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**La Lettre GUTenberg 45, 2022**

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Issue #45 was published May 20, 2022.

PATRICK BIDEAULT, Éditorial [Editorial]; pp. 1–3

MAXIME CHUPIN AND PATRICK BIDEAULT, Compte-rendus de conseils d’administration [Minutes of the board’s meetings]; pp. 3–12

MAXIME CHUPIN, Retour sur le choix du nouveau nom de domaine [Report about the new domaine name]; pp. 12–14

The new domain name was chosen by a poll among GUTenberg’s members.

PATRICK BIDEAULT, Les différents travaux de l’association [The various works of the group]; pp. 15–16

CÉLINE CHEVALIER, PATRICK BIDEAULT, DENIS BITOUZÉ, MAXIME CHUPIN, Et maintenant, une bonne *vieille* veille technologique ! [Technology watch]; pp. 17–32

130 new CTAN packages, August 2021–May 2022.

THIERRY LARONDE, KerT<sub>E</sub>X, un projet d’ampleur développé par un contributeur francophone [KerT<sub>E</sub>X, a major project developed by a French-speaking contributor]; p. 33

A brief report about KerT<sub>E</sub>X, a project hosted at [kertex.kergis.com/en](http://kertex.kergis.com/en).

MAXIME CHUPIN, Promouvoir L<sup>A</sup>T<sub>E</sub>X dans l’enseignement au collège et au lycée ? [Promoting L<sup>A</sup>T<sub>E</sub>X in teaching at middle and high school]; pp. 34–41

JACQUES ANDRÉ & PATRICK BIDEAULT, La fonte de ce numéro : Infini [This issue’s font: Infini]; pp. 42–80

The Infini typeface was created by Sandrine Nugue for the National Center for Plastic Arts. And it is precisely because of this public commission that we have decided to use it for this issue of *La Lettre GUTenberg*. Using our usual layout tools with this font seemed an interesting challenge: how were we going to access the various glyphs without benefiting from a package which simplifies this work?

Moreover, deciding to use this typeface meant putting it to the test: for *Lettre*, we usually call on a wide range of characters: with or without serifs, fixed width, dedicated to mathematics, etc.; how was Infini going to fit into our production process? And what solutions were we going to find to respond to any technical problems?

Finally, using this typeface here means letting it unfold on many pages, appreciating the level of gray, the different forms and spaces. This allows you to form an opinion based on a real reading and not merely on the contemplation of an example.

[Editor’s note: The font, shown in its most playful form in the titles of the issue’s articles, is reminiscent of Matthew Carter’s Mantinia font, and of “space-saving” architectural inscriptions; see [tug.org/TUGboat/tb35-1/tb109beet.pdf](http://tug.org/TUGboat/tb35-1/tb109beet.pdf) for an illustration, and we highly recommend visiting *La Lettre* to see how it’s applied there.]

JÉRÉMY JUST, Compte rendu de lecture [Book review]; pp. 81–82

About Christophe Aubry’s book *L<sup>A</sup>T<sub>E</sub>X – Conception de documents élaborés et structurés*, ENI, 2021.

PATRICK BIDEAULT, Compte rendu de lecture [Book review]; pp. 82–84

About Isabel Meirelles’ book *Design de l’information (Design for Information)*, Rockport Publishers, 2013), published in French in 2014 by Parramón.

PATRICK BIDEAULT, En bref [At a glance]; pp. 85–87

Short news items about a new French website about TikZ, the way `xindex` handles the French language, Helmut Schmid, the DeMo Festival and more.

[Received from Patrick Bideault.]