXfont}[1]{\fontencoding{T1}\fontfamily{#1}\selectfont}
%% Generic publisher's logo
\newcommand*{\plogo}{\fbox{$\mathcal{PL}$}}
```

```

%% Some shades
\defincolor{Dark}{gray}{0.2}
\defincolor{MedDark}{gray}{0.4}
\defincolor{Medium}{gray}{0.6}
\defincolor{Light}{gray}{0.8}

%%% Additional font series macros
\makeatletter
%%% light series
%% e.g., kernel doc, section s: line 12 or thereabouts
\DeclareRobustCommand\ltseries
{
  \not@math@alphabet\ltseries\relax
  \fontseries\ltdefault\selectfont}
%% e.g., kernel doc, section t: line 32 or thereabouts
\newcommand{\ltdefault}{1}
%% e.g., kernel doc, section v: line 19 or thereabouts
\DeclareTextFontCommand{\textlt}{\ltseries}

% heavy(bold) series
\DeclareRobustCommand\hbseries
{
  \not@math@alphabet\hbseries\relax
  \fontseries\hbdefault\selectfont}
\newcommand{\hbdefault}{hb}
\DeclareTextFontCommand{\texthb}{\hbseries}
\makeatother

\begin{document}
\pagestyle{empty}
\titleX
\clearpage
...

```

Some of the original title pages used color. In such cases I have tried to match the colors using palette provided by the `svgnames` option to the `xcolor` package.

In other cases I have used the `graphicx` package to scale or rotate elements of the design.

You may, of course, want to add or subtract material from the examples, such as including a publication date or removing the publisher, or use a different font (or fonts). The design is in your hands.

I used slightly different coding than given below to display the graphic examples in order to produce slightly smaller displays than the following macros will provide. If you are interested look in the preamble of the source file `titlepages.tex`.

### A.1 titleJT (graphic on page 4)

This is based on the title page of Jan Tschichold: Typographer [McL75]. The book was designed by Herbert Spencer and Christine Charlton. The text type is 12/14 Monotype Garamond 156 with chapter headings in 24 point Sabon Semi-bold. Page size is 57pc by 57pc.

I used Garamond for the printed example.

```
\newcommand*{\titleJT}{\beginngroup% Jan Tschichold: typographer
\FSfont{5gm} % FontSite Garamond
\drop = 0.08\textheight
\vspace*{\drop}
\hspace*{0.3\textwidth}
{\Large The Author}\}[2\drop]
\hspace*{0.3\textwidth}{\Huge\itshape The Big Book of}\par
{\raggedleft\Huge\itshape Conundrums}\par}
\vfill
\hspace*{0.3\textwidth}{\Large \plogo}\}[0.5\baselineskip]
\hspace*{0.3\textwidth}{\Large The Publisher}
\vspace*{\drop}
\endgroup}
```

### A.2 titleTH (graphic on page 5)

This is based on the title page of Thames and Hudson's Manual of Typography by Ruari McLean [McL80]. The main element of the title was set using a red font with everything else in normal black. If you use this you need the `xcolor` package. The page size is 38 by 57pc.

```
\newcommand*{\titleTH}{\beginngroup% T&H Typography
\raggedleft
\vspace*{\baselineskip}
{\Large The Author}\}[0.167\textheight]
{\bfseries The Big Book of}\][\baselineskip]
{\textcolor{Red}{\Huge CONUNDRUMS}}\][\baselineskip]
{\small With 123 illustrations}\par
\vfill
{\Large The Publisher \plogo}\par
\vspace*{3\baselineskip}
\endgroup}
```

### A.3 titleM (graphic on page 6)

This is based on a title page designed by Jan Tschichold in 1954 for a King Penguin book on Misericords and shown in [McL80].

```

\newcommand*{\titleM}{\begin{group}% Misericords, T&H p 153
\drop = 0.08\textheight
\centering
\vspace*{\drop}
{\Huge\bfseries Conundrums}\\[\baselineskip]
{\scshape puzzles for the mind}\\[\baselineskip]
{\scshape by}\\[\baselineskip]
{\large\scshape the author}\par
\vfill
{\plogo}\\[0.5\baselineskip]
{\scshape the publisher}\par
\vspace*{2\drop}
\end{group}

```

#### A.4 titleS (graphic on page 7)

This is based on a title page designed by Jan Tschichold in 1949 for a King Penguin book on Scripts and shown in [McL80].

```

\newcommand*{\titleS}{\begin{group}% Scripts, T&H p 151
\drop = 0.1\textheight
\centering
\vspace*{\drop}
{\Huge Conundrums}\\[\baselineskip]
{\large\itshape by The Author}\\[\baselineskip]
\vfill
\rule{0.4\textwidth}{0.4pt}\\[\baselineskip]
{\large\itshape The Publisher}\par
\vspace*{\drop}
\end{group}

```

#### A.5 titleHGP (graphic on page 8)

This example is based on the title page of the English translation of an 18th Century Japanese book on papermaking [Ham48]. In the original the Japanese title is given using Latin characters, Kamisuki Chōhōki, in a large font followed by the English title in italics. The Japanese title in Kanji is in red vertically at the right side of the page.

In my version I used Fette Gotisch instead of Kanji. The original page size is 36 by 54pc. Interestingly the page size of a Japanese edition that I have, published around 1943, is almost the same at 33 by 55pc.

```

\newcommand*{\titleHGP}{\begin{group}% Handy Guide to Papermaking
\drop=0.1\textheight
\begin{minipage}[t]{0.05\textwidth}

```

```

\color{Red}
\rule{6pt}{\textheight}
\end{minipage}
\hspace{0.05\txtwidth}
\begin{minipage}[t]{0.6\txtwidth}
\vspace*{\drop}
{\Large THE AUTHOR} \\\
\rule{0.9\txtwidth}{1pt} \par
\vspace{3\baselineskip}
{\noindent\Huge\bfseries CONUNDRUMS} \par
\vspace{2\baselineskip}
{\Large\itshape A Handy Guide to Puzzles and Enigmas} \par
\vspace{6.5\baselineskip}
{\scshape after the foreign edition of year \\\
translated by} \par
\vspace{0.1\baselineskip}
{\Large THE TRANSLATOR} \par
\vspace{\baselineskip}
\rule{0.9\txtwidth}{1pt} \par
\vspace{\baselineskip}
{\Large THE PUBLISHER}
\end{minipage}
\hfill
\begin{minipage}[t]{0.15\txtwidth}
{\color{Red}
\FSfont{5fh}% FontSite Fette Gotisch
\HUGE
\vspace{3.3\baselineskip}
H \\\[1.15\baselineskip]
G \\\[1.15\baselineskip]
P \\\[1.15\baselineskip]
E
}\par
\vspace{4\baselineskip}
{\Large YEAR}
\end{minipage}
\endgroup}

```

## A.6 titleRF (graphic on page 9)

This is based on a title page designed by Rudolph Ruzicka in 1971 for an Imprint Society's book of Robert Frost's poetry and shown in [McL80]. The text is set with Ruzicka's Linotype Fairfield with the display lines in Monotype Bembo.

I used Bergamo (Bembo) for the printed example.

```

\newcommand*{\titleRF}{\begingroup% Robert Frost, T&H p 149
\FSfont{5bp} % FontSite Bergamo (Bembo)
\drop = 0.2\textheight
\centering
\vfill
{\Huge The Big Book of}\[\baselineskip]
{\Huge CONUNDRUMS}\[\baselineskip]
{\large Edited by The Editor}\[0.5\drop]
{\Large \plogo}\[0.5\baselineskip]
{\Large The Publisher}\par
{\large\scshape year}\par
\vfill\null
\endgroup}

```

## A.7 titleAT (graphic on page 10)

This is based on the title page from *Anatomy of a Typeface* [Law90]. In the original both the title, in a decorative font, and the publisher's logo were in red. You will need the `xcolor` package for this style. The text was set in Galliard, designed by Matthew Carter. The page size is 36 by 54pc.

I used Mona Lisa for the main title and Bergamo (Bembo) for the remainder in the printed example.

```

\newcommand*{\titleAT}{\begingroup% Anatomy of a Typeface
\FSfont{5bp} % FontSite Bergamo (Bembo)
\drop=0.1\textheight
\vspace*{\drop}
\rule{\textwidth}{1pt}\par
\vspace{2pt}\vspace{-\baselineskip}
\rule{\textwidth}{0.4pt}\par
\vspace{0.5\drop}
\centering
\textcolor{Red}{
{\FSfont{5ml} % FontSite Mona Lisa
\Huge THE BOOK}\[0.5\baselineskip]
{\FSfont{5ml}
\Large OF}\[0.75\baselineskip]
{\FSfont{5ml}
\Huge CONUNDRUMS}}\par
\vspace{0.25\drop}
\rule{0.3\textwidth}{0.4pt}\par
\vspace{\drop}
{\Large \scshape The Author}\par
\vfill
{\large \textcolor{Red}{\plogo}}\[0.5\baselineskip]
{\large\scshape the publisher}\par

```

```
\vspace*{\drop}
\endgroup}
```

## A.8 titleDB (graphic on page 11)

This is based on the title page of *The Design of Books* [Wil93], designed by Adrian Wilson. The types used in the book are handset Palatino and Linotype Aldus, designed by Hermann Zapf. The page size is 51 by 66pc.

I used URW Palladio (Palatino) for the printed example.

```
\newcommand*{\titleDB}{\begingroup% AW, Design of Books
\FSfont{5pl} % FontSite URW Palladio (Palatino)
\drop = 0.14\textheight
\centering
\vspace*{\drop}
{\Large THE}\[\baselineskip]
{\Huge BIG BOOK}\[\baselineskip]
{\Huge OF}\[\baselineskip]
{\Huge CONUNDRUMS}\[1.5\baselineskip]
{\LARGE BY}\[\baselineskip]
{\LARGE THE AUTHOR}\par
\vfill
{FOREWORD BY AN OTHER}\[8\baselineskip]
\vfill
{\small\sffamily THE PUBLISHER}\par
\endgroup}
```

## A.9 titleAM (graphic on page 12)

This is based on a title page designed by Will Carter for a limited edition of Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* from *The Design of Books* [Wil93]. The book was typeset using Bembo.

I used Bergamo (Bembo) for the printed example.

```
\newcommand*{\titleAM}{\begingroup% Ancient Mariner, AW p. 151
\FSfont{5bo} % FontSite Bergamo (Bembo)
\drop = 0.12\textheight
\centering
\vspace*{\drop}
{\large The Author}\[\baselineskip]
{\Huge THE BIG BOOK}\[\baselineskip]
{\Large OF}\[\baselineskip]
{\Huge CONUNDRUMS}\[\baselineskip]
{\scshape with ten engravings}\[
{\scshape and with a foreword by}\[
```

```

{\large\scshape an other}\[\drop]
{\plogo}\[0.5\baselineskip]
{\small\scshape the publisher}\par
{\small\scshape year}\par
\vfill\null
\endgroup}

```

#### A.10 titleP (graphic on page 13)

This is based on a title page designed by Adrian Wilson in 1961 for a book about the Pyramids and shown in The Design of Books [Wil93]. The text type is 11/13 Monotype Bembo.

I used Bergamo (Bembo) for the printed example.

```

\newcommand*{\titleP}{\begingroup% The Pyramids, AW p. 81
\FSfont{5bo} % FontSite Bergamo (Bembo)
\drop = 0.12\textheight
\vspace*{\drop}
\hspace*{0.3\textwidth}
{\Huge SOME}\[\baselineskip]
\hspace*{0.3\textwidth}
{\Huge CONUNDRUMS}\par
\vspace*{3\drop}
{\large By THE AUTHOR}
\vfill
{\scshape the publisher}
\vspace*{0.5\drop}
\endgroup}

```

#### A.11 titleLL (graphic on page 14)

This is based on the title page of Lost Languages [Rob02]. The book was designed by Cathleen Bennett and the page size is 43 by 55pc. In the original the main element of the title was set in a light blue font. The `xcolor` package is needed for this style.

```

\newcommand*{\titleLL}{\begingroup% Lost Languages
\drop=0.1\textheight
\fbboxsep 0.5\baselineskip
\sffamily
\vspace*{\drop}
\centering
{\textcolor{SkyBlue}{\HUGE CONUNDRUMS}}\par
\vspace{0.5\drop}
\colorbox{Dark}{\textcolor{white}{\normalfont\itshape\Large

```



```

Puzzles for the Mind}}\par
\vspace{\drop}
{\Large The Author}\par
\vfill
{\footnotesize THE PUBLISHER}\par
\vspace*{\drop}
\endgroup}

```

## A.12 titleGM (graphic on page 15)

The original for this is the title page for Gentle Madness by Nicholas Banes [Bas95], except that the vertical rule was made up of printers' ornaments in the original. The book was designed by Paula R. Szafranski, and the page size is 36 by 54pc.

```

\newcommand*{\titleGM}{\begingroup% Gentle Madness
\drop = 0.1\textheight
\vspace*{\baselineskip}
\vfill
\hbox{%
\hspace*{0.2\textwidth}%
\rule{1pt}{\textheight}
\hspace*{0.05\textwidth}%
\parbox[b]{0.75\textwidth}{
\vbox{%
\vspace{\drop}
{\noindent\HUGE\bfseries Some\\[0.5\baselineskip]
Conundrums}\\[2\baselineskip]
{\Large\itshape Puzzles for the Mind}\\[4\baselineskip]
{\Large THE AUTHOR}\par
\vspace{0.5\textheight}
{\noindent The Publisher}\\[\baselineskip]
}% end of vbox
}% end of parbox
}% end of hbox
\vfill
\null
\endgroup}

```

## A.13 titlePM (graphic on page 16)

This is a version of \titleGM which is closer to the original as I have used ornaments from the Web-O-Mints font [Lor02] instead of the vertical rule. These should be available on your system (but you may have to install the `webo.map` file). I obtained the various numbers used in the setting of the

ornaments through trial and error as it is a once-off layout, but it would be possible to calculate them. Note the use of a gray shade for the printers' ornaments.

The book consists of several parts and the title page ornaments are repeated on each `\part` page, thus stylistically tying them together with the title page.

```
\newcommand*{\titlePM}{\begingroup% \titleGM with Ornaments
\drop = 0.1\textheight
\vspace*{\baselineskip}
\vfill
\hbox{%
\hspace*{0.1\textwidth}%
{\wb{18pt}{18pt}
\begin{picture}(0,0)
\multiput(0,0)(0,20){22}{\textcolor{Medium}{Q}}
\end{picture}
}
% \rule{1pt}{\textheight}
\hspace*{0.15\textwidth}%
\parbox[b]{0.75\textwidth}{
\vbox{%
\vspace{\drop}
{\noindent\HUGE\bfseries Some\\[0.5\baselineskip]
Conundrums}\\[2\baselineskip]
{\Large\itshape Puzzles for the Mind}\\[4\baselineskip]
{\Large THE AUTHOR}\par
\vspace{0.5\textheight}
{\noindent The Publisher}\\[1\baselineskip]
}}}% ends of vbox/parbox/hbox
\vfill
\null
\endgroup}
```

#### A.14 titleCC (graphic on page 17)

A title page for a work that consists of two or more volumes. It is based on a Survey of Cambridge [RCHM59] which was published in 2 Parts, plus a set of maps. The page size is 50 by 63.5pc. The main element of the title was set using a red font, everything else was as normal. If you try this you need to use the `xcolor` package.

```
\newcommand*{\titleCC}{\begingroup% City of Cambridge
\drop=0.1\textheight
\vspace*{\drop}
\centering
{\Large\itshape THE BIG BOOK OF}\\[0.5\drop]}
```

```

{\textcolor{Red}{\HUGE\bfseries CONUNDRUMS}}\par
\vspace{\drop}
{\LARGE\itshape VOLUME 1: SOCIAL AND MORAL}\par
\vfill
{\Large THE AUTHOR}\par
\vfill
{\plogo}\|[0.5\baselineskip]
{\itshape THE PUBLISHER}\par
{\scshape year}\par
%\vfill
\vspace*{\drop}
\endgroup}

```

## A.15 titleDS (graphic on page 18)

A student of mine, Donald Sanderson, used L<sup>A</sup>T<sub>E</sub>X to typeset his thesis [San94]. This is the title page style mandated by Rensselaer Polytechnic Institute as of 1994. The page size is letterpaper, 51.5 by 66pc.

```

\newcommand*{\titleDS}{\begingroup% DS Thesis
\drop=0.1\textheight
%\vspace*{\drop}
\centering
{\Large\bfseries CONUNDRUMS CONSIDERED AS PUZZLES FOR
THE MIND}\par
\vspace{0.6\baselineskip}
{By}\|[0.6\baselineskip]
{The Candidate}\|[0.6\baselineskip]
A Thesis Submitted to the Graduate\|[0.5\baselineskip]
Faculty of The University\|[0.5\baselineskip]
in Partial Fulfillment of the\|[0.5\baselineskip]
Requirements for the Degree of\|[0.5\baselineskip]
DEGREE\|[0.5\baselineskip]
Major Subject: Logic}\par

\flushleft
{Approved by the \[
Examining Committee:}\par
\vspace{1.5\baselineskip}
\rule{15em}{0.4pt}\[
A Professor, Thesis Advisor \|[1\baselineskip]
\rule{15em}{0.4pt}\[
Another Professor, Thesis Advisor \|[1\baselineskip]
\rule{15em}{0.4pt}\[
A Faculty, Member \|[1\baselineskip]
\rule{15em}{0.4pt}\[

```

```

Another Faculty, Member \\[1\baselineskip]
\rule{15em}{0.4pt}\\
A Third Faculty, Member\par
\centering
\vspace{1\baselineskip}
The University \\
The Address \\[1\baselineskip]
The Date\par
\vfill
\endgroup}

```

#### A.16 titleMS (graphic on page 19)

Maarten Sneep used the L<sup>A</sup>T<sub>E</sub>X memoir class to typeset his thesis [Sne04]. This style is based on his title page, size 40 by 57pc.

```

\newcommand*{\titleMS}{\begingroup% MS Thesis
\drop=0.1\textheight
\vspace*{\drop}
\centering
{\LARGE THE UNIVERSITY}\\[2\baselineskip]
{\LARGE\sffamily Conundrums: \ puzzles for the mind}\par
\vfill
{\LARGE THESIS}\par
\vspace{\drop}
{\large some remarks concerning the supervisor \
and the time and place of the examination \
and other administrative details}\par
\vfill
{\large\bfseries The Candidate}\par
\vspace*{\drop}
\endgroup}

```

#### A.17 titlePW (graphic on page 20)

This is a typeset version of the title page from my thesis [Wil71]. submitted to the University of Nottingham in 1971. The original was typewritten with the mathematics inserted by hand with pen and ink on a sheet size of 46 by 59.5pc. The example uses a typewriter font.

```

\newcommand*{\titlePW}{\begingroup% PW Thesis
\ttfamily
\drop=0.1\textheight
\vspace*{\drop}
\centering

```

```

{\Large%\bfseries
  SOME REMARKS \\\ ON CONUNDRUMS \\\
      AS PUZZLES FOR THE MIND\par}
\vspace*{\drop}
{\large by}\par
\vspace*{\drop}
{\Large THE CANDIDATE\par}
\vfill
\raggedright
{\Large
  Thesis submitted to The University for the degree of
  Degree, Month year.\par}
\vfill
\null
\endgroup}

```

#### A.18 titleUL (graphic on page 21)

This was supplied by Luca Merciadri as an example of the title page for a dissertation for the Université de Liège.<sup>1</sup> Luca also noted that he used a similarly styled titlepage for many other publications. I have exercised editorial privilege to modify the coding to match that of the other examples.

```

\newcommand*{\titleUL}{\begingroup% University of Liege
\drop=0.1\textheight
\vspace*{\drop}
\begin{center}
{\LARGE\textsc{THE UNIVERSITY}}\\[\drop]
% University logo
{\LARGE \plogo}\\[\drop]

\rule{\textwidth}{1pt}\par
\vspace{0.5\baselineskip}
{\huge\bfseries Conundrums: An Investigation of Mind Puzzles\\
\large --- in N pages, with T tables ---}\\[0.5\baselineskip]
\rule{\textwidth}{1pt}\par
\vfill
{\Large\textsc{The\footnote{\texttt{email address}} Candidate}}
\vfill
City, Country
\vfill
{\large The Date}
\end{center}
\endgroup}

```

---

<sup>1</sup>Personal email, 2010/06/28.

### A.19 titleASU (graphic on page 22)

A thesis titlepage that I designed, based on the requirements of at least one of the schools of Arizona State University, as specified in 2009. The page size is letterpaper, 51.5 by 66pc. The permitted fonts were Arial, Century, Garamond, Lucida Bright, Tahoma, Times, or Verdana. The same font and size had to be used throughout the thesis. I used Times for the example.

```
\newcommand*{\titleASU}{\begingroup
\TXfont{ptm}% Times
\begin{center}
CONTINUING CONONDRUMS IN THE TYPOGRAPHIC REQUIREMENTS FOR THESIS \\\
by \\\
Im A. Student\par
\vfill
A Polemic Presented in Partial Fulfillment \\\
of the Requirements for the Degree \\\
Name of Degree\par
\vfill

THE UNIVERSITY

The Date
\end{center}
\endgroup}
```

### A.20 titleBC (graphic on page 23)

This is based on the title page of Bookbinding & Conservation by Don Etherington[Eth10], a well known book conservator and binder. The book was designed and typeset by Maria Mann. The page size is 50.5 by 66.5pc. Four colours were used for the original titlepage. The horizontal braces were set in a kind of gold, the main title in a sort of sepia brown with the subtitle in a lighter shade, and the remainder in black. The horizontal braces carried over into the main work where they were used above and below the chapter titles.

My example is set with Jenson Recut (Centaur) which is not too dissimilar from the original. I used rotated braces above and below the title.

```
\newcommand*{\rotrt}{\rotatebox{90}{#1}}
\newcommand*{\rotlft}{\rotatebox{-90}{#1}}
\newcommand*{\topb}{%
\resizebox*{\unitlength}{\baselineskip}{\rotrt{$\}$}}
\newcommand*{\botb}{%
\resizebox*{\unitlength}{\baselineskip}{\rotlft{$\}$}}
\newcommand*{\titleBC}{\begingroup
\FSfont{5jr}% Fontsite Jenson Recut (Centaur)
```

```

\begin{center}
\def\CP{\textit{\HUGE Conundrums \& Puzzles}}
\settowidth{\unitlength}{\CP}
{\color{LightGoldenrod}\topb} \[\baselineskip]
\textcolor{Sienna}{\CP} \[\baselineskip]
{\color{RosyBrown}\LARGE A DECADES-LONG STUDY} \[
{\color{LightGoldenrod}\botb}
\end{center}
\vfill
\begin{center}
{\LARGE\textbf{The Author}}\[\baselineskip]
\vfill
\plogo\[\baselineskip]
YEAR
\end{center}
\endgroup

```

#### A.21 titleSW (graphic on page 24)

This is based on the title page of The Story of Writing [Rob95] published by Thames & Hudson. The page size is 45.5 by 60.5pc.

```

\newcommand*{\titleSW}{\begin{group}% Story of Writing
\raggedleft
\vspace*{\baselineskip}
{\Huge\itshape The Book \[ of Conundrums}\[\baselineskip]
{\large\itshape With over 120 illustrations,
50 in color}\[0.2\textheight]
{\Large The Author}\par
\vfill
{\Large \plogo{} \sfamily The Publisher}
\vspace*{\baselineskip}
\end{group}}

```

#### A.22 titleTMB (graphic on page 25)

A somewhat old fashioned title page style which, however, suits the period of the book — Three Men in a Boat [Jer64], first published in 1889. The edition that I have has a page size of 31 by 51pc.

I had to do a lot of hand adjustments to the spacing to get a reasonable look for the example.

```

\newcommand*{\titleTMB}{\begin{group}% Three Men in a Boat
\drop=0.1\textheight
\centering
\settowidth{\unitlength}{\LARGE THE BOOK OF CONUNDRUMS}

```

```

\vspace*{\baselineskip}
{\large\scshape the author}\[\baselineskip]
\rule{\unitlength}{1.6pt}\vspace*{-\baselineskip}\vspace*{2pt}
\rule{\unitlength}{0.4pt}\[\baselineskip]
{\LARGE THE BOOK OF CONUNDRUMS}\[\baselineskip]
{\itshape puzzles for the mind}\[0.2\baselineskip]
\rule{\unitlength}{0.4pt}\vspace*{-\baselineskip}\vspace{3.2pt}
\rule{\unitlength}{1.6pt}\[\baselineskip]
{\large\scshape drawings by the artist}\par
\vfill
{\large\scshape the publisher}\[\baselineskip]
{\small\scshape year}\par
\vspace*{\drop}
\endgroup}

```

### A.23 titleFT (graphic on page 26)

This is modeled after the title page of Stanley Morison’s magnificent John Fell, the University Press and the ‘Fell’ types [Mor67] published by Oxford University Press on 12 October 1967 — the day after Morison died. It is a large book — double crown quarto pages of handmade rag paper — printed with handset lead type cast from the matrices bequeathed to the Press by John Fell in 1686. For more details about the book and type see [OT00, Oul03, TLR05].

I have used the IM Fell type in the example, the original page size being 60 by 90pc.

```

\newcommand*{\titleFT}{\begingroup% John Fell Types
\ifxetex
  \fontspec[Alternate=0]{IM_FELL_Double_Pica_PRO_Roman}
\else
  \FSfont{fxlj}% Libertine
\fi
\begin{center}
\vfill
{\HUGE \textcolor{Red}{THE DONOR} \\\}
\vfill
{\Huge THE UNIVERSITY AND
THE ‘DONOR’ CONUNDRUMS \\\}
\vfill
{\Large THE PUZZLES \& ENIGMAS \\\ PRESENTED IN 1768 TO \\\}
%\vfill
{\LARGE THE UNIVERSITY OF CITY \\\}
BY THE DONOR\\\}
%\vfill
{\footnotesize WHO HAS ACHIEVED A VARIETY OF ACADEMIC \\\}
AND OTHER DISTINCTIONS \\\}

```



```

\vflll
{\large BY\\}
{\LARGE THE AUTHOR \\}
{\footnotesize WITH THE ASSISTANCE OF\\}
{\large THE ASSISTANT\\}
\vflll
\plogo
\vflll
{\LARGE THE PUBLISHER \\}
{\large YEAR}
\vflll
\end{center}
\endgroup}

```

#### A.24 titleJE (graphic on page 27)

This is modeled after the title page of Jane Eyre from an edition published by the Folio Society [Bro65]. The book was originally published in 1847. The Folio Society edition is set in 10 point Scotch Roman leaded 1 1/2 points and the page size is 33 by 52.5pc.

My example is set with Century Old Style

```

\newcommand*{\titleJE}{\begingroup% Jane Eyre
\FSfont{5cu}% FontSite Century Old Style
\vspace*{2\baselineskip}
{\Large\bfseries The Author}\\[2\baselineskip]
\begin{center}
{\Huge\bfseries CONUNDRUMS}
\end{center}
\vspace*{4\baselineskip}
{\Large\bfseries Illustrations by The Artist}\par
\vflll
\begin{center}
{\Large{\bfseries The Publisher $\bullet$} \scshape year}
\end{center}
\vspace*{2\baselineskip}
\endgroup}

```

#### A.25 titleZD (graphic on page 28)

This is an elaborate style using printers' ornaments and based on the title page of the Folio Society's edition of Zuleika Dobson by Max Beerbohm [Bee65]. The text was set with 11/12 Monotype Ehrhardt on a page size of 32 by 51pc. The book was originally published in 1911.

I have used one of the ornaments from the Web-O-Mints font [Lor02], which in this case matches the one used in the original, and rotating it via the `graphicx` package. I also made an ornament by combining the two math symbols  $\prec$  and  $\succ$ .

```
\newcommand*\cdiam{\prec\kern-2pt\succ}
\newcommand*\titleZD{\begingroup% Zuleika Dobson
\vspace*{2\baselineskip}
\centering
\begin{picture}(240,0)
\multiput(0,0)(24,0){10}{\wb{10}{12}4}}
\multiput(-5,-21)(0,-24){15}{\rotatebox{90}{\wb{10}{12}4}}
\multiput(0,-360)(24,0){10}{\wb{10}{12}4}}
\multiput(235,-21)(0,-24){15}{\rotatebox{90}{\wb{10}{12}4}}
\put(0,0){%
\begin{minipage}[t]{240pt}
\centering
\vspace*{2\baselineskip}
{\Huge Selected Conundrums}\\
{\large\itshape --- puzzles for the mind ---}%
\hspace{10em}\hspace{10em}\hspace{10em}\hspace{10em}\hspace{10em}\hspace{10em}
\\[0.5\baselineskip]
{\large WITH ILLUSTRATIONS BY} \\[0.5\baselineskip]
{\large THE AUTHOR } \\[0.5\baselineskip]
{\LARGE T. H. E. AUTHOR} \par
\vspace*{5\baselineskip}
$\cdiam$\hspace{0.25\baselineskip}
$\cdiam\cdiam\cdiam$\hspace{0.25\baselineskip}
$\cdiam\cdiam\cdiam\cdiam\cdiam$\hspace{0.25\baselineskip}
$\cdiam\cdiam\cdiam$\hspace{0.25\baselineskip}
$\cdiam$\par
\vspace*{5\baselineskip}
{\Large THE PUBLISHER}\\
{\Large\scshape year}\par
\vspace*{2\baselineskip}
\end{minipage}}
\end{picture}
\vfill
\null
\endgroup}
```

## A.26 titleWM (graphic on page 29)

This is a representation of the kind of titlepage represented by The Ideal Book [Pet82] designed by William S. Peterson. The text was set in Bembo and the titles were set in William Morris's Golden type. The page size is 45 by 65pc.

In the original the text at the top of the titlepage was printed with a red ink while the rest of the page was in regular black. Between the title and the publisher was a 16th Century woodcut of a printers workshop. I have used Bergamo (Bembo) in the graphic examplar and a large ‘?’ instead of a woodcut.

```
\newcommand*{\leaf}{\wb{8pt}{8pt}K}}
\newcommand*{\titleWM}{\begingroup% William Morris
\FSfont{5bo}% FontSite Bergamo (Bembo)
\huge
\scshape
\noindent
{\color{Red}
conundrum \leaf\
essays on puzzles, enigmas and the mind by the author \leaf\
edited by the editor
}
\vfill
\begin{center}
{\normalfont\fontsize{256pt}{256pt}\selectfont ?}
\end{center}
\vfill
\noindent
the publisher \\\
\hspace*{1pt}%
\leaf\ year
\vspace*{3\baselineskip}
\endgroup}
```

## A.27 titleWH (graphic on page 30)

The inspiration for this style came from one of the Cambridge University Printer’s Christmas books — Words in Their Hands by Walter Nurnberg [Nur64]. I assume that Brooke Crutchley, the Printer, was also the designer as, unlike in some other books in the series, no designer was mentioned. The page size is 43 by 52pc.

I used one of the ornaments from the Web-O-Mints font [Lor02] for the page, in two instances stretching it via the `graphicx` package.

```
\newcommand*{\titleWH}{\begingroup% Words in their Hands
\drop = 2\baselineskip
\centering
\vspace*{\drop}
{\Huge SOME CONUNDRUMS}\[\drop]
\scalebox{8}[1]{\wb{10}{12}4}\[\drop]
{\Large\itshape A Collection of Puzzles by}\[\baselineskip]
```

```

{\Large THE AUTHOR}\[\baselineskip]
{\wb{10}{12}4}\[\baselineskip]
{\Large\itshape with a Commentary by}\[\baselineskip]
{\Large A N OTHER}\par
\vfill
\scalebox{8}[1]{\wb{10}{12}4}\[\drop]
{\Large THE PUBLISHER}\[
{\scshape year}\par
\vspace*{\drop}
\endgroup}

```

#### A.28 titleBWF (graphic on page 31)

This example page is based on the title page from Seamus Heaney’s wonderful translation of Beowulf [Hea99]. The original page size is 30.5 by 47pc.

```

\newcommand*{\titleBWF}{\begingroup% Beowulf
\drop = 0.1\textheight
\parindent=0pt
\vspace*{\drop}
{\Huge\bfseries Conundrums}\[\baselineskip]
{\Large {\itshape Translated by} {\scshape the translator}}\par
\vfill
\plogo\[\[0.2\baselineskip]
{\Large\itshape The Publisher}
\vspace*{\drop}
\endgroup}

```

#### A.29 titleSI (graphic on page 32)

This page doesn’t look much out of the ordinary — it is based on the title page of The Sagas of the Icelanders [Tho00], page size 36 by 55.5pc. However, this is one in a series of books called World of the Sagas, the whole being produced by an editor and several translators. These, together with the names of the editorial advisory board, are listed on the recto page facing the title page, thus making up a double spread.

```

\newcommand*{\titleSI}{\begingroup% Sagas
\drop = 0.13\textheight
\centering
\vspace*{\drop}
{\Huge CONUNDRUMS FOR}\[\baselineskip]
{\Huge THE MIND}\[\baselineskip]
{\Huge\itshape A Selection}\[\[3\baselineskip]
{\Large \textit{Preface by} \textsc{famous person}}\[\[

```

```

{\Large \textit{Introduction by} \textsc{an other}}\par
\vfill
{\Large THE PUBLISHER}\par
\vspace*{\drop}
\endgroup

```

### A.30 titleJA (graphic on page 33)

This example is based on the title page of Jost Amman's *Cuts of Craft-Workers* [Amm08] published by the Incline Press.<sup>2</sup> The cuts — wood cuts of 16th Century craftsmen — were introduced by Veronica Speedwell who, I believe, also designed the book. The page size is 30 by 47pc.

I used Abbot Old Style for the main title and Belwe for the remainder.

```

\newcommand*{\titleJA}{\begingroup% Jost Amman
\FSfont{5bl}% FontSite Belwe
\begin{center}
\drop=0.2\textheight
\vspace*{0.5\drop}
\Large THE AUTHOR'S \[\baselineskip]
{\FSfont{5at}% FontSite Abbot Old Style
\huge\textcolor{Red}{Some Conundrums}}\[\baselineskip]
\large \textit{with an intruction by} \[
SOMEONE ELSE\par
\vfill
YEAR \[
{\color{Red} \rule{\txtwidth}{0.4pt}\vspace*{-\baselineskip}\vspace{3pt}
\rule{\txtwidth}{0.4pt}} \[\baselineskip]
\Large THE PUBLISHER
\end{center}
\vspace*{\drop}
\mbox{}
\endgroup}

```

### A.31 titleGP (graphic on page 34)

This is a title page based on one [Wil92] of a series of books reporting on various annual workshops organised by the International Federation for Information Processing. This particular workshop was held in a retreat in the foothills of the Catskill Mountains in New York and well away from any distractions (unless you liked hiking).

Camera-ready copy for the publisher was created via L<sup>A</sup>T<sub>E</sub>X. The final page size was 35.5 by 53.5.

---

<sup>2</sup>A more affordable version is published by Dover in 1976 with the title *The Book of Trades* (ISBN 0-486-22886-X).

```

\newcommand*{\titleGP}{\begingroup% Geometric Modeling
\drop=0.1\textheight
\centering
\vspace*{\baselineskip}
\rule{\textwidth}{1.6pt}\vspace*{-\baselineskip}\vspace*{2pt}
\rule{\textwidth}{0.4pt}\vspace*{\baselineskip}
{\LARGE CONUNDRUMS\ AND \[0.3\baselineskip]
PUZZLES}\[0.2\baselineskip]
\rule{\textwidth}{0.4pt}\vspace*{-\baselineskip}\vspace*{3.2pt}
\rule{\textwidth}{1.6pt}\vspace*{\baselineskip}
\scshape
Selected and Expanded Papers from the Organisation Working
Conference on \ Enigmas \
Location, date from--to\par
\vspace*{2\baselineskip}
Edited by \[ \baselineskip]
{\Large FIRST EDITOR \ SECOND EDITOR \ THIRD EDITOR\par}\
{\itshape Organisation \ Address\par}
\vfill
\plogo\
{\scshape year} \
{\large THE PUBLISHER}\par
\endgroup}

```

### A.32 titleHC (graphic on page 35)

This is based on the title page of Harry Carter Typographer [TLR05]. The original is set with Jan van Krimpen's Romulus at 12/15pt on a page size of 51 by 66pc. The main title was set with outline (hollow) type. It was printed on a Western proof press at the Old School Press.

For the example, not having a simple outline font, I have used Erbar Deco for the main title and Libertine instead of Romulus for the remainder.

```

\newcommand*{\titleHC}{\begingroup% Harry Carter
\FSfont{fxlj}% Libertine
\setlength{\drop}{0.1\textheight}
\vspace*{\drop}
\begin{flushleft}
{\FSfont{5eb}% Erbar Deco
\HUGE
{C\,O\,N\,U\,N\,D\,R\,U\,M\,S\, ,\,}\
{P\,U\,Z\,Z\,L\,E\,S\, ,\, \&}\
{E\,N\,I\,G\,M\,A\,S}\
}
\vfill
\Large

```

```

A. N. AUTHOR \\
A. N. OTHER \\
Y. E. TANOTHER
\vfill
THE PUBLISHER {\normalsize YEAR}
\end{flushleft}
\endgroup}

```

### A.33 titlePP (graphic on page 36)

This example is based on the title page of *Printing Poetry* [Bur80] written and designed by Clifford and printed letterpress. The page size is 41 by 64.5pc.

The original was composed in Monotype Italian Old Style but not having that I have used Jenson Recut (Centaur) instead

```

\newcommand*{\titlePP}{\begingroup% Printing Poetry
\FSfont{5jr}% FontSite Jenson Recut (Centaur)
\drop=0.1\textheight
\vspace*{\drop}
\begin{raggedleft}
{\HUGE PUZZLING}\\[\baselineskip]
{A WORKBOOK FOR RESOLUTIONS}\\[1.1\baselineskip]
{\HUGE CONUNDRUMS} \\[\baselineskip]
{\Large BY THE AUTHOR}\par
\end{raggedleft}
\vfill
\begin{center}
{\large THE PUBLISHER YEAR}
\end{center}
\vspace*{\drop}
%\mbox{}
\endgroup}

```

### A.34 titleRMMH (graphic on page 37)

This style is based on the titlepage of *The Bookbinding Career of Rachel McMaster Miller Hunt* [Tit74]. The Hunt Institute for Botanical Documentation and its Hunt Botanical Library were founded in 1960 by Roy Arthur Hunt and his wife Rachel McMaster Miller Hunt (1882–1963). Rachel Miller as she was then started designer bookbinding as a ‘hobby’ in 1904 and continued after her marriage until 1920 creating over 120 elegant works in that time.

The frontispiece of the book in question is an oval photograph of a very attractive young Edwardian lady. The same size oval ring on the titlepage encloses the title together with a rectangular frame of printers ornaments, which are also used to frame the chapter titles. The book was designed by Thomas

C. Pears III and set in Monotype Spectrum with Hunt Roman, designed by Hermann Zapf for the Hunt Botanical Library. The page size is 44 by 62pc.

In the printed example I have used Vendome as I have neither Spectrum nor Hunt. As you might infer from the code below there is a lot of trial and error involved in getting all the elements positioned well with each other.

```
%% draw an oval using tikz
\newcommand*\anoval[2]{%
\begin{tikzpicture}
\draw[very thick] (0,0) ellipse (#1 and #2);
\end{tikzpicture}}
```

```
%% a zero-sized picture of an oval
\newcommand*\putoval{\begingroup
\setlength{\unitlength}{1in}
\begin{picture}(0,0)
\put(-1.25,0){\anoval{1.25in}{1.75in}}
\end{picture}
\endgroup}
```

```
%% rectangular ornamental frame
\newcommand*\fframe{\begingroup
\wb{10pt}{10pt}
\setlength{\unitlength}{1pt}
\begin{picture}(0,0)
\multiput(11,0)(24,0){11}{e}% bottom
\multiput(23,0)(24,0){10}{f}% bottom
\multiput(11,384)(24,0){11}{e}% top
\multiput(23,384)(24,0){10}{f}% top
\put(0,0){0}% bl
\put(0,382){R}% tl
\put(262,0){M}% br
\put(262,382){P}% tr
\multiput(0,11)(0,24){16}{i}% left
\multiput(0,23)(0,24){15}{j}% left
\multiput(264,11)(0,24){16}{i}% right
\multiput(264,23)(0,24){15}{j}% right
\end{picture}
\endgroup}
```

```
\newcommand*\titleRMMH{\begingroup
\FSfont{5ve}% FontSite Vendome
\Large
\vspace*{0.1\textheight}
\begin{center}
The \
```



```
Puzzle \\  
of \\  
Conundrums\\[2\baselineskip]  
by \\  
The Authoress\\[3\baselineskip]
```

```
\plogo\\[2\baselineskip]  
\putoval
```

```
\vspace{2\baselineskip}
```

```
The Publisher \\  
{\normalsize YEAR}  
\end{center}  
\vspace{\baselineskip}  
\centering\begin{picture}(0,0)  
  \put(-140,0){\fframe}  
  \end{picture}  
\par  
\endgroup}
```

### A.35 titleEI (graphic on page 38)

A titlepage based on that in Editions and Impressions [Bas07], designed by Roni Mocán and Jessica Lagunas. The page size is 36 by 54pc.

I used Glytus (Glypha) for the example in normal and light weights, which looked not too dissimilar from the original fonts.

```
\newcommand*{\titleEI}{\begingroup% Editions & Impressions  
\FSfont{5gl}% Glytus (Glypha)  
\drop = 0.3\textheight  
\vspace*{\drop}  
\raggedright  
{\LARGE {\huge C}ONUNDRUMS \textit{and} \\  
\hspace*{30pt} {\huge E}NIGMAS\par}  
\vspace{2\baselineskip}  
{\large\ltseries\hspace*{15pt} {\LARGE T}WENTY {\LARGE Y}EARS \\[.1\baselineskip]  
  \hspace*{15pt} OF {\LARGE P}UZZLEMENTS}\par  
\vspace{2\baselineskip}  
\hspace*{15pt}{\ltseries \textit{\large {\footnotesize BY} The Author}}\par  
\vfill  
The Publisher {\footnotesize YEAR}  
\endgroup}
```

### A.36 titleGWP (graphic on page 39)

An example based on The Complete Works of the Gawain-Poet [Gaw65], designed by Adrian for the University of Chicago Press. The page size is 40 by 57pc.

I used Cipollini for the main title and Garamond for the remainder. In the center of the original titlepage there is a woodcut of a knight on horseback; I have used a large ‘?’ instead.

```
\newcommand*{\titleGWP}{\begin{group}% Gawain Poet
\FSfont{5gm}% FontSite Garamond
\drop=0.1\textheight
\vspace*{\drop}
\begin{center}
\FSfont{5ci}% FontSite Cipollini
\Huge\color{Red}
THE COMPLETE WORKS OF THE CONUNDRUM POSER
\end{center}
\vfill
\begin{center}
{\normalfont\fontsize{256pt}{256pt}\selectfont ?}
\end{center}
\vfill
\begin{center}
\large
{\itshape In a Readable Version with a Critical Introduction \\\
by The Critic \\\
\normalsize
Woodcuts by The Artist} \\\
{\color{Red} \rule{\textwidth}{0.4pt}}
THE PUBLISHER
\end{center}
\vspace*{0.5\drop}
\end{group}}
```

### A.37 titleIP (graphic on page 40)

The titlepage of Into Print [Dre95] is the basis for this example. The book was designed by John Trevitt and printed at the Stamperia Valdonega under the supervision of Martino Mardersteig using Dante VAL, a special version of Monotype Dante. The page size is 36 by 54pc.

The original used a Greek key motif below the main title, and also below each chapter head.

I used Palladio (Palatino) in my example and a row of dingbats instead of the key motif.

```

\newcommand*{\titleIP}{\begingroup% Into Print
\FSfont{5pl}% FontSite Palladio (Palatino)
\drop=0.1\textheight
\vspace*{0.5\drop}
\begin{center}
{\Huge CONUNDRUMS}\\[\baselineskip]
\Large
\dingline{49}
\vspace{\baselineskip}
{\itshape Selected writings on Puzzles, \ Enigmas, and Other Attempts at \ Bafflement}

\vspace{\baselineskip}

THE AUTHOR

\vfill
\plogo \\[\baselineskip]

\large
THE PUBLISHER
\end{center}
\vspace*{0.5\drop}
\endgroup}

```

### A.38 titleAAT (graphic on page 41)

An Approach to Type [Big62] provides an introduction to type and its history and use. This is followed by extended examples of some 20 or so types that have proved useful over the decades and centuries. The page size is 44 by 58.5pc.

Although it was not stated, I think that Bodoni was used as the main type in the original titlepage, and I have used the same. I don't know what was the display type for the main title word but I have used a heavy-bold Clarendon.

```

\newcommand*{\titleAAT}{\begingroup% An Approach to Type
\FSfont{5bd}% FontSite Bodoni
\drop=0.1\textwidth
\vspace*{0.5\drop}
{\huge THE AUTHOR}

\begin{vplace}[2]
\begin{raggedleft}
\LARGE AN APPROACH TO\\[0.2\baselineskip]
{\FSfont{5cd}% FontSite Clarendon
\HUGE\texthb{Conundrums}}\par
\end{raggedleft}

```

\end{vplace}

\large{THE PUBLISHER}  
\vspace\*{0.5\drop}

### A.39 titleCM (graphic on page 42)

Christopher Marlowe [Mar66] is another work designed by Adrian, this time for the Limited Editions Club.

The title was set in the striking Carolus type by Karl-Erik Forsberg, and the remainder in Bembo. In the center of the titlepage is a partitioned box containing the devices for the four plays developed by the designer. The page size is 56 by 73.5pc.

In my rendition I have used Cipollini for the main title and Lanston Bell for the remainder. In my case the ‘devices’ are simply ‘?’.

```
\newcommand*{\lqm}[1]{\HUGE\fontsize{#1}{#1}\selectfont ?}
\newcommand*{\titleCM}{\begingroup% Christopher Marlowe
\FSfont{5ci}% FontSite Cipollini
\drop=0.05\textheight
\vspace*{\drop}
\begin{center}
{\color{Red}HUGE T\, H\, E\ \ \ O\, R\, I\, G\, I\, N\, A\, L \ \
A\, U\, T\, H\, O\, R\par}
\vspace{2\baselineskip}
{\huge FOUR CONUNDRUMS\par}
\vspace{\baselineskip}
\FSfont{5lb}% FontSite Lanston Bell
\Large
{\itshape Edited with an Introduction by The Editor \ \
Engravings by The Engraver}
\vfill
\setlength{\unitlength}{3pt}
\begin{picture}(0,40)
\thicklines
{\color{Red}
\put(-20,0){\framebox(40,40){}}
\put(0,0){\line(0,1){40}}
\put(-20,20){\line(1,0){40}}}
\put(-10,10){\makebox(0,0){\lqm{60pt}}}
\put(-10,30){\makebox(0,0){\lqm{60pt}}}
\put(10,10){\makebox(0,0){\lqm{60pt}}}
\put(10,30){\makebox(0,0){\lqm{60pt}}}
\end{picture}
\vfill
THE PUBLISHER
```

```

\end{center}
\vspace*{\drop}
\endgroup

```

#### A.40 titleRB (graphic on page 43)

This is the title page of an old book that I reset using L<sup>A</sup>T<sub>E</sub>X. The style is definitely Victorian and it looks as though the printer used every font that he had in his shop. He was most likely the designer as well. The page size is 28 by 45pc.

The two lengths `\rbtextwidth` and `\rbtextheight` are the true dimensions of the original textblock (in the original code `\textwidth` and `\textheight` were used).

The command `\strip@pt\alength` is from the L<sup>A</sup>T<sub>E</sub>X kernel and strips the two characters ‘pt’ from the value of `\alength`. In this case I have used it as a means of using length values instead of plain integers in the `picture` environment (the default unit of measurement in the environment is 1pt).

I used Century Old Style for setting the title page and text and Algerian for the cover. These are both part of the FontSite 500 fonts [Lea02] (the FontSite CD is commercial but all the L<sup>A</sup>T<sub>E</sub>X setup has been done for you by Christopher League).

I used Century Old Style for the printed example.

```

%%% textblock dimensions
\newlength{\rbtextwidth}\setlength{\rbtextwidth}{289pt}
\newlength{\rbtextheight}\setlength{\rbtextheight}{490pt}

%%% title page text --- one line per ‘paragraph’
\newcommand*{\covertext}{%
{\normalsize THE NEW\par}
{\huge FAMILY RECEIPT BOOK\par}
{\tiny CONTAINING A LARGE COLLECTION OF\par}
{\footnotesize HIGHLY ESTIMATED RECEIPTS IN A VARIETY \par}
{\footnotesize OF BRANCHES, NAMELY:\par}
{\huge BREWING,\par}
{\Large MAKING AND PRESERVING BRITISH WINES,\par}
{\huge DYING,\par}
{\large RURAL AND DOMESTIC ECONOMY,\par}
{\footnotesize SELECTED FROM EXPERIENCED \&
APPROVED RECEIPTS,\par}
{\normalsize\textsf{FOR THE USE OF PUBLICANS}\par}
{\footnotesize AND HOUSEKEEPERS IN GENERAL,\par}
{\tiny A GREAT MANY OF WHICH WERE NEVER BEFORE PUBLISHED.\par}
\rule{0.15\rbtextwidth}{0.4pt}\par
{\Large BY G.~MILLSWOOD.\par}
\rule{0.75\rbtextwidth}{0.4pt}\par

```

```

{\footnotesize \textsf{PRICE ONE SHILLING}\par}
\rule{0.5\rbtextwidth}{0.4pt}\par
{\footnotesize DERBY: PRINTED AND SOLD BY G.~WILKINS
      AND SON,\par}
{\footnotesize QUEEN STREET.\par}}

%% set up for the double frame
\newlength{\sepframe}
\newlength{\framex}
\newlength{\framey}
\setlength{\sepframe}{2.4pt}
\setlength{\framex}{\rbtextwidth}
\addtolength{\framex}{2\sepframe}
\setlength{\framey}{\rbtextheight}
\addtolength{\framey}{2\sepframe}

%% use a picture for the framed text
\makeatletter
\newcommand*{\titleRB}{%
  \begin{picture}(\strip@pt\rbtextwidth,\strip@pt\rbtextheight)%
    \thinlines
    \put(0,0){\framebox(\strip@pt\rbtextwidth,%
                        \strip@pt\rbtextheight){%
      \begin{minipage}{\rbtextwidth}
        \centering
        \setlength{\parskip}{0.67\baselineskip}
        \coverttext
      \end{minipage}
    }}%
    \put(-\strip@pt\sepframe,-\strip@pt\sepframe)%
      {\framebox(\strip@pt\framex,\strip@pt\framey){}}%
  \end{picture}}
\makeatother

```

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Not every book listed here has an ISBN number, usually either because they were limited editions, for example the one from Incline Press, or they were published before the advent of the ISBN designation in 1970.

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