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MAPS is the publication of NTG, the Dutch language TEX user group (http://www.ntg.nl).

TACO HOEKWATER, Redactioneel [From the editor]; p. 1
> Overview.

GUST, EuroBachoTEX announcement; p. 2
> http://www.gust.org.pl/bachotex.

TACO HOEKWATER, tlcontrib.metatex.org; pp. 3–8
> [Reprinted in this issue of *TUGboat*.]

PIET VAN OOSTRUM, Nieuws van CTAN [News from CTAN]; pp. 9–13
> Recent CTAN contributions.

HANS HAGEN, Up to ConTEXt MkVI; pp. 14–18
> [Enhancements to groups for, e.g., background colors and underlining, in ConTEXt MkIV.]

TACO HOEKWATER and HARTMUT HENKEL, LuaTEX 0.60; pp. 19–24
> [Published in *TUGboat* 31:2.]

PAWEŁ JACKOWSKI, Luna — my side of the moon; pp. 25–30
> [Reprinted in this issue of *TUGboat*.]

LUIGI SCARSO, PDF/A-1a in MkIV; pp. 31–36
> I present some considerations on electronic document archiving and how MkIV supports the ISO standard 19500-1 Level A Conformance (PDF/A-1a:2005), a standard for long-term document archiving.

PAUL ISAMBERT, Three things you can do with LuaTEX that would be extremely painful otherwise; pp. 37–44
> [Published in *TUGboat* 31:3.]

JOHN HALTIWANGER, Toward subtext; pp. 45–48
> The demands of typesetting have shifted significantly since the original inception of TEX. Donald Knuth strove to develop a platform that would prove stable enough to produce the same output for the same input over time (assuming the absence of bugs). Pure TEX is a purely formal language, with no practical notion of the semantic characteristics of the text it is typesetting. The popularity of LATEX is largely related to its attempt to solve this problem. The flexibility of ConTEXt lends itself to a great diversity of workflows. However, document creation is not straight-forward enough to lend itself to widespread adoption by a lay audience, nor is it particularly flexible in relation to its translatability into other important output formats such as HTML.
> Subtext is a proposed system of generative typesetting designed for providing an easy-to-use abstrac-

tion for interfacing with TEX, HTML, and other significant markup languages and output formats. By providing a mutable translation layer in which both syntax and the actual effects of translation are defined within simple configuration files, the infinitely large set of typographic workflows can be accommodated without being known in advance. At the same time, once a workflow has been designed within the Subtext system, it should enjoy the same long-term stability found in the TEX system itself. This article briefly explains the conditions, motivations, and initial design of the emerging system.

HANS HAGEN, Typesetting in Lua using LuaTEX; pp. 49–67
> I added commands to ConTEXt MkIV that permit coding a document in Lua. In retrospect it has been surprisingly easy to implement a feature like this using metatables. As we rely on ConTEXt it is unavoidable that some regular ConTEXt code shows up. The fact that you can ignore backslashes does not mean that you can do without knowledge of the underlying system.

JEAN-MICHEL HUFFLEN, Processing "computed" texts; pp. 68–78
> This article is a comparison of methods to derive texts to be typeset by a word processor. By 'derive', we mean that such texts are extracted from a larger structure, which can be viewed as a database. The present standard for such a structure uses an XML-like format, and we give an overview of the available tools for this derivation task.

KEES VAN DER LAAN, à la Mondrian; pp. 79–90
> Mondrian worked most of his life as an abstract painter, influenced by the magic realism of Jan Toorop, and by Cubism and Pointillism. He was a member of De Stijl and lived in Paris and in New York. Some of his work seems to have been composed randomly, though he was very precise, as witnessed by the overpainting of various squares in his *Victory Boogie-Woogie*. Mondrian's 'random' work *Composition in Line* (1916), is emulated and varied in MetaPost and PostScript, in color, with the lines (position and size) randomly chosen. He was the first painter to frame work by Lozenges. Division of the sides of his *Lozenge with Two Lines* is near to the golden ratio. Emulated Lozenges obeying the golden ratio have been included. The variations look nevertheless Mondrian-esque.

FRANS GODDIJN, NTG Najaarsbijeenkomst 2010; pp. 91–92
> NTG conference report.

> [Received from Taco Hoekwater.]