Editorial Comments

Barbara Beeton

Mimi Burbank retires

At the end of October 2005, Mimi said goodbye to Florida State University, where she had worked since the early 1980s, packed her bags, and headed for Kasese, Uganda. Mimi had arranged in late 1994 for a shared production area for *TUGboat* on one of the computers at the Supercomputer Computations Research Institute (SCRI, where Mimi was known as "SCRIming Mimi"), and she became our production manager effective with the first 1995 issue. Mimi had "gotten her feet wet" with *TUGboat* several years earlier by helping to edit the TUG'91 conference proceedings and assuming the job of Proceedings Editor for TUG'92 and '93. When SCRI transformed itself into the Computer Science and Information Technology (CSIT) department, Mimi simply arranged for production to continue uninterrupted.

Mimi was very active in TUG almost from the day she joined. In addition to her devoted service to *TUGboat*, she served on the Board from 1994–1996, and was acting treasurer during the period when the TUG office was moving from Santa Barbara to Portland. She headed the organizing committee for TUG'95 in St. Petersburg, Florida, and was for several years thereafter active in the conference committee. For even more years, she was a member, and also served as chair, of the publications committee.

In preparation for her retirement, starting in the spring of 2005, Mimi helped the *TUGboat* production team clean off the disk we'd been using to prepare the camera copy and move everything to the TUG machine in Århus, Denmark. By the beginning of October, all the archives from CSIT had been safely transferred, and the Florida site was closed to TUG users.

Now Mimi has undertaken a new calling: she has joined the South Rwenzori Diocese of the Anglican Church of Uganda as a volunteer (she does not like to use the term "missionary") in the diocesan offices under the guidance of Bishop Jackson Nzerebende Tembo. Her kindness and empathy for others will help her to serve well. One of her goals is to record the people's stories, both traditional and those of contemporary life. She will be using her computer skills to build web pages for the diocese, to record for donors in the U.S. the activities of their adopted Ugandan parish — including the construction of a new roof for the cathedral. Her letters show that, although life is quite different from what she has been used to, her spirit is unbowed, and she is making friends as she always does.

Mimi has become a very dear friend through our shared experiences with TUG. We traveled together to Russia in 1996 to attend the meeting in Dubna, and we've always "burned up" the Internet wires with e-mail. The e-mail continues, although with fewer demands for Mimi's attention to *TUGboat* details, and with more ruminations and philosophy.

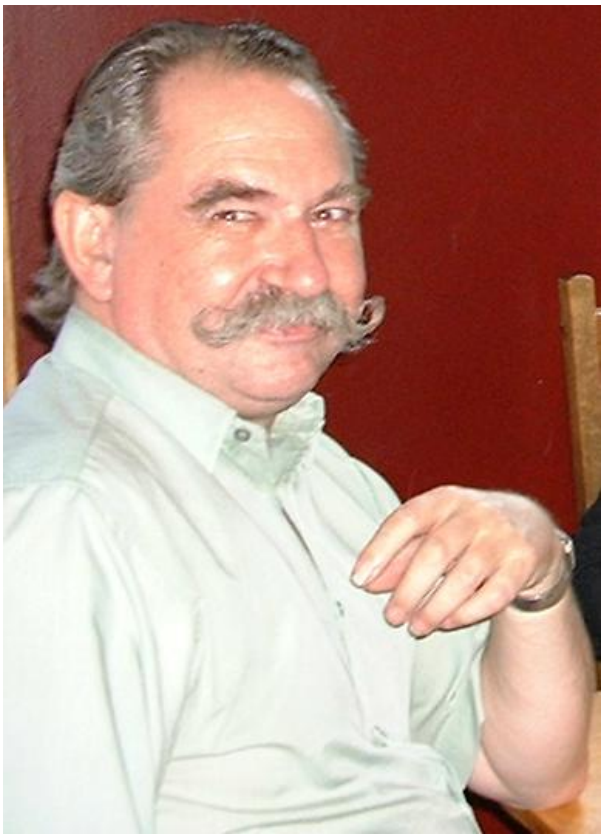
We wish Mimi the greatest happiness in her chosen pursuits, and look forward to future visits with her in person. The 2006 TUG Annual meeting is being held in Morocco — and she is in that part of the world, so we may see her at this year's meeting!

Brian {Hamilton Kelly}, 1945–2005

It was with great sadness that we learned that Brian died on 15 September 2005 after a brief struggle with leukemia. He was 60 in March, and was looking forward to retiring next August.

I first encountered Brian by way of a letter to the TUG office in 1986, in which he chided us, ever so gently, that listing his name in the TUG membership list under Kelly was simply not correct; just because it didn't have a hyphen was no reason to misrepresent the "double-barrelled" name that had served his family well for many generations. Thereafter, he took to signing his surname, at least in e-mail, with the TEX grouping braces; some people on non-TEX discussion lists found this eccentric, but to TEXies, it was perfectly clear why he adopted this notation.

Brian managed TEX support (and many other things) at the Royal Military College of Science in Shrivenham, England. His was one of the first sites to install TEX on a DEC VMS system, and (with his colleague Niel Kempson) was responsible for several important pieces of auxiliary software, including DVItoLN03. He was also responsible for some early TEX bug reports and suggestions for enhancements to TEX 3.0 (some of which finally made their way into ε-TEX). He was a member of the team that maintained the Aston archive (the forerunner of CTAN), for some years an active member of UK TUG, and the creator of macros for crossword puzzles (*TUGboat* 11:1 (1990), 103–119) and of one of the first Greek fonts based on Computer Modern. His experience with TEX on VMS was very helpful to us at AMS when we started to use that system. A message in my archive, from me to Don Knuth, reported on 7 November 1989 that



Brian {Hamilton Kelly}, summer 2004
Photo courtesy of Jane Boulton

> brian hamilton kelly, having taken the appearance of tex 2.992 as a challenge for a race, has announced that his installation under vms passed the trip test today at 1100 gmt. after you and perhaps a few diligent souls at stanford, this may be the first. thought you might like to know that some folks are listening to your plea to stamp out old versions.

I finally met Brian at the TEX'90 in Cork, where he presented the paper "Public-domain, documented implementations of TEX and METAFONT for VAX/VMS" (*TUGboat* 12:1 (1991), 80–83). He lived up to his e-mail image of an intelligent and helpful person, very, very good at what he did. He was also distinct in his dapper appearance and bow-tie.

I learned only later of his many other, non-TEX-related interests, including early British telephony. He and his partner, Jane Boulton, were intending to get married after his retirement and see a lot more of the world. Jane reported to newsgroups to which Brian had contributed that "His ambition was to be shot by a jealous husband at the age of 100." Sadly, he will never have that chance.

Brian will be missed.

Erratum for *TUGboat* 25:2

The article by Steve Peter on ConTEXt (pages 128–130) in the subject issue unfortunately carried an incorrect volume number in the headline — volume 26. It should have been volume 25. We regret the confusion. The error has been corrected in the online PDF file.

E-mail addresses in *TUGboat* on line

In response to concern from several authors, and our own annoyance at the increasing piles of spam stuffing our electronic in-boxes, the *TUGboat* production team has decided to change the way in which author e-mail addresses are presented. Beginning with this issue, the `@` sign will be replaced with `(at)`. This may not stop web address harvesters entirely, but it should slow them down.

Since our policy is that authors hold copyright to their works that appear in *TUGboat*, we feel it is important that others wishing to communicate with an author can find the necessary information within the article. Thus, we don't wish to remove address information altogether, but if we can make it harder for addresses to be misused, that's a worthy goal.

The *TUGboat* schedule

This is the last issue of *TUGboat* for 2005. Although the calendar now says February 2006, we are close to being caught up. 2006 should see the schedule back on track — we expect to publish three issues of conference proceedings: EuroTEX'06, Practical TEX'06, and TUG'06, as well as regular issue material. More information about these conferences is elsewhere in this issue (see the calendar for submission deadlines), as well as linked from the TUG home page. We look forward to seeing both familiar and new faces at these events.

Lucida Bright fonts now available from TUG

It has already been announced to TUG members that the Lucida Bright fonts, by Bigelow & Holmes, are now available from TUG. Formerly available only from Y&Y, these fonts became unavailable when Y&Y ceased operations last year. We are delighted to be able to make them available again.

The TUG web site (`http://tug.org/lucida`) carries quite a bit of information about the fonts, including notes by Chuck Bigelow about the design. That is what I'd like to expand upon — some history that didn't get into Chuck's notes.

During the early development of Lucida, Chuck also designed a related family of fonts intended for screen use at very low resolution. These fonts, named

Pellucida, were created directly as bitmaps. They were used in DEC VAXstations, Tektronix Smalltalk workstations, proprietary workstations at Bell Labs, and other raster display devices in the early and mid 1980s.

Chuck has provided the following information about Pellucida and some other rasterized fonts.

> I wrote an article about this for the Gutenberg Jahrbuch, with some illustrations, back in 1986 or so. Also a short article for *BYTE* magazine.
>
> Pellucida fonts were distinguished from Lucida because the former were bitmapped and the later scalable. Since we hand-tuned the bitmap fonts, many of them didn't exactly correspond to the scalable ones, hence the name difference. The fact was, and is, that low-res bitmap raster fonts never correspond exactly to the hi-res outline fonts from which they are supposedly derived. There is a great deal of "impressionism" and "pointilism" in which the hand bitmap editor makes things that sorta kinda suggest what the hires font would look like if there were enough resolution to render it, which of course there isn't.
>
> During Adobe's brief near-monopoly on scalable fonts, they established the custom of naming bitmap fonts with the same names as the scalable fonts from which they were derived, even if the bitmaps were heavily handedited. The same trend continued with TrueType, which permitted more hand-tuning of hints of scalable fonts in order to coerce more pleasing bit patterns at specific sizes and resolutions. After the industry shifted to scalable fonts, we stopped making or marketing the Pellucida fonts.
>
> Later, in a paper for *Electronic Publishing* in the early 90s, we described our adhoc process for creating hi-res fonts from low-res bitmaps — specifically our design of TrueType fonts for Apple based on the the bitmap fonts Apple had created for the first Macintosh. Chicago was the most geometrically accurate: our TrueType font rasterized bit-for-bit like the original bitmap font at 14 point, even without hints. We constructed it entirely from arcs and line segments. On the other hand, our TT version of Monaco was hand-drawn and looks almost nothing like the original bitmaps. But our novel treatment of the 'i' and 'l' in Monaco became widely imitated by later designers. Ideas too cool to be restricted to one font. `:-)`

In addition to the publications listed by Chuck in the Lucida notes, the *Notices of the American Mathematical Society* have been set in Lucida Bright since 1995. This publication — designed and laid out more like a magazine than an academic journal — is prepared in Quark, with math inclusions inserted using Blue Sky's MathSetter tool. We find that Lucida gives the pages a less rigid, rather informal appearance, compared to Computer Modern, an appearance appropriate for the material contained in the publication.

It's good to have Lucida Bright available again.

Knuth on NPR

On 14 March 2005, I turned on my radio to hear Don Knuth being interviewed on NPR. The interview, "Donald Knuth, Founding Artist of Computer Science", by David Kestenbaum, can be heard on line at the NPR web site: `http://www.npr.org/templates/story/story.php?storyID=4532247`.

We explored the possibility of obtaining permission to publish the transcript in *TUGboat*; alas, the cost was too high to permit both paper and on-line publication, and would need to be renewed annually (at extra cost) for the on-line version. We'll put a link with the contents list for this issue so that you can reach the NPR site easily.

Letters in stone

A short animated movie, *Etched in Stone*, follows a reporter who investigates the murders of several film directors in a mystery that depends on identification of a typeface. See it at `http://www.veer.com/ideas/etched/`. (Viewing requires QuickTime.)

Another web site with the theme of letters in stone is `http://typolapidaire.free.fr/`.

One more: "Can I Carve That in Stone?", at `http://www.signweb.com/dimensional/cont/carveinstoneb.htm`, has some guidelines for sandblasting letters into stone by John Benson, stonecarver extraordinaire. If you ever have a chance to attend one of his illustrated lectures, don't miss it!

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