Die **TEXnische Komödie** 2–3/2019

**Die TEXnische Komödie** ist das Journal der DANTE e.V., der Deutschen Sprach- und Textverarbeitung Organisation e.V. (dante.de). (Non-technical items are omitted.)

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**Graham Douglas**, Wie funktionieren **TEX** Makros [How **TEX** macros work, 1]; pp. 30–33

This series has an ambitious goal: to explain how **TEX** macros work at the lowest level. We do not focus on simple examples but look deep into **TEX** itself to explain how and why **TEX** macros work the way they do.

**Hartmud Koch**, Geometrische Konstruktionen mit **METAPOST** [Geometric constructions using **METAPOST**]; pp. 34–44

In this article we look at geometrical primitives in MetaPost and how we can use them to create drawings.

**Walter Entenmann**, Spirale entlang eines Pfades (Coil) [Drawing spirals along a path (coil)]; pp. 45–63

This article deals with the implementation of an efficient way for graphics packages to draw a spiral along a path, connecting two dots.

**Lukas Bossert**, Zur Nutzung von makefile-Dateien [On the use of makefiles]; pp. 64–71

Managing larger **TEX** projects with many files is sometimes a bit difficult, as usually several steps need to be executed. In this article we show how GNU make and its friends can simplify the job.


This article covers an issue during the creation of an index and how this can be solved.

**Rolf Niepraschke**, **TEX** und base64-kodierte Grafiken [**TEX** and base64-coded graphics]; pp. 74–76

Most graphics used in **TEX** are binary formats, containing bytes with arbitrary values between 0 and 255. To transfer these via http or smtp they are encoded so that they consist of ASCII characters only.

**Herbert Voss**, Generieren von **BibTEX**-kompatiblen Literaturdaten [Generating **BibTEX**-compatible literature database entries]; pp. 77–83

Creating entries for literature databases can take substantial effort. Especially for *Die TEXnische Komödie* we often need bibliographical data on different packages. In this article we show how a Lua script or Google can provide the necessary data.

**Rolf Niepraschke**, Ausgeben der Definition von **BibTEX**-Makros [Outputting the definition of specific **BibTEX** macros]; pp. 84–86

*latex.ltx* is what we usually mean by saying “LaTeX” as it contains the set of basic **BibTEX** commands. If one needs the definition of a certain command, this is the place to look.

**Herbert Voss**, Positionsbestimmung auf einer Textseite [Getting the exact position on a page]; pp. 87–88

Normally one does not need to know the exact current position on the current page. However, there are scenarios — e.g., when one wants to put objects relative to the current position — where the knowledge of the exact location is helpful.

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**Evelyn Sarna**, **TEX** als TEXnische Werkzeug für die Erstellung von Editionen [**TEX** as a TEXnical tool for the creation of critical editions]; pp. 11–28

With **TEX**, a critical edition that meets modern standards can be easily and professionally created. Nevertheless, in the humanities and cultural studies, critical editions are typically made with Word or Classical Text Editor. **TEX** is usually not considered, although with it high-quality typographic results are possible. This article presents a selection of basics for setting up a critical edition’s text in **TEX** using **reledmac** and **junicode**.

**Walter Entenmann**, ISO-80000 konformer Mathematiksatz mit Lua**TEX** [ISO-80000-conformant mathematical typesetting with Lua**TEX**]; pp. 28–42

The international standard ISO-80000, as of 20 May 2019, regulates the definition and usage of SI-units and the correct writing of dimensions and units especially in mathematics and other STEM subjects. This article describes the practical implementation of the ISO standard with Lua**TEX**.

**Wolfgang Beinert**, Umbruch [Page makeup]; pp. 42–51

In the field of typography “break” means a) the breaking of text lines, columns or pages with respect to orthographical, typographical, aesthetic and topic-related rules and points of view to typeset a book, newspaper, flyer or web page; b) text that is broken at the end of a line and continues on a new line or page; c) the balancing of all linebreaks within a piece of text.

[Received from Herbert Vöß.]