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Editor's note: *TeXemplares* is the publication of CervanTeX, the Spanish TeX user group. Their web site is <http://www.cervantex.org>.

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### **TeXemplares #4, 2003**

JOSÉ MARTÍNEZ DE SOUSA (typographer, orthographer, lexicographer, and bibliologue), *Algunos problemas de ortotipografía* [Some problems of orthotypography]; pp. 7–14

For typographers, orthography presents two fairly differentiated sides: on the one hand, what we call *usual orthography*, which we all claim to know for the unfolding of our daily life regarding written communication, and *technical orthography* (graphic rules for scientific and technical elements), that comprises the *scientific orthography* (rules of scientific writing) and *typographic orthography*, or *orthotypography* (rules for the writing of graphic elements). Here we are especially concerned with orthotypography, whose current situation reaches worrisome levels, thanks undoubtedly to the application by Tirians and Trojans of rules or pseudo-rules that are neither generally known nor approved by experts, who on the other hand fail to apply those rules that we have known and acknowledged for centuries. To this, as could be expected, has been added the introduction of self-editing, especially since 1985, due to the facilities that it offers to the user of a computer, and of software that gives him in his inexpert, but not less enthusiastic and indefatigable hands, all the possibilities of graphic expression... but, unfortunately, not the knowledge necessary for the application of those potentials with maximum accuracy.

If we analyze the *Academia's*<sup>1</sup> intrusions into the field of orthotypography, especially as seen in its *Ortografía de la lengua española* of 1999, we see that they bear no little incoherence and disagreement with the uses and customs of a world that the *Academia* has never wanted to pervade and into which now, because of lack of specific knowledge, is introducing confusion. Let us see some cases.

[The “cases” are the use of quotation marks, the period in conjunction with closing signs, orthotypographical Anglicisms imported by the *Academia*, italics in conjunction with roman, and the placement of footnotes.]

[Translation of author's introduction]

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<sup>1</sup> Translator's note: The *Real Academia de la Lengua Española* is the central regulator of the norms and uses of the Spanish language.

ENRIQUE MELÉNDEZ ASENSIO, *Uso de fuentes TrueType de Microsoft con TeX* [Using Microsoft TrueType fonts with TeX]; pp. 15–23

This contribution describes the use of TrueType fonts with TeX and L<sup>A</sup>TeX. It is based on the document “Using TrueType fonts with TeX and dvips”, written by Harald Harders, available at <ftp://ftp.dante.de/tex-archive/info/TrueType/ttf-tetex.pdf>

[Translation of author's introduction]

ROBERTO HERRERO, *Una breve reseña de MetaPost* [A brief review of MetaPost]; pp. 30–33

Figures created with any graphic application can be easily included into L<sup>A</sup>TeX documents using any tool that converts the result to the PostScript format and with the `graphicx` package.

Among those applications there are some that, because of their characteristics, are especially suited for use with L<sup>A</sup>TeX. Among them it is good to mention:

- The `picture` environment provided by L<sup>A</sup>TeX macros themselves.
- The program `xfig`, which allows (L<sup>A</sup>)TeX text within the figures, which is especially useful to introduce mathematical formulae.
- The program `gnuplot`.

To the mentioned tools should be added the program that concerns us now, MetaPost, which, because of its peculiar origin and capabilities, is possibly the most highly recommended tool to incorporate mathematical graphics into L<sup>A</sup>TeX.

[Translation of author's introduction]

[The article has the following sections: 2. Origin of MetaPost; 3. Basic characteristics of MetaPost; 4. MetaPost packages; 5. Metagraf.]

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### **TeXemplares #5, 2003**

JOSÉ LUIS DÍAZ DE ARRIBA, *Presentaciones L<sup>A</sup>TeX: un enfoque simple usando FoilTeX* [Presentations in L<sup>A</sup>TeX: a simple approach through FoilTeX]; pp. 4–22

The use of devices to project the video output of a computer onto a screen become more and more common every day, making obsolete the old method of vinyl slides and projector. In L<sup>A</sup>TeX it is possible to generate PDF, which can be viewed in full-screen mode with Acrobat Reader and other PDF readers, and this gives us the chance to do presentations without leaving our favorite software. Actually, no special package is required to do a presentation with L<sup>A</sup>TeX. The only requisite is to set the paper size

to the screen's proportions, and to use a large and readable type font. However, if "special effects" are desired, such as background graphics, slide-to-slide transitions, gradual definition of text or graphics, etc., using a package can be helpful. In this article I share my personal experience, and some of the solutions I have come up with.

[Translation of author's abstract]

ÁTOSPOS, Reseña de L<sup>A</sup>T<sub>E</sub>X para las Humanidades [Review: L<sup>A</sup>T<sub>E</sub>X for the Humanities]; pp. 23–36

This is an out-of-the-ordinary review. To begin with, it is written by the author himself (the enigmatic *átospos*). And it is fiction. It is in the form of a dialog — characters are Don Quixote, Tux, Socrates, and K-Nut. They talk about a mysterious document, L<sup>A</sup>T<sub>E</sub>X for the Humanities ("L<sup>A</sup>T<sub>E</sub>X para las Humanidades"), which by the way is available at:

<http://rt0016xp.eresmas.net/lplh/latex-humanidades.pdf>.

The book itself is, as the author describes it, a "historical-mythological-computer *divertimento*", whose protagonist is Tux, and is intended to give a "practical, elemental, and entertaining introduction to L<sup>A</sup>T<sub>E</sub>X to authors in any field of the humanities". The review goes beyond the description of the book, and addresses "not only the *what*, but the *why* of the book". Sections include "Socrates and wisdom", "K-Nut and beauty", "Tux and freedom". Both review and book are worth reading.

[Summary of note]

### ***T<sub>E</sub>X*emplares #6, 2004**

JOSÉ M. MIRA, Bibliografía flexible: el sistema `flexbib` [Flexible bibliography: the `flexbib` system]; pp. 8–26

Automated processing of bibliographies with BIB<sub>T</sub>E<sub>X</sub> offers an important level of comfort for the user, provided that the bibliographic model used is one of the standard styles, and, furthermore, that the user writes in English. But the adjective 'standard' is actually a euphemism, because the list of styles to be found at CTAN is endless... and it is fairly easy to be lost in that forest before finding the sought-for solution. Surprisingly, and at odds with the level of standardization and flexibility developed in other aspects of L<sup>A</sup>T<sub>E</sub>X, bibliography processing has not reached the status of being accessible to new

users, and basic issues, such as language handling, have yet to be automated.

This text advances a proposal to improve this situation, and contributes some tools to carry it out. A system is used that allows for standardized and flexible processing, including language and a wide variety of parameters that simplify bibliography customization.

[Translation of author's abstract]

FRANCISCO J. ALCARAZ ARIZA, L<sup>A</sup>T<sub>E</sub>X, Linux y la Botánica: una excelente combinación [L<sup>A</sup>T<sub>E</sub>X, Linux, and botany: an excellent combination]; pp. 27–40

... A review of Spanish-language writings on botany reveals the fundamental reality that the use of operating systems different from those that have their headquarters in the rainy city of Seattle [i.e., Microsoft Windows], and the use of text processors other than MS Word, not to mention non-WYSIWYG applications, is an act of fantasy...

This is certainly a discouraging state of affairs, but we hope it will start changing in the near future; we believe there are signs in the environment that will give free software a greater role in the world of botany...

The sections of this article present our experience with using Linux and L<sup>A</sup>T<sub>E</sub>X for teaching and scientific research in botany, as a proof that it is possible to use alternative ways, and that the latter, against-the-tide at first, render much better performance...

[Translation of author's introduction (edited)]

SALVADOR SÁNCHEZ-PEDREÑO GUILLÉN, Edición de partituras [Score editing]; pp. 41–71

This text constitutes a brief introduction to musical score editing in T<sub>E</sub>X and its environment. It focuses on MusiX<sub>T</sub>E<sub>X</sub>, although brief references are made to packages, pre-compilers, and graphic environments more or less connected to MusiX<sub>T</sub>E<sub>X</sub>.

[Translation of author's abstract]

[Compiled by Federico Garcia]