
Editorial comments

Barbara Beeton

New from Don Knuth

The “next” installment of *The Art of Computer Programming (TAOCP)*, volume 4B, *Combinatorial Algorithms*, has been published this month (October 2022). A discount is available on all orders made directly from the publisher; see the TUG bookstore¹ for more information.

More memories of Dave Walden

Among his other pursuits, Dave was active on the editorial board of the *IEEE Annals of the History of Computing*. The story of all his exploits, “David Corydon Walden’s Five Careers”, has been told in that journal by Alexander A. McKenzie, and is open to be read by anyone. Read it² — it’s fascinating.

Dave’s last article for the journal, co-authored with McKenzie and W. Ben Barker, “Seeking high IMP reliability in maintenance of the 1970s ARPAnet”, appeared in the previous issue³ behind a paywall, but should be readable by IEEE members.

Update on arXiv and HTML

A note in my column in *TUGboat* 43:1 announced ar5iv, an HTML counterpart to arXiv. Shamsi Beers Brinn has provided an update:

arXiv.org is working on improving the accessibility of research papers posted on the site. We want to get the word out about this effort as we work on building support and securing funding. A paper about this, and blog posts summarizing it, will be available in November at blog.arxiv.org and will also be announced on the usual T_EX-related mailing lists. One proposed next step of note that will be discussed: arXiv’s offering of HTML alongside existing PDF and T_EX formats.

ar5iv is the public name for the L^AT_EXML project, a long-standing independent research effort run by Bruce Miller and Deyan Ginev from NIST. ar5iv is also under the “arXiv Labs” umbrella, which is a structure for us to work with outside projects that offer significant value to arXiv’s users.

For our accessibility work, we are actively investigating the best option for generating HTML from T_EX. L^AT_EXML is one of the front

runners so it is possible that we will have a closer relationship with them in the future.

Chuck Bigelow on fonts

The October 2021 issue of *Hour Detroit* carried an interview with Chuck Bigelow on the subject “What Makes a Great Font”.⁴ (Chuck grew up in Michigan, in case you’re wondering why this is in a Detroit magazine.) In the interview, Chuck shares high points of his growing up, how he became interested in fonts, how he and Kris Holmes came to create Lucida, and thoughts on Lucida’s acceptance and future.

This interview, in turn, was picked up by the European blog *typeroom*⁵ and transmogrified by some cuts, with the addition of more history and copious illustrations of Lucida, as well as a link to an oral history interview with Chuck from the Computer History Museum.

A remarkable collection of printing blocks: the Tripitaka Koreana

I have often opined that the most durable medium in which to record knowledge is clay blocks, which endure fires, becoming even more durable. But clay blocks are one-off, not meant for reproduction. For that purpose, before movable type, wood blocks were used.

The Tripitaka Koreana is a collection of over 80,000 wood printing blocks created in the 13th century that contain the oldest intact version of the Buddhist canon in the Hanja script. An exposition of this collection with excellent illustrations appears online on Twitter.⁶

Food and fonts

An important effort in the marketing of a font is to show potential buyers how it might be used for best effect. A traditional method is to present notable and recognizable quotes, often chosen for their subject matter as well as the appearance of particularly distinctive characters, along with a “showing” of the complete alphabet and associated digits and punctuation.

⁴ hourdetroit.com/art-topics/lucida-designer-chuck-bigelow-on-what-makes-a-great-font

⁵ typeroom.eu/lucida-type-designer-charles-bigelow-what-makes-a-great-font

⁶ twitter.com/incunabula/status/1574546784365445136

Given current questions about the stability of Twitter, it’s worth observing that many other sources of textual information can be found readily via a Web search, but mostly without the wealth of pictures.

¹ tug.org/books/

² www.computer.org/csdl/magazine/an/2022/03/09842292/1F1M1ABQDsI

³ www.computer.org/csdl/magazine/an/2022/02

The type foundry Commercial Type has chosen a different approach. They commissioned articles about food, and used those texts as a platform to show off their fonts. The result can be viewed at foodissue.commercialtype.com. More usual showings of the fonts are accessed by links in the margin of the article text.

Interlude: Overfull \hboxes

A link (twitter.com/jamesdoesastro/status/1541792788475420672) in the `tex.stackexchange` chat led me to this delightful bit of L^AT_EX-related doggerel.

LaTeX is strange,
It drives me to madness,
My overfull hbox
Of 10000 badness

But that “hbox of 10000 badness” would be *underfull*. (Overfull boxes are reported differently.) One gets rattled. How often has this happened to you?

Thinking this worthy of wider circulation, but being unwilling to publish it without permission, I sent a wild plea to the author’s adviser. In due course, I received a message from the author, James Garland, at the time newly graduated from Haverford College, granting the desired permission. Thanks, James.

Other readers of the Twitter post added more verses. You’ll have to read those for yourself.

Errata, *TUGboat* 43:1

- Page 79, *Zpravodaj*: The author of “T_EX in a nutshell” is Petr Olšák, not Petr Sojka. (Our apologies to them both.)
- Cover 3:

The title of the article by Jacques André et al. (page 7) should be “The last decade at GUTenberg”, not “Year 2020 at GUTenberg”.

The article beginning on page 10, “Markdown 2.15.0: What’s new?” has four authors: Vit Novotný, Dominik Reháč, Michal Hoftich, and Tereza Vrabcová.

Information on the articles themselves and in the contents list on cover 4 is correct, and the cover 3 web page has been corrected.

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<https://tug.org/TUGboat>