

ArsT_EXnica #34 (May 2023)

ArsT_EXnica is the journal of G_IT, the Italian T_EX user group (www.guitex.org).

CLAUDIO BECCARI, Editoriale [From the editor]; p. 5

GRAZIA MESSINEO, SALVATORE VASSALLO, Come scrivere un libro e sopravvivere [How to write a book and survive]; pp. 7–19

In 2022, we wrote with two other colleagues a book on calculus for first year economics students. Writing this book posed various problems, which can be divided in two areas: the need to use a package to collaboratively write the book, possibly with the files saved on a cloud service, with authors working at different times, but sometimes at the same time; and the need to satisfy the stylistic requests of the editor, some of which were already known and others only becoming known during the proofreading phase.

We found, for a great number of these problems, some tricks and solutions that we want to share in this paper with those willing to begin a similar job. Let us specify that these are the solutions which allowed us to survive and to produce a book satisfying all the characteristics imposed by the editor. Perhaps these are not the optimal solutions, nor unique ones.

EMMANUELE F. SOMMA, Semplificare L^AT_EX con ORG-mode in Emacs [Simplifying L^AT_EX with ORG-mode in Emacs]; pp. 21–48

In writing academic or technical articles, you can reduce complexity by using markup or configurations, dropping the L^AT_EX markup language and adopting ORG-mode in Emacs while retaining L^AT_EX's high typographical quality. This article shows how the ORG markup exported to L^AT_EX works. Also, it explains the attributes of the most common elements of academic papers, such as links, tables, notes, figures, and bibliographic references. Finally, in the appendix, as a practical project, the author's choices for delivering this article following the typographical rules of *ArsT_EXnica* are documented.

LUIGI SCARSO, CJK Unicode strokes e radicals con MFLua: uno studio preliminare [CJK Unicode strokes and radicals with MFLua: A preliminary study]; pp. 49–60

We present an original method for generating an OpenType font for the Unicode block Kangxi Radicals and CJK Strokes of the Chinese writing system using MFLua and some auxiliary programs. Given its non-definitive status, the generated font is not intended to be used in normal applications.

JOSEPH WRIGHT, Mapping to individual characters in `exp13`; pp. 61–62

[Published in *TUGboat* 43:3.]

RICHARD KOCH, TeXShop, Version 5; pp. 63–66

[Published in *TUGboat* 43:3.]

RICHARD KOCH, Interactive content using T_EX4ht; pp. 67–78

[Published in *TUGboat* 43:3.]

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PATRICK BIDEAULT, MAXIME CHUPIN, Éditorial [Editorial]; pp. 1–2

PATRICK BIDEAULT, Activité récente de l'association [The various works of the group]; pp. 3–5

DENIS BITOUZÉ, Exposés mensuels sur (L^A)T_EX et autres logiciels [Monthly presentations on (L^A)T_EX and other software]; pp. 6–7

PATRICK BIDEAULT, DENIS BITOUZÉ, MAXIME CHUPIN, YVON HENEL, Et maintenant, une bonne *vieille* veille T_EXnologique ! [T_EXnology watch]; pp. 7–21

58 new CTAN packages, January–June 2023.

MAXIME CHUPIN, Un site dédié aux exemples METAPOST [A website dedicated to METAPOST examples]; pp. 22–26

This new website is hosted at:

metapost.gutenberg-asso.fr.

MAXIME CHUPIN, Composer l'arbre de Huffman avec METAPOST et METAOBJ [Typesetting the Huffman tree with METAPOST and METAOBJ]; pp. 26–41

About the author's new package: `huffman`.

DENIS BITOUZÉ, Dans le labyrinthe infernal des environnements d'amsmath [In the hellish maze of the amsmath environments]; pp. 42–46

A new diagram based on a flowchart by Stefan Kottwitz.

MAXIME CHUPIN, La fonte de ce numéro : Noto [This issue's font: Noto]; pp. 47–52

STEVEN MATTESON, En route vers Noto [The road to Noto]; pp. 53–73

Translation of the article published in *TUGboat*, Volume 41 (2020), No. 2, pages 145–154.

PATRICK BIDEAULT, MAXIME CHUPIN, En bref [At a glance]; pp. 74–79

Short news about spams, TikZiT, exhibitions and more.

YVON HENEL, Rébus [A rebus and the solution to the rebus in the previous Lettre]; p. 80

[Received from Patrick Bideault.]