

## Editorial and Production Notes

These *Proceedings* were prepared with  $\text{\TeX}$  on various Unix workstations at CERN in Geneva. PostScript files for a Linotronic typesetter at 1270 dpi resolution were generated with Tom Rokicki's `dvips` program. From these files Philip Taylor produced the bromides on the Linotronic of the Computing Centre of the University of London. The color pages were completely done in the United States.

The present *Proceedings* are typeset in the Lucida Bright typeface designed by Bigelow & Holmes. For  $\text{\LaTeX}$  the `lucbr` package (coming with  $\text{\LaTeX}2_{\epsilon}$  in the PSNFSS system) for defining the fonts was used and a scaling factor of .94 has been applied to make the pages come out at an information density close to that of Computer Modern at 10pt. The complete set of fonts used is LucidaBright for text, LucidaSans for sans serif, LucidaTypewriter for teletype, and LucidaNewMath for the maths.

The authors sent their source files electronically via electronic mail or deposited them with `ftp` on a CERN machine. Most referees were also able to use `ftp` to obtain a PostScript copy of the paper they had to review, and I got their comments, if practical, via email, which made communication relatively straightforward and fast. I would like to thank the authors for their collaboration in keeping (mostly) to the original production schedule. I also want to express my gratitude to the various referees, who kindly agreed to review the paper assigned to them. I am convinced that their comments and suggestions for improvements or clarifications have made the papers clearer and more informative.

Eight of the contributed papers were in plain  $\text{\TeX}$  while the others used  $\text{\LaTeX}$ . All files associated to a given paper reside in a separate subdirectory in our `tug94/papers` directory, and each of the papers is typeset as a separate job. A `makefile` residing in our `tug94/papers/tug94` directory takes care that each paper is picked up from its directory and is processed with the right parameters. Information about the page numbers for the given job is written to the `aux` file using the `\AtEndDocument` command for  $\text{\LaTeX}$  and by redefining the `\endarticle` command for plain  $\text{\TeX}$ . A `sed` script then collects this information and writes it into a master file. This master file is read in a subsequent run by using the `\AtBeginDocument` command for  $\text{\LaTeX}$  and by redefining the `\article` command for plain  $\text{\TeX}$ .

All  $\text{\LaTeX}$  files were run in native  $\text{\LaTeX}2_{\epsilon}$  mode (if they were not already coded in  $\text{\LaTeX}2_{\epsilon}$ —about half of the  $\text{\LaTeX}$  papers were—it was in most cases sufficient to replace `\begin{documentstyle}` by `\begin{documentclass}`). At CERN we run  $\text{\TeX}$  version 3.1415, based on Karl Berry's `web2c-6.1` directory structure. This system could be used for most papers without problems, but Haralambous'  $\Omega$

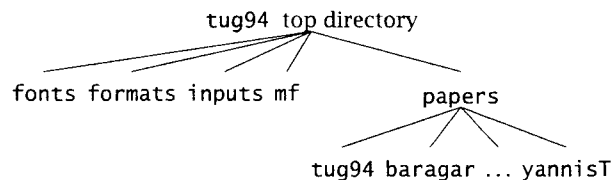


Figure 1: The directory structure for preparing the TUG94 *Proceedings*

(yannis0), and Phil Taylor's  $\mathcal{N}\mathcal{T}\mathcal{S}$  paper, needed the  $\text{\TeX-X}\mathcal{T}$  extensions, which have not yet been ported to that latest version of `web2c`. Therefore we had to build two special formats (one for  $\text{\LaTeX}2_{\epsilon}$ , and one for plain) with the  $\text{\TeX-X}\mathcal{T}$  mods and the older  $\text{\TeX}3.141/web2c-d$ . The fonts used in Haralambous's Tiqwah paper needed 60 instead of the standard 50 `fontdimens`, so we also had to recompile `METAFONT`.

When the `dvi`-files were translated into PostScript with `dvips`, `METAFONT` would generate the font bitmap `pk` files on the fly, as they were needed, with the desired `mode_def`. In total 334 supplementary `METAFONT` source files were received for running the various papers in the *Proceedings*.

Although most pictures were available as Encapsulated PostScript files, for two articles (the one by Sofka, and the `BM2FONT` paper by Sowa) they could not be printed. Therefore we pasted originals obtained from the respective authors into the relevant places in the text.

## Acknowledgements

These *Proceedings* would never have been ready in time were it not for the help of Sebastian Rahtz during the final stages of the production cycle. Building upon his experience gained last year when editing the TUG93 *Proceedings*, he developed a vastly improved production system for the generation of this year's *Proceedings*. Together we translated the old `TUGboat` styles into  $\text{\LaTeX}2_{\epsilon}$  classes, and used these for all  $\text{\LaTeX}$  runs. With the help of Oren Patashnik and Joachim Schrod we also developed a first version of a Chicago-like `TUGboat` `BIB\TeX` bibliography style and introduced the corresponding necessary changes into the class files.

I also want to thank Barbara Beeton, Mimi Burbank, Pierre MacKay, and Christina Thiele who, together, have reread the preprint versions of all papers. They have pointed out several remaining typos and provided me and the authors with many useful comments and suggestions for improvement. Last but not least I want to acknowledge the competence and dedication of Phil Taylor (RHBNC, University of London) during the final production stage of going to film.

Michel Goossens