
From the president

Boris Veytsman

By the time you receive this issue of *TUGboat*, two important conferences will be over: the 11th Con-TeXt meeting in Butzbach-Maibach and GuIT 2017 near Venice. We hope to publish reports about them on these pages in future issues. Still, there will be time to register for 2018 meetings: PracTeX 2018 in Troy (NY, USA) in June and TUG 2018 in Rio de Janeiro (Brazil) in July. Both conferences are going to be very interesting. Kris Holmes has agreed to visit PracTeX, and lead a calligraphy workshop there. As to Rio—TUG will be a satellite conference of the International Congress of Mathematicians 2018, so expect many distinguished guests there.

The time since the last *TUGboat* has been busy. There were interesting discussions on the EduTeX list about the ways we can help teachers and other educators to use and teach TeX. I would like to repeat the call for participants: if you would like to help with TeX in schools and universities, please join the mailing list at lists.tug.org/edutex.

One initiative worth your attention is the improvement of the L^AT_EX wikibook (en.wikibooks.org/wiki/LaTeX). This is a first line resource for many TeX novices. Thus it is very beneficial to make it up to date, accurate and well written. If you can spare some time for checking and editing, please do.

The long time health of any organization depends on its membership. We have had several drives in recent years aimed at new individual members. Thus today I would like to talk about another part of our membership: institutional members. I am glad to report that the Association for Computing Machinery, the largest publisher of computer-related literature in the world, joined the ranks of our institutional members. It is my conviction that any organization seriously using TeX in its work should consider joining TUG, not primarily for the membership benefits—albeit we do provide several—but because it is the right thing to do. For many of these organizations: publishers, universities, research institutions, the continuing existence of TeX and its support is important. Thus giving back to the community makes perfect sense. I would like to ask our members to think whether their organization can be persuaded to join TUG.

This issue of *TUGboat* will reach you in the holiday season. So let me wish you a great holiday and happy & fruitful New Year! See you in 2018!

◇ Boris Veytsman
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Editorial comments

Barbara Beeton

Contents of *TUGboat* issues online

In response to an inquiry from a reader of an old *TUGboat* issue online, the maintainers of the archive have determined to reformat the old full-issue files to improve access.

Until now, each issue has been posted with individual articles and the covers as separate files, with a “complete” file containing all the internal content. But the latter file lacks a table of contents, so a potential reader who has downloaded it to be read off-line would have to proceed page by page to find out what is there—inconvenient, to say the least.

From this issue forward, and as time permits reprocessing earlier issues, the full-issue file will be arranged in the following manner:

- the TOC (cover 4);
- cover 2 (masthead and general information);
- the issue content;
- cover 3; from **26:2** (2004) onward, a contents list ordered by difficulty.

The front cover will be omitted; this is often quite large, and the space saved seems more important than appreciation of the design. Cover 1 can always be retrieved separately if desired.

Birthday celebration for Donald Knuth

Don’s 80th birthday will occur on 10 January 2018. In honor of this occasion, two celebratory events have been arranged by his friends; both will occur in the northern Swedish town of Piteå.

The first event will be a scientific symposium, “Knuth80: Algorithms, Combinatorics, and Information”, which will take place from Monday through Wednesday morning, January 8–10. Talks at the symposium will include contributions from scientists in “areas where Don’s influence has been important”.

Wednesday afternoon, January 10, will hold the world premiere of *Fantasia Apocalyptic*, a multimedia work for pipe organ and video written by Don. Canadian organist Jan Overduin will perform the work on the magnificent new pipe organ in Studio Acusticum in Piteå. More details concerning the symposium and concert can be found at knuth80.elfbrink.se and on Don’s home page at Stanford.¹ A Facebook “public group”, Knuth80, features photos and facilitates communication between people who are interested in joining the party.

All are welcome—participation is free of charge, but registration is mandatory.

¹ www-cs-faculty.stanford.edu/~knuth/news.html

Public appearances by Don Knuth (online)

Don has taken part in two notable (semi-)public events this year — the celebration of 50 years of Turing awards by the Association for Computing Machinery (Don was the 1974 laureate) and a meeting examining the origins of desktop publishing (DTP) at the Computer History Museum.

The home page for the Turing celebration is at www.acm.org/turing-award-50. Don’s talk, on “computer science as a body of accumulated knowledge”, is linked from there, or can be viewed separately.² The brief talk is followed by a Q&A session in which one T_EX-related question surfaced: when T_EX was first published, Don made a bold wager regarding the number of bugs that would be found in the system, with a reward that would double every year; “How on earth did [he] ever manage to do it?” (This begins at about 14:20 into the recording.)

On May 22–23, a meeting at the Computer History Museum in Mountain View, California, brought together more than 15 participants who had been pioneers in the creation of the DTP industry. The first day of the meeting focused on the development of the underlying technology, and the second, on the history of the companies involved. Two participants of importance to T_EX (which, not being commercial, was an anomaly) were Don Knuth and Chuck Bigelow. The proceedings were recorded by video, and are being transcribed. A more detailed report will appear in the next issue. The museum normally posts videos on its youtube channel once transcription is complete.

The Doves Type: reprise

Earlier reports of the recovery of the Doves Press type were covered in **36:1**, page 5. Now an audio report has been broadcast as Podcast Episode 168 from *The Futility Closet*.

Listen at www.futilitycloset.com/2017/09/04/podcast-episode-168. It’s a good story.

The Go fonts go Greek

In the last regular issue (**38:1**, pages 5–6), the Go fonts, by Bigelow & Holmes, were reviewed briefly. These fonts, created for the Go project and released under an open source license, have now appeared as the basic font for the web pages — in Greek — of Antonis Tsolomitis at the University of the Aegean, a mathematician and long-time L^AT_EX user. This is, says Chuck Bigelow, “just the sort of thing we were hoping for. Wide unrestricted use, in this case by an

intelligent and discerning mathematician who likes typography. :-)” Antonis’ use of the fonts can be seen at myria.math.aegean.gr/~atsol/newpage/.

And while we’re mentioning Bigelow & Holmes, their blog, at bigelowandholmes.typepad.com, has many interesting articles, including:

— “Digital Type Archaeology International: *Scientific American* 1983” returns to that article, mentioning what has happened in the intervening 32 years, and shows the opening page of the article as it appeared in the English, French, German, Spanish, Italian, Russian, Japanese and Chinese editions of the magazine.

— “More Zero versus Oh and ellipses versus superellipses” reviews what has happened since “Oh, oh, zero!” appeared in *TUGboat* (**34:2**, pages 168–181), as well as earlier efforts to distinguish these often confusing glyphs.

Calcula, an experimental display typeface

The Calcula typeface began as an assignment in a typeface design class at the Maryland Institute College of Art. Its creator, Shiva Nailaperumal, was interested in ancient Arabic calligraphic traditions, in particular the geometric Kufic style. In this style, the letters and the ground are in a strict positive/negative relationship, and the geometric character of the style lends itself to the creation of intertwined monograms.

The considerations that went into development of the typeface are explained clearly, with illustrations of how it is applied to words using the Latin alphabet, and to repeating patterns. I find that the effort needed to read the results is less than I would have expected, although this is clearly not intended for serious reading.

See www.typotheque.com/articles/calcula.

Extra Bold: A forgery foiled

The *New Yorker* issue of 31 July 2017 presents the response from the Dutch typeface designer, Lucas de Groot, to an allegation that the font, Calibri, which he had designed almost fifteen years earlier, had been used to forge a document that would clear the Pakistani Prime Minister of a charge of corruption.

The document supposedly had been printed in 2006, whereas the font was not generally released by Microsoft as part of its Office suite in 2007.

This was not the first time Calibri was involved in such allegations; others are listed in the article, at www.newyorker.com/magazine/2017/07/31/calibris-scandalous-history.

² [facebook.com/AssociationForComputingMachinery/videos/10154936961388152/](https://www.facebook.com/AssociationForComputingMachinery/videos/10154936961388152/)