
Editorial comments

Barbara Beeton

New printings of *Computers & Typesetting*

Following on to Steve’s comments, some additional information: The new printings of the *hardcover* editions of *C & T* volumes A (19th printing), B (9th printing), and C (8th printing) were released in April; new printings of volumes D and E are still “in press” but not yet released. The new printings were necessitated by the loss of the original films; work on the new versions has produced archival-quality PDF files that should withstand future reprintings without the danger of loss to which more tangible media are subject. The whole story is on Don’s web page, <http://www-cs-faculty.stanford.edu/~knuth/abcde.html>, near the bottom under “Spiffy New Printings”.

Since these are new *printings*, not new editions, it isn’t clear from vendor listings (e.g., Amazon) whether what is being sold is the new printing or an old one. However, if you order through the member link on the TUG bookstore page, and specify that you want only the new printing but receive the wrong printing in error, a message to the publisher’s customer service should result in a prompt correction.

The updated source files haven’t been posted to CTAN yet, but we’ll follow up to see if this can happen before T_EX Live 2013 is produced.

Three printing-related symposia

Reading Digital was the topic of a symposium held in April at the Rochester Institute of Technology. Organized by Chuck Bigelow, his charge was stated thus: “I invited vision scientists to talk about scientific studies of reading in relation to digital screen displays.” The presentations, while directed mainly at how to present material for best comprehension when read from a screen, also provided much food for thought regarding the possibilities for effective communication through all text-based media.

An overview and highlights of the symposium were posted by one of the speakers, Mario Garcia, on his blog: http://garciamedia.com/blog/articles/the_rit_reading_digital_symposium_vision_studies_take_center_stage.

Although the symposium was recorded, it is not yet clear if the videos will be posted for public access.

The symposium was held in conjunction with the presentation of the Frederic W. Goudy Award for Excellence in Typography. This year’s recipient was Kris Holmes, co-creator of the Lucida family of typefaces. A reception and exhibit of Kris’ work followed her lecture, “Moving Right Along”. (The

recipient of the first Goudy Award was Hermann Zapf; other recipients include Matthew Carter and Chuck Bigelow, names well known to TUG members.)

29th Isaiah Thomas Award On September 20, two anniversaries were celebrated—the 200th anniversary of the founding of the American Antiquarian Society, and the 75th anniversary of the RIT School of Printing (now the School of Media Sciences)—by presentation of 2012 Isaiah Thomas Award to the AAS. This award recognizes leaders in the newspaper industry, and earlier honorees represent a Who’s Who of editors, Pulitzer Prize winners, and other practitioners. As noted by Dave Walden in his introduction at TUG 2012 to the printing and publishing world of Boston, Isaiah Thomas was the printer and publisher of *The Massachusetts Spy* (or the “Sedition factory”, as it was also known to the British), and author of *The History of Printing in America*, first published in 1810; in 1812, Thomas founded the AAS in Worcester, where he had moved his press in order to take it out of range of the British fleet in Boston.

This year’s award was both a celebration of the founder of the AAS and recognition of the Society’s contribution to the preservation of historical documents and making them accessible in a digital age.

A panel discussion addressed the issue of preserving the history of news—the primary source from which scholars derive their material for study. The AAS is engaged in digitizing their holdings, but they also keep the originals. (At the Society’s headquarters, after the celebration, the first number of the *Spy* printed in Worcester was on display, along with other materials published by Thomas and some of his tools of the trade. The paper on which this first edition is printed is in as good or better condition than newspapers printed in the middle of the last century, and eminently readable, although this reader’s eyes did spot a typo on the front page.) Many newspapers that have “preserved” their archives on microfilm or other media more compact than paper, and then disposed of the paper copies, have discovered, to their distress, that the new images were unreadable. (This ignores the matter of different local editions, which often aren’t saved at all; only the “city” edition usually warrants that consideration.) The obsolescence of each new medium is also a concern; who still has the equipment to read a 5-inch floppy disk?

A special treat was the appearance of Isaiah Thomas himself, portrayed by actor Neil Gustafson in appropriate 18th century garb. He gave a spirited first-person account of his life as a printer, publisher, and patriot. He is often a welcome visitor at local schools, where he helps make history come alive.

Coverage of the award ceremony can easily be found with the help of Google; the report by the Worcester *Telegram & Gazette* has a particularly fine photo of Thomas expounding on his life and times.

Oak Knoll Fest XVII The topic of this year’s symposium was “The Fine Book in the Twenty-First Century — Yes, It Will Survive!”. Books created in limited editions by private press printers, often using hand presses, are a special case. They are usually acquired by serious collectors and for library special collections. So the main question was not, is there enough interest in the physical books, but, will the tools and supplies continue to be available to the individuals who wish to create such books?

One of the speakers was Jerry Kelly, author of many books on typography (one on Zapf was reviewed in *TUGboat* 33:2); his topic included the impact of technology on typography, one facet being the use of polymer plates created using computer type.

An open source font from Adobe: Source Sans Pro

Early in August, Adobe released their first open source font family, as reported by Paul Hunt in an Adobe type blog:

<http://blogs.adobe.com/typblography/2012/08/source-sans-pro.html>

This family of fonts is based on the gothic forms of designs by Morris Fuller Benton, in particular News Gothic and Franklin Gothic. The target applications include UI labels, where the need for legibility is paramount, and longer passages of text on screen and in print.

All the source files used in the production of Source Sans Pro are available “so that they can be referenced by others as a resource on how to build OpenType fonts with an AFDKO [Adobe Font Development Kit for OpenType] workflow”. They have been released under the SIL Open Font License.

A followup blog post on September 24:

<http://blogs.adobe.com/typblography/2012/09/source-code-pro.html>

announced the release of a monospace font in the family — Source Code Pro.

All fonts and related software tools are available through the `Open@Adobe` portal on SourceForge. Details regarding design considerations and availability, as well as extensive discussion, can be had from the cited web pages.

L^AT_EX support for Source Sans Pro and Source Code Pro was posted to CTAN shortly before this issue went to press.

Errata: *TUGboat* 33:1 and 33:2

In the contents-by-difficulty listing on the inside back cover of 33:1, the author of the “intermediate plus” article on page 54, “Generating barcodes with Lua- \TeX ”, was erroneously listed as Joseph Wright. The actual author is Patrick Gundlach. Apologies to both Patrick and Joseph. The on-line listing has been corrected.

The translation of Arno Trautman’s article, “The `chickenize` package — fun with node manipulations in Lua \TeX ”, alleged in the abstracts on page 121 of 33:1, *Die \TeX nische Komödie*, to be “published in this issue of *TUGboat*” wasn’t. We hope to see it in the future.

In the proceedings issue for TUG 2012, 33:2, the introductory article, which summarized all the rest of the program, failed to mention the presentation by Dave Walden, “My Boston: Some printing and publishing history”.

Also in 33:2, the article by Federico Garcia included a number of examples of musical notation generated with METAFONT. On page 161, in section 2.5, the triple-sharp key signature $\sharp\sharp\sharp$ that should have appeared on every staff in the example and in text a few lines farther down was missing. It has now been restored to the on-line version of the article.

◇ Barbara Beeton
<http://tug.org/TUGboat>
tugboat (at) tug dot org