TUG@BachoTEX 2017[*]

Jean-Michel HUFFLEN

It is always with great pleasure that I go to the annual conference of the Polish-speaking group GUST.[1] We are in the countryside, bordered by the Bachotek[2] lake, near to Brodnica. The small houses that accommodate us look like chalets in the Alps. The only drawback is that going there by train from Warsaw is rather lengthy, but the journey through the Polish countryside is scenic. BachoTEX conferences are very open and welcome many foreign visitors. If a presentation is given in Polish, either slides include an English version, or you will easily find someone who will translate it by word of mouth. BachoTEX has already welcomed EuroTEX conferences several times[3] and this year the TUG conference took place there. So there were more foreign visitors — especially from the USA — than usual.

Following the conference theme of *Premises, predilections, predictions*, there was a rich variety of talks.[4] *Children of TEX* was undoubtedly the talk most related to the theme: Hans Hagen gave us a personal vision of TEX's evolution and future. How to solve tenacious errors and other vexations while processing LATEX files was brilliantly addressed by Barbara Beeton. Using LATEX within publishing activities was the subject of the talks of Paulo Ney de Souza, Marcin Borkowski and Lolita Tolenė. In particular, some pearls of end-users were displayed during this last talk. The introduction of TEX into academic curricula was addressed by Petr Sokja and Vít Novotný as part of experiments conducted at the Masaryk University.[5] In another talk, Jerzy Ludwichowski announced a project that aims to provide resources to students of a grammar school. Last, a very positive review of an introductory book for LATEX in Polish was given by Przemysław Scherwentke.

The installation procedures of TEX Live's programs are improved continually; this is what we could learn from the talks of Siep Kroonenberg, Mojca Miklavec and Norbert Preining. Various packages were shown: for managing dynamic documents, by Boris Veytsman; for structuring documents, by Vít Novotný; for managing documents' metadata by means of variables, by Paulo Ney de Souza, for bioinformatics' algorithms, by Takuto Asakura;[6] for generating Polish texts for testing purposes, by Marcin Woliński; and for typesetting bibliographies compliant with the ISO 690, by Dávid Lupták. Last, Grzegorz Murzynowski gave a very thorough and very didactic description of some choices related to macro expansion within the LATEX 3 project.

The tools that revolve around (LA)TEX were not put away. I personally demonstrated the new version of my MlBIBTEX[7] bibliography processor, which can now take advantage of Unicode's features. Luigi Scarso showed new functions of his MFLua program: let us recall that it allows functions written using the Lua programming language to be called within METAFONT programs.

Many talks dealt with fonts, especially OpenType ones. This topic encompasses *variable fonts*, shown by Hans Hagen, as well as two talks by Adam Twardoch. We also include the extension of the xdvi program to process such fonts, demonstrated by Valentinas Kriaučiukas, and the very good synthesis of the progress concerning mathematical OpenType fonts, by Ulrik Vieth. Bogusław Jackowski spoke about parameterisation of mathematical fonts, whereas Hans Hagen and Taco Hoekwater brought a little relaxation with a demonstration of a font for child play. Talking of the future, the current projects of the GUST e-foundry were presented by the GUST president, Jerzy Ludwichowski.

Let us now go to typography. I personally greatly enjoyed Yakov Chandy's talk about subtleties of punctuation and disambiguation allowed by it. Frank Mittelbach's quest for an algorithm finding optimal pagination gave us a great performance. Experiments conducted by Boris Veytsman and Leila Akhmadeeva about text justification, especially within narrow columns, deserve attention. Mojca Miklavec and Arthur Reutenauer shared with us their experience about managing hyphenation patterns for TEX. Andrzej Tomaszewski showed interesting typographic effects within a poetry book by Ovid. Concerning my talk about the history of accidentals in music — flat, sharp, natural signs, . . . — and associated typographic rules, I link it to this rubric.

This TUG@BachoTEX conference included *workshops*, too. A tutorial for ConTEXt beginners was

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[*] This text is a translation (by the author) of a report commissioned by the French-speaking group GUTenberg. The original French version will appear in La Lettre GUTenberg.

[1] *Grupa Użytkowników Systemu TEX*, that is, *group of TEX system users.* The display of this group name at its Web site (http://www.gust.org.pl) reveals the boxes used by TEX to handle non-space characters' dimensions and kerning applied to TEX's logo.

[2] So this BachoTEX conference's name is a play on words.

[3] In 2002, 2007, 2011 and 2013.

[4] In addition to the articles and abstracts in this *TUGboat* issue, you can get the slides of most talks at the conference's Web site: http://www.gust.org.pl/bachotex/2017-en.

[5] Located in Brno, Czech Republic.

[6] For several years, a prize for the best talk has been awarded at the end of a BachoTEX conference, on the basis of a vote of all participants. This year, Asakura won this prize.

[7] *MultiLingual BIBTEX*.

organised by Willi Egger; a second workshop, more specialised, was connected to packages' documentation by Damien Thiriet. Farther from TeX & Co., closer to manual work, Willi Egger's second workshop prompted participants to make an artist's *portfolio*. Finally, a fourth workshop, hosted by Michał Gasewicz, was labelled *off topic* from the start: it was devoted to beer tasting!

I cannot forget the relaxation moments that punctuated this conference. Discussions at coffee breaks were very rich. Unfortunately, the traditional bonfire of BachoTeX conferences occurred during a rainy evening, so most participants took refuge under a shelter, except for those grilling sausages. However we sang *Frère Jacques* (*Brother John*) in many languages, as well as traditional Polish songs, accompanied on the guitar and accordion. Going on with musical attractions, we attended a talk by Piotr Bolek and Maciej Rychły about relationship between painting and music, followed by a concert with flutes and guitars. The second concert was supervised by Katarzyna Jackowska: four musicians — singing, playing the violin, the accordion, the clarinet — involved us in dances at the end of the conference's dinner. To be exact, I should mention 'at the end of the first part', because after a menu composed of traditional Polish meals and ending with some imposing pastry showing the conference's name, we again saw the arrival of salted meats, and it set out again for another turn.

To sum up, this was a vintage year for BachoTeX and TUG. Let me close with thanks to the French-speaking group GUTenberg once again, for their support making my participation possible.

⋄ Jean-Michel HUFFLEN
 FEMTO-ST (UMR CNRS 6174)
  & University of Bourgogne
  Franche-Comté
 jmhuffle (at) femto-st dot fr
 http://members.femto-st.fr/
  jean-michel-hufflen

 The accompanying photos were taken by Gyöngyi Bujdosó (first two) and Andrzej Odyniec (second two). Thanks to them for their permission to include their pictures in this article.