The past went that-a-way. When faced with a totally new situation, we tend always to attach ourselves to the objects, to the flavor of the most recent past.

We look at the present through a rear-view mirror. We march backwards into the future. Suburbia lives imaginatively in Bonanza-land.
NEOCLASSICAL

no
Sample digitizations of 'o' and 'n.' As the resolution decreases, the design changes but maintains certain formal characteristics. **Top to bottom:** 100 x 100 pixels per em; 50 x 50 pixels per em; 25 x 25 pixels per em.

The possible forms of a macrofont are subject to the raster restrictions on diversity discussed earlier. We can imagine a potential macrofont as an inverted pyramid. At the low resolutions of the bottom point, only a few different alphabet designs are possible. At the highest resolutions of the broad base, all analog forms are possible. Any actual macrofont will take the form of a branching tree within the myriad potential designs of the pyramid. As with real trees, the trunks of most macrofonts will resemble one another, because only a few simple forms are realizable, but the leafy crowns will show the vast diversity of form, pattern, and texture possible at the high resolutions.

**Errata**

Text was omitted from two captions that appeared with illustrations in the beginning of this article in our last issue. Please note the following corrections:

**Page 22:** The illustration “An imitation Helvetica set on the Xerox Penguin printer at 384 lines per inch” should have identified the samples as, **from top to bottom,** 6, 7, 8, 9, 10, 11, 12, and 18 point, scaled to the same size.

**Page 11:** In the illustration “The problem of writing spot overlap,” under **Below,** the first sentence should read: “The overlap is doubled (spacing = radius).” (We omitted the equal sign.)

**Digitizations of the roman Macrofont design. From top to bottom:** Analog; 100 x 100 pixels per em; 50 x 50 pixels per em; 25 x 25 pixels per em; 12 x 12 pixels per em.
With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

A. E. Housman
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\[ a = b \quad c \neq d \]
\[ p \geq q \quad v \div w \]
\[ a \otimes b \quad c \oplus d \]
\[ p \pm q \quad v \ominus w \]
\[ A \leq B \quad C \supseteq D \]
\[ P \supseteq Q \quad V \cup W \]
Art begins where geometry ends, and imparts to letters a character
The mathematician’s patterns, like the painter’s or the poet’s, must be beautiful; the ideas, like the colours or the words, must fit together in a harmonious way.

G. H. Hardy
Abstract

Mathematics publication has changed radically over the past 50 years, for both authors and publishers. What once required a skilled compositor to produce can now be accomplished, with the aid of computers and software, directly by authors. One key component of this change is the \TeX typesetting program. This software, designed by a mathematically discriminating computer scientist and made freely available, is now in operation on nearly every computer system in common use.

Keywords

open source, composition of mathematics, symbols (math and technical notation), fonts for math and science, mathematical typesetting software, composition software, mathematical symbols in Unicode, \TeX, \TeXbook, Knuth, amstex, \LaTeX, AMS-\TeX, AMS-\LaTeX, \LaTeX, TUG (\TeX Users Group)