Editorial comments

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Birthdays

Donald E. Knuth, 10 January 1938

In celebration of Don's 80th birthday, Knuth80, in two parts: a conference and an organ concert, was held in Piteå, Sweden. The concert was the premiere of Don's composition *Fantasia Apocalyptica*, an interpretation in music and video of the book of Revelation.

An adapted version of the talk by Yannis Haralambous, one of the invited speakers, appears later in this issue. The program and other highlights of the celebration are online at `knuth80.elfbrink.se`.

Gudrun Zapf von Hesse, 2 January 1918

It took 70 years for it to happen: Gudrun Zapf's first typeface — Hesse Antiqua — was released in digital form on her 100th birthday.

This typeface was not originally intended for print, but instead to be used for stamping title lettering on leather book covers and spines. Her first skilled craft was bookbinding, to which was added lettering, punchcutting, and typeface design. The story of the transformation of the design to digital type is told by the craftsman who accomplished it, Ferdinand Ulrich, at `fontshop.com/content/hesse-antiqua`. What a wonderful 100th birthday present!

Staszek Wawrykiewicz, RIP

On February 7, the TEX world lost a staunch supporter. Staszek, a founding member of GUST, the Polish TEX users group, was a well loved attendee at BachoTEX as well as an active member of the TEX Live team.

Staszek was a dependable and welcome presence at BachoTEX and other TEX meetings in Poland — I first met him at EuroTEX'94 in Gdańsk. An avid musician, he and his guitar could be counted on to lead the other participants in song around the bonfire. He will be greatly missed.

A personal remembrance by Norbert Preining appears later in this issue.

Goodbye Glisterings, hello Duckboat

As he announced in our previous issue, Peter Wilson is retiring from his position as compiler of the Glisterings column, after a run of 17 years. (The first of the series appeared in *TUGboat* **22**:4, in 2001.) We have been treated to an abundance of useful TEXniques, ideas for making documents more visually attractive, and pithy sayings. Let's take this opportunity to

thank Peter for his contribution, and wish him well as he continues TEXing at his Herries Press.

Actually, Peter would like to share a few last words. His column has always included the wording "...hopefully not making things worse through any errors of mine." In the last column there was a bit about using the `changepage` package (section 2.2, All is not what it seems). He apologises, but the start of this example code should have included "`\strictpagecheck`" like this:

```
\usepackage{changepage}
\strictpagecheck
...
```

For more information about this command please read the `changepage` manual (`texdoc changepage`).

Appearing for the first time, also in our previous issue, is the new column, the Duckboat, by Professor Paulinho van Duck, co-conspirator with Carla Maggi. Inspired by the plethora of interesting questions and answers at `tex.stackexchange.com`, and taking its sub-theme from that forum's inordinate fondness for ducks,[1] the column will carry on the *TUGboat* tradition of collecting and sharing useful TEXtual tidbits, using `tex.sx` as its source, and providing hints on how one can make best use of that resource.

A new "dual" typeface: visible and touchable

An announcement of an interesting new typeface has appeared on the web, although it hasn't been made available to TEX, and it's not clear that it would be possible to do so.

This typeface — Braille Neue — merges a visible alphabet with Braille, and is intended for use in signage. The designer, Kosuke Takahashi, began with the Braille dots, which cannot be moved, and shaped the letters of the Latin alphabet around them. (He first attempted to overlay Japanese characters, but this proved incompatible owing to the complex character shapes.) He hopes that Braille Neue will be used somewhere at the 2020 Tokyo Olympics and Paralympics.

Images of the font are shown on the designer's website (`kosuke.tk/work-rattt.html`) and in an article about the project.[2]

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[1] The `tikzducks` package, new to TEX Live this year, provides ample evidence of this syndrome. If you have any doubt, look at `codegolf.stackexchange.com/questions/159567/blue-duck-red-duck-gray-duck/159718#159718` for a demonstration.

[2] `fastcodesign.com/90166173/this-new-typeface-merges-braille-you-can-touch-with-letters-you-can-see`

40 years ago. . .

I've recently received the newsletter from the Museum of Printing, in Haverhill, Massachusetts. This issue unfolds into a strip 13 inches tall by 40 inches wide, and contains a timeline of print history. The oldest entry (3100 BCE) reads

> Cuneiform, one of the earliest known writing systems developed in Sumer (modern day Iraq). Wedge-shaped marks were made on clay tablets by a blunt stylus cut from a reed.

(Peter Wilson, in his keynote at TUG 2007 in San Diego, passed around some exhibits, one of which was a cuneiform tablet. This method of recording text is possibly the most durable, as observed in the title page quote for *TUGboat* **33**:1.)

But the year 1978 is the one with the most appeal to the present audience:

> Last *New York Times* set by Linotype; featured in documentary film Farewell, Etaoin Shrdlu.

> TeX typesetting system developed by Donald Knuth. It revolutionized the composition and publication of technical books and journals.

> Friends of Museum of Printing founded in Massachusetts.

Many other years mark interesting events, but none quite as notable to us as this one.

This timeline is similar, but not identical, to one that appears on a page of the American Printing History Association's website.[3]

Hyphens, UK style

British hyphenation practice has been "evolving", at least according to Oxford University Press, whose most recent spelling dictionary shows considerable variation from the 1986 edition used to develop the patterns now in use by (LA)TEX. A spirited discussion has been taking place on the `tex-hyphen` list,[4] along with correspondence arising from the effort to try to bring the patterns into current practice. What a kerfuffle (a delightful word)!

Dominik Wujastyk, who was involved in creating the original patterns, is spearheading the effort. Here's hoping that it succeeds.

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[3] printinghistory.org/timeline/
[4] lists.tug.org/tex-hyphen