
Ab Epistulis

Steve Peter

Since I last wrote at the beginning of the year, many things T_EX have been transpiring, not the least of which (for the present group at least) was the annual meeting in Boston. I had an amazing time there, reconnecting with old friends, meeting new people, and having a great time talking T_EX! (Have a look at <http://www.tug.org/2012> for a recap of what you might have missed.) Next year, the meeting will be in Tokyo, from October 23–26. The local organizing committee is hard at work making arrangements, and we will have more to say here and on the main TUG website and the dedicated <http://www.tug.org/2013> in the not-too-distant future (or RSN as they say in the software world).

Next year is also an election year for TUG. It will be a presidential election year, and several director’s positions are also up for election. An official announcement appears elsewhere in this issue.

Another announcement from TUG is that we are now able to offer the Lucida fonts in OpenType format. The Type 1 Lucida fonts are frozen and will not be developed further, while the OpenType fonts continue to be actively maintained and developed. For instance, the OpenType fonts support more languages, with a variety of visual improvements to their glyphs and spacing. Lucida OpenType is also one of the few font sets currently supporting OpenType mathematical typesetting, and (uniquely, to our knowledge) provides a bold math variant. The regular-weight Lucida OpenType math font includes a newly-designed script alphabet design. Check out the TUG website to order.

The T_EX Collection DVD for this year (which contains T_EX Live, MacT_EX, proT_EXt, and a snapshot of CTAN) has shipped to TUG members since I last wrote. Nonmembers can also order the DVD from the TUG store at <http://tug.org/store>, and all the software may be freely downloaded (<http://tug.org/texlive>).

New, corrected printings of *Computers and Typesetting* and *Digital Typography* are available. Donald E. Knuth writes “. . . the books themselves are significantly better in hundreds of small ways. I went through every page very carefully and introduced many refinements, which have made me extremely happy with the result. I’m now able to replace my personal desk copies, in which hundreds of handwritten notes had been scrawled since the Millennium edition came out, by fresh versions that are essentially perfect (as far as I know). This is especially true of Volume B, because important updates to the

T_EX software that were made in 2002 and 2007 have never before been available in print.”

The TUG website has a section (<http://www.tug.org/books>) that offers these and other books of either T_EX or typography interest. A small portion of the sales benefits TUG so that we may continue to support various projects.

And speaking of books (I seem to write that a lot—maybe I should make a macro), CSLI Publications is now offering a 20% discount for TUG members on all their books, including the newly reissued (and corrected) *Digital Typography*. Such discounts are only one of the benefits available to you as a TUG member. Check out <http://tug.org/books/#discounts> for all the currently-available discounts.

And not to sound like a broken record (or a scratched CD) there are a number of worthy tasks looking for volunteers. Karl Berry maintains a list of projects in the T_EX community looking for help at <http://www.tug.org/help>.

On a more somber note, the book world has lost two distinguished members in the last couple of months. Although neither was in the T_EX world per se, their influence on the larger world of books merits their mention here.

Dan Carr was a punchcutter and printer operating in Ashuelot, New Hampshire, as the Golgonooza Letter Foundry & Press. Born in Rhode Island in 1951, he first came to my attention for his work on Greek typefaces, in particular Parmenides, but he cut the outstanding Regulus Latin typeface and, not being tied exclusively to the past, digitized his types as well. He is survived by his wife and business partner, Julia Ferrari.

Bill Hill was born in Scotland (hearing him speak, there was no doubt) and began in the traditional world of the newspaper industry. Upon seeing his first personal computer, he saw the future and joined Aldus to work on page layout before being hired by Microsoft in 1994. At Microsoft, he was one of the key figures behind ClearType and a strong proponent of onscreen reading. I knew Bill online through our various discussions of ebooks and typography. In fact, our last exchange was in the form of a (good-natured) argument over the meaning of margins in ebooks. Esoteric, to be sure, but each of us had deeply-felt opinions on the matter, and I will miss being able to bounce ideas off him. For a wonderful example of his worldview, see <http://youtube.com/watch?v=RP8D4uWEw5A>.

◇ Steve Peter
 president (at) tug dot org
<http://tug.org/TUGboat/Pres>