RASTER IMAGING AND DIGITAL TYPOGRAPHY II

Edited by
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THE CAMBRIDGE SERIES ON ELECTRONIC PUBLISHING

Contents

Colophon

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This book has been made using the same processes as the previous *Raster Imaging and Digital Typography* conference proceedings [André & Hersch 89]:

1. Authors received structural guidelines from the editors.
2. Following these guidelines,[1] authors prepared their papers using various systems (such as LaTeX, Microsoft Word, DCF, etc.) and sent them to the editors though different channels (email, ftp, floppies, etc.).
3. The editors translated this heterogeneous material to LaTeX files using a single style[2].
4. Papers were proofed using an Apple LaserWriter at 300 dpi, and the editors made minor spelling and grammatical changes to make the presentations conform to American English usage.
5. The final corrected papers were run through LaTeX and the output was converted to PostScript and transferred to a Linotronic typesetter to produce high resolution bromides.
6. Finally, some figures were pasted on the bromides (this occurred only for the few figures for which it was impossible to generate Encapsulated PostScript, such as low resolution images (e.g. pages 202, 210) or special device output (e.g. page 86). All others were electronically pasted by the inclusion of Encapsulated PostScript supplied by the authors.

The '89 Proceedings were produced by editors all in Europe who could meet in person to argue matters of style and presentation. For this work, we struggled under the minor inconveniences of transatlantic electronic cooperation—Internet file transfer problems, time zone differences which sometimes made "debate" last days, etc. Of greater significance is something completely new in this book: we have used fonts from the Lucida family. This font was designed by Charles Bigelow and Kris Holmes [Bigelow & Holmes 86] with a variant specifically for medium resolution devices. The family has several advantages:

1. Lucida fonts seem to reproduce very well ([Bowden & Brailsford 89]).

[1] As editors, we are glad to thank the authors, all of whom abided by the guidelines.

[2] This style, cup.sty, was written by Rick Furuta to conform to requirements of the Series, then slightly modified by several LaTeX gurus.

2. The family has several closely coupled variants, including a serif, a sans-serif and a typewriter font. Non-latin fonts (such as for Hebrew and Cyrillic) exist as well.
3. Lucida has a math extension font fully compatible with TEX. This is not true of Adobe Times-Roman, so the RIDT'89 proceedings used *Computer Modern* fonts for formulae while the text was in Times. In this volume, formulae should be harmoniously integrated with the body text.
4. A brighter, narrower variant (*Lucida Bright*) specially designed for phototypesetters is available. It is this variant we used in Adobe Type 1 format to prepare the final bromides on the Linotronic.

We hope that the readers will approve our choices.

Acknowledgments

The editors wish to thank Bigelow & Holmes for supplying the most recent Lucida typefaces, Philippe Louarn and Atelier Irisa for considerable help in making the LATEX style and fonts work, and Ikkon for producing bromides.

References

[André & Hersch 89] Jacques André and Roger Hersch (eds.), *Raster Imaging and Digital Typography*, Cambridge University Press, 1989.

[Bowden & Brailsford 89] Paul R. Bowden and David F. Braislford, On the noise immunity and legibility of Lucida fonts, in [André & Hersch 89], 205–212.

[Bigelow & Holmes 86] Charles Bigelow and Kris Holmes, The Design of Lucida, in J.C. van Vliet (ed.), *Text Processing and Document Manipulation*, Cambridge University Press, 1986, 1–17.