

EVEN
MORE

fun with
luametateX
and context

Table of contents

1	Introduction	4
2	T _E X and Pi	6
3	Modern Type 3 fonts	8
4	ThreeSix, Don Knuths first colorfont?	20
5	Normalization	32
6	Expansion	44

1 Introduction

After five collections of ‘articles’ about the development of Lua \TeX , Con \TeX t MkIV, LuaMeta \TeX and Con \TeX t lmtx, there is even more to tell so here is number six. Wrapping up not only serves to inform the users but for me it is also a way to get things right: if you cannot write it down it’s no good. It forces me to (re)consider interfaces and also test new code but of course it comes with no guarantees.

When writing this introduction I just finished the first chapter, about some new font stuff, as follow up on the (again) nice Con \TeX t meeting in 2019. It’s always inspiring to meet and talk with my \TeX friends and see what they’re doing. It keeps me going.

Some chapters end up in user group journals first so they will be added once they have been published and are available. The advantage is that these are then copy-edited. Many texts, also in previous development updates, got better because Karl Berry checked them thoroughly for TUGboat, for which I’m grateful.

Hopefully, this document serves a purpose.

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2 T_EX and Pi

This is a short status report¹ on Pi, not the famous version number of T_EX (among other things), but the small machine, meant for education but nowadays also used for Internet Of Things projects, process control and toy projects. While the majority of T_EX installations run on an Intel processor, the Raspberry Pi has an arm central processing unit. In fact, its main chip has the same foundation as those found in settop boxes all around the world. It's made for entertainment, not for number crunching.

At the ConT_EXt meetings, it has become tradition to play with electronic gadgets. Every year we are curious what Harald König might bring this time. The last couple of meetings we also had talks about using T_EX and MetaPost for designing (home-scale, automated) railroad systems, using LuaT_EX for running domotica applications, using MetaPost for rendering high quality graphics from data from appliances, presenting T_EX at computer and electronics bootcamps, and more. This year Frans Goddijn also brought back memories of low speed modem sounds, from the early days of T_EX support. It is these things that make the meetings fun.

This year the meeting was in Belgium, close to the border of the Netherlands, and on the way there Mojca Miklavc traveled via my home, where the contextgarden compile farm runs on a server with plenty of cores, lots of memory and big disks. But the farm also has an old Mac connected as well as a tiny underpowered Raspberry Pi 2 for arm binaries that we had to fix: the small micro ssd card in it had finally given up. This is no surprise if you realize that it does a daily compilation of the whole T_EX Live setup and also compiles LuaT_EX, LuaMetaT_EX and pplib when changes occur. Replacing the card worked out but nevertheless we decided to take the small machine with us to the meeting. We also took an external (2.5 inch) ssd box with us. The idea was to order a Raspberry Pi 4 on location, the much praised successor of the older models, the one with 4 GB of memory, real usb 3 ports and proper Ethernet.

At the meeting Harald showed us that he had version 1, 3 and 4 machines with him because he was looking into an energy control setup based on Zigbee devices. So we had the full range of Pi's there to play with.

This is a long introduction but the message is that we are dealing with a small but popular device with up to now four generations, using an architecture supported in T_EX distributions. So how does that relate to ConT_EXt? One of the reasons for LuaMetaT_EX going lean and mean is that computers are no longer getting much faster and 'multiple small' energy-wise has more appeal than 'one large'. So then the question is: how can we make T_EX run fast on small instead of gambling on big becoming even bigger (which does not seem to be happening anyway).

At the meeting Harald gave a talk "Which Raspberry Pi is the best for ConT_EXt?" and I will use his data to give an overview: see Table ??rpipec.

model	1	2	3	4
chipset	BCM2835	BCM2835	BCM2835	BCM2835
CPU core	v6l rev 7	v7l rev 5	v7l rev 4	v7l rev 3
cores	1	4	4	4
free mem	443080	948308	948304	3999784
idlemps	997.08	38.40	38.40	108.00
bogomips	997.08	57.60	76.80	270.00
read SD	23.0 MB/s	23.2 MB/s	23.2 MB/s	45.1 MB/s
read USB		30.0 MB/s	30.0 MB/s	320.0 MB/s

¹ This chapter appeared in TugBoat 40:3. Thanks to Karl Berry for corrections.

After some discussion at the presentation we decided to discard the (absurd) bogomips value for the tiny Pi 1 computing board and not take the values for the others too seriously. But it will be clear that, especially when we consider the external drive that things have improved. The table doesn't mention Ethernet speed but because the 4 now has real support for it (instead of sharing the usb bus) we get close to 1 GB/s there.

The real performance test is of course processing a \TeX document and what better to test than the \TeX book. The processing time in seconds, after initial caching of files and fonts is:

model	1	2	3	4
\TeX book	13.649	7.023	4.553	1.694
context --make		19.949	11.796	6.034
context --make TL	89.454	46.578	29.256	14.146

The test of making the Con \TeX t format using Lua \TeX gives an indication of how well the io performs: it loads the file database, some 460 Lua modules and 355 \TeX source files. On my laptop with Intel i7-3840QM with 16GB memory and decent ssd it takes 3.5 seconds (and 1 second less for LuaMeta \TeX because there we don't compress the format file). Somehow a regular \TeX Live installation performs much worse than the one from the contextgarden.

We didn't test real Con \TeX t documents at the meeting but when I came home the Pi 4 was bound again to the compile farm. Harald and Mojca had prepared the machine to boot from the internal micro ssd and use the external disk for the rest. So, when we could compile LuaMeta \TeX again, I made an arm installer for lmtx, and after that could not resist doing a simple test. First of course came generating the format. It took 6.3 seconds to make one, which is a bit more than Harald measured. I see a hiccup at the end so I guess that it has to do with the (external) disk or maybe there is some throttling going on because the machine sits on top of a (warm) server.

More interesting was testing a real document: the upcoming LuaMeta \TeX manual. It has 226 pages, uses 21 font files, processes 225 MetaPost graphics, and in order to get it LuaMeta \TeX does more than 50% of the work in Lua, including all font and backend-related operations. On my laptop it needs 9.5 seconds and on the Pi 4 it uses 33 seconds. Of course, if I take a more modern machine than this 8-year-old workhorse, I probably need half the time, but still the performance of the Raspberry Pi 4 is quite impressive. It uses hardly any energy and can probably compete rather well with a virtual machine on a heavily loaded machine. It means that when we ever have to upgrade the server, I can consider replacement by an Ethernet switch, with power over Ethernet, connected to a bunch of small Raspberries, also because normally one would connect to some shared storage medium.

Because I was curious how the dedicated small Fitlet that I use for controlling my lights and heating performs I also processed the manual there. After making the format, which takes 6 seconds, processing the manual took a little less than 30 seconds. In that respect it performs the same as a Raspberry Pi 4. But, inside that small (way more expensive) computer is an dual core AMD A10 Micro-6700T APU (with AMD Radeon R6 Graphics), running a recent 64-bit Ubuntu. It does some 2400 bogomips (compare that to the values of the Pi). I was a bit surprised that it didn't outperform the Raspberry because the (fast ssd) disk is connected to the main board and it has more memory and horsepower. It might be that in the end an arm processor is simply better suited for the kind of byte juggling that \TeX does, where special cpu features and multiple cores don't contribute much. It definitely demonstrates that we cannot neglect this platform.

3 Modern Type 3 fonts

Support for Type3 fonts has been on my agenda for a couple of years now. Here I will take a look at them from the perspective of LuaMetaT_EX.² The reason is that they might be useful for embedding (for instance) runtime graphics (such as symbols) in an efficient way. In T_EX systems Type3 fonts are normally used for bitmap fonts, the pk output that comes via METAFONT. Where for instance Type1 fonts are defined using a set of font specific rendering operators, a Type3 font can contain arbitrary code, in pdf files these are pdf (graphic and text) operators.

A program like LuaT_EX supports embedding of several font formats natively. A quick summary of relevant formats is the following:³

- **Type1:** these are outline fonts using `cff` descriptions, a compact format for storing outlines. Normally up to 256 characters are accessible but a font can have many more (as Latin Modern and T_EX Gyre demonstrate).
- **OpenType:** these also use the `cff` format. As with Type1 the outlines are mostly cubic Bezier curves. Because there is no bounding box data stored in the format the engine has to pseudo-render the glyphs to get that information. When embedding a subset the backend code has to flatten the subroutine calls, which is another reason the `cff` blob has to be disassembled.
- **TrueType:** these use the `ttf` format which uses quadratic B-splines. The font can have a separate kerning table and stores information about the bounding box (which is then used by T_EX to get the right heights and depths of glyphs). Of course those details never make it into the pdf file as such.
- **Type3:** as mentioned this format is (traditionally) used to store bitmap fonts but as we will see it can do more. It is actually the easiest format to deal with.

In LuaT_EX any font can be a “wide” font, therefore in ConT_EXt a Type1 font is not treated differently than an OpenType font. The LuaT_EX backend can even disguise a Type1 font as an OpenType font. In the end, as not that much information ends up in the pdf file, the differences are not that large for the first three types. The content of a Type3 font is less predictable but even then it can have for instance a `ToUnicode` vector so it has no real disadvantages in, say, accessibility. In ConT_EXt lmtx, which uses LuaMetaT_EX without any backend, all is dealt with in Lua: loading, tweaking, applying and embedding.

The difference between OpenType and TrueType is mostly in the kind of curves and specific data tables. Both formats are nowadays covered by the OpenType specification. If you Google for the difference between these formats you can easily end up with rather bad (or even nonsense) descriptions. The best references are https://en.wikipedia.org/wiki/Bézier_curve and the ever-improving <https://docs.microsoft.com/en-us/typography/website>.

Support for so-called variable fonts is mostly demanding of the front-end because in the backend it is just an instance of an OpenType or TrueType font being embedded. In this case the instance is generated by the ConT_EXt font machinery which interprets the `cff` and `ttf` binary formats in doing so. This feature is not widely used but has been present from the moment these fonts showed up.

Type3 fonts don’t have a particularly good reputation, which is mainly due to the fact that viewers pay less attention in displaying them, at least that was the case in the past. If they describe outlines, then

² This chapter appeared in TugBoat 40:3. Thanks to Karl Berry for corrections.

³ Technically one can embed anything in the pdf file.

all is okay, apart from the fact that there is no anti-aliasing or hinting but on modern computers that is hardly an issue. For bitmaps the quality depends on the resolution and traditionally $\text{T}_{\text{E}}\text{X}$ bitmap fonts are generated for a specific device, but if you use a decent resolution (say 1200 dpi) then all should be okay. The main drawback is that viewers will render such a font and cache the (then available) bitmap which in some cases can have a speed penalty.

Using Type3 fonts in a pdf backend is not something new. Already in the pdf $\text{T}_{\text{E}}\text{X}$ era we were playing with so-called pdf glyph containers. In practice that worked okay but not so much for MetaPost output from METAFONT fonts. As a side note: it might actually work better now that in MetaFun we have some extensions for rendering the kind of paths used in fonts. But glyph containers were dropped long ago already and Type3 was limited to traditional $\text{T}_{\text{E}}\text{X}$ bitmap inclusion. However, in LuaMeta $\text{T}_{\text{E}}\text{X}$ it is easier to mess around with fonts because we no longer need to worry about side effects of patching font related inclusion (embedding) for other macro packages. All is now under Lua control: there is no backend included and therefore no awareness of something built-in as Type3.

So, as a prelude to the 2019 Con $\text{T}_{\text{E}}\text{X}$ t meeting, I picked up this thread and turned some earlier experiments into production code. Originally I meant to provide support for MetaPost graphics but that is still locked in experiments. I do have an idea for its interface, now that we have more control over user interfaces in MetaFun.

In addition to ‘just graphics’ there is another candidate for Type3 fonts — extensions to OpenType fonts:

1. Color fonts where stacked glyphs are used (a nice method).
2. Fonts where svg images are used.
3. Fonts that come with bitmap representations in png format.

It will be no surprise that we’re talking of emoji fonts here although the second category is now also used for regular text fonts. When these fonts showed up support for them was not that hard to implement and (as often) we could make $\text{T}_{\text{E}}\text{X}$ be among the first to support them in print (often such fonts are meant for the web).

For category one, the stacked shapes, the approach was to define a virtual font where glyphs are flushed while backtracking over the width in order to get the overlay. Of course color directives have to be injected too. The whole lot is wrapped in a container that tells a pdf handler what character actually is represented. Due to the way virtual fonts work, every reference to a character results in the same sequence of glyph references, (negative) kern operations and color directives plus the wrapper in the page stream. This is not really an issue for emoji because these are seldom used and even then in small quantities. But it can explode a pdf page stream for a color text font. All happens at runtime and because we use virtual fonts, the commands are assembled beforehand for each glyph.

For the second category, svg images, we used a different approach. Each symbol was converted to pdf using Inkscape and cached for later use. Instead of injecting a glyph reference, a reference to a so-called X_{Form} is injected, again with a wrapper to indicate what character we deal with. Here the overhead is not that large but still present as we need the so-called ‘actual text’ wrapper.

The third category is done in a similar way but this time we use GraphicsMagick to convert the images beforehand. The drawbacks are the same.

In Con $\text{T}_{\text{E}}\text{X}$ t lmtx a different approach is followed. The pdf stream that stacks the glyphs of category one makes a perfect stream for a Type3 character. Apart from some juggling to relate a Type3 font to an OpenType font, the page stream just contains references to glyphs (with the proper related Unicode slot). The overhead is minimal.

For the second category ConTeXt lmtx uses its built-in svg converter. The xml code of the shape is converted to (surprise): MetaPost. We could go directly to pdf but the MetaPost route is cheap and we can then get support for color spaces, transformations, efficient paths and high quality all for free. It also opens up the possibility for future manipulations. The Type3 font eventually has a sequence of drawing operations, mixed with transformations and color switches, but only once. Most of the embedded code is shared with the other categories (a plug-in model is used).

The third category follows a similar route but this time we use the built-in png inclusion code. Just like the other categories, the page stream only contains references to glyphs.

It was interesting to find that most of the time related to the inclusion went into figuring out why viewers don't like these fonts. For instance, in Acrobat there needs to be a glyph at index zero and all viewers seem to be able to handle at most 255 additional characters in a font. But once that, and a few more tricks, had become clear, it worked out quite well. It also helps to set the font bounding box to all zero values so that no rendering optimizations kick in. Also, some dimensions can be best used consistently. With svg there were some issues with reference points and bounding boxes but these could be dealt with. A later implementation followed a slightly different route anyway.

The implementation is reasonably efficient because most work is delayed till a glyph (shape) is actually injected (and most shapes in these fonts aren't used at all). The viewers that I have installed, Acrobat Reader, Acrobat X, and the mupdf-based Sumatrapdf viewer can all handle the current implementation.

An example of a category one font is Microsoft's *seguiemj*. I have no clue about the result in the future because some of these emoji fonts change every now and then, depending also on social developments. This is a category one font which not only has emoji symbols but also normal glyphs:

```
\definefontfeature[colored][default][colr=yes]
\definefont[TestA][file:seguiemj.ttf*colored]
\definesymbol[bug1][\getglyphdirect{file:seguiemj.ttf*colored}{\char"1F41C}]
\definesymbol[bug2][\getglyphdirect{file:seguiemj.ttf*colored}{\char"1F41B}]
```

The example below demonstrates this by showing the graphic glyph surrounded by the x from the emoji font, and from a regular text font.

```
{\TestA x\char"1F41C x\char"1F41B x}%
\quad
{x\symbol[bug1]x\symbol[bug2]x}%
\quad
{\showglyphs x\symbol[bug1]x\symbol[bug2]x}%
```



In this mix we don't use a Type3 font for the characters that don't need stacked (colorful) glyphs, which is more efficient. So the x characters are references to a regular (embedded) OpenType font.

The next example comes from a manual and demonstrates that we can (still) manipulate colors as we wish.

```
\definecolor[emoji-red] [r=.4]
\definecolor[emoji-blue] [b=.4]
\definecolor[emoji-green] [g=.4]
```

```

\definecolor[emoji-yellow][r=.4,g=.5]
\definecolor[emoji-gray][s=1,t=.5,a=1]

\definefontcolorpalette
[emoji-red]
[emoji-red,emoji-gray]

\definefontcolorpalette
[emoji-green]
[emoji-green,emoji-gray]

\definefontcolorpalette
[emoji-blue]
[emoji-blue,emoji-gray]

\definefontcolorpalette
[emoji-yellow]
[emoji-yellow,emoji-gray]

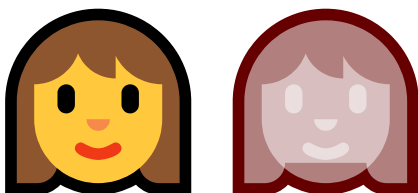
\definefontfeature[seguiemj-r][default][ccmp=yes,dist=yes,colr=emoji-red]
\definefontfeature[seguiemj-g][default][ccmp=yes,dist=yes,colr=emoji-green]
\definefontfeature[seguiemj-b][default][ccmp=yes,dist=yes,colr=emoji-blue]
\definefontfeature[seguiemj-y][default][ccmp=yes,dist=yes,colr=emoji-yellow]

\definefont[MyColoredEmojiR][seguiemj*seguiemj-r]
\definefont[MyColoredEmojiG][seguiemj*seguiemj-g]
\definefont[MyColoredEmojiB][seguiemj*seguiemj-b]
\definefont[MyColoredEmojiY][seguiemj*seguiemj-y]

```



Let's look in more detail at the woman emoji. On the left we see the default colors, and on the right we see our own:



The multi-color variant in ConT_EXt MkIV ends up as follows in the page stream:

```

/Span << /ActualText <feffD83DDC69> >> BDC
q
0.000 g
BT
/F8 11.955168 Tf
1 0 0 1 0 2.51596 Tm [<045B>]TJ
0.557 0.337 0.180 rg
1 0 0 1 0 2.51596 Tm [<045C>]TJ

```

```

1.000 0.784 0.239 rg
1 0 0 1 0 2.51596 Tm [<045D>]TJ
0.000 g
1 0 0 1 0 2.51596 Tm [<045E>]TJ
0.969 0.537 0.290 rg
1 0 0 1 0 2.51596 Tm [<045F>]TJ
0.941 0.227 0.090 rg
1 0 0 1 0 2.51596 Tm [<0460>]TJ
ET
Q
EMC

```

and the reddish one becomes:

```

/Span << /ActualText <feffD83DDC69> >> BDC
q
0.400 0 0 rg 0.400 0 0 RG
BT
/F8 11.955168 Tf
1 0 0 1 0 2.51596 Tm [<045B>]TJ
1 g 1 G /Tr1 gs
1 0 0 1 0 2.51596 Tm [<045C>1373<045D>1373<045E>1373<045F>1373<0460>]TJ
ET
Q
EMC

```

Each time this shape is typeset these sequences are injected. In ConT_EXt lmtx we get this in the page stream:

```

BT
/F2 11.955168 Tf
1 0 0 1 0 2.515956 Tm [<C8>] TJ
ET

```

This time the composed shape ends up in the Type3 character procedure. In the colorful case (reformatted because it actually is a one-liner):

```

2812 0 d0
0.000 g          BT /V8 1 Tf [<045B>] TJ ET
0.557 0.337 0.180 rg BT /V8 1 Tf [<045C>] TJ ET
1.000 0.784 0.239 rg BT /V8 1 Tf [<045D>] TJ ET
0.000 g          BT /V8 1 Tf [<045E>] TJ ET
0.969 0.537 0.290 rg BT /V8 1 Tf [<045F>] TJ ET
0.941 0.227 0.090 rg BT /V8 1 Tf [<0460>] TJ ET

```

and in the reddish case (where we have a gray transparent color):

```

2812 0 d0
0.400 0 0 rg 0.400 0 0 RG
BT /V8 1 Tf [<045B>] TJ ET
1 g 1 G /Tr1 gs
BT /V8 1 Tf [<045C>] TJ ET

```

```
BT /V8 1 Tf [<045D>] TJ ET
BT /V8 1 Tf [<045E>] TJ ET
BT /V8 1 Tf [<045F>] TJ ET
BT /V8 1 Tf [<0460>] TJ ET
```

but this time we only get these verbose compositions once in the pdf file. We could optimize the last variant by a sequence of indices and negative kerns but it hardly pays off. There is no need for `ActualText` here because we have an entry in the `ToUnicode` vector:

```
<C8> <D83DDC69>
```

To be clear, the `/V8` is a sort of local reference to a font which can have an `/F8` counterpart elsewhere. These Type3 fonts have their own resource references and I found it more clear to use a different prefix in that case. If we only use a few characters of this kind, of course the overhead of extra fonts has a penalty but as soon we refer to more characters we gain a lot.

When we have svg fonts, the gain is a bit less. The pdf resulting from the MetaPost run can of course be large but they are included only once. In MkIV these would be (shared) so-called `XForms`. In the page stream we then see a simple reference to such an `XForm` but again wrapped into an `ActualText`. In lmtx we get just a reference to a Type3 character plus of course an extra font.

The `emojionecolor-svginot` font is somewhat problematic (although maybe in the meantime it has become obsolete). As usual with new functionality, specifications are not always available or complete (especially when they are application specs turned into standards). This is also true with for instance svg fonts. The current documentation on the Microsoft website is reasonable and explains how to deal with the viewport but when I first implemented support for svg it was more trial and error. The original implementation in ConT_EXt used Inkscape to generate pdf files with a tight bounding box and mix that with information from the font (in MkIV and the generic loader we still use this method). This results in a reasonable placement for emoji (that often sit on top of the baseline) but not for characters. More accurate treatment, using the origin and bounding box, fail for graphics with bad viewports and strange transform attributes. Now one can of course argue that I read the specs wrong, but inconsistencies are hard to deal with. Even worse is that successive versions of a font can demand different hacks. (I would not be surprised if some programs have built-in heuristics for some fonts that apply fixes.) Here is an example:

```
<svg transform="translate(0 -1788) scale(2.048)" viewBox="0 0 64 64" ...>
  <path d="... all within the viewBox ..." ... />
</svg>
```

It is no problem to scale up the image to normal dimensions, often 1000, or 2048 but I've also seen 512. The 2.048 suggests a 2048 unit approach, as does the 1788 shift. Now, we could scale up all dimensions by 1000/64 and then multiply by 2.048 and eventually shift over 1788, but why not scale the 1788 by 2.048 or scale 64 by 2.048? Even if we can read the standard to suit this specification it's just a bit too messy for my taste. In fact I tried all reasonable combinations and didn't (yet) get the right result. In that case it's easier to just discard the font. If a user complains that it (kind of) worked in the past, a counter-argument can be that other (more recent) fonts don't work otherwise. In the end we ended up with an option: when the `svg` feature value is `fixdepth` the vertical position will be fixed.

```
\definefontfeature[whatever][default][color=yes,svg=fixdepth]
\definefont[TestB][file:emojionecolor-svginot.ttf*whatever]
```



The newer `emojionecolor` font doesn't need this because it has a `viewBox` of `0 54.4 64 64` which fixes the baseline.

```
\definefontfeature[whatever][default][color=yes,svg=yes]
\definefont[TestB][file:emojionecolor.otf*whatever]
```



Another example of a pitfall is running into category one glyphs made from several pieces that all have the same color. If that color is black, one starts to wonder what is wrong. In the end the `ConTEXt` code was doing the right thing after all, and I would not be surprised if that glyph gets colors in an update of the font. For that reason it makes no sense to include them as examples here. After all, we can hardly complain about free fonts (and I'm also guilty of imposing bugs on users). By the way, for the font referred to here (`twemojimozilla`), another pitfall was that all shapes in my copy had a zero bounding box which means that although a width is specified, rendering in documents can give weird side effects. This can be corrected by the `dimensions` feature that forces the ascender and descender values to be used.

```
\definefontfeature[colored:x][default][colr=yes]
\definefontfeature[colored:y][default][colr=yes,dimensions={1,max,max}]
\definefont[TestC][file:twemojimozilla.ttf*colored:x]
\definefont[TestD][file:twemojimozilla.ttf*colored:y]
```



An example of a png-enhanced font is the `applecoloremoji` font. The bitmaps are relatively large for the quality they provide and some look like scans.

```
\definefontfeature[sbix][default][sbix=yes]
\definefont[TestE][file:applecoloremoji.ttc*sbix at 10bp]
```



As mentioned above, there are fonts that color characters other than emoji. We give two examples (sometimes fonts are mentioned on the `ConTEXt` mailing list).

```
\definefontfeature
[whatever]
[default,color:svg]
[script=latn,
 language=dflt]

\definefont[TestF][file:Abelone-FREE.otf*whatever @ 13bp]
\definefont[TestG][file:Gilbert-ColorBoldPreview5*whatever @ 13bp]
\definefont[TestH][file:ColorTube-Regular*whatever @ 13bp]
```

Of course one can wonder about the readability of these fonts and unless one used random colors (which bloats the file immensely) it might become boring, but typically such fonts are only meant for special purposes.

COMING BACK TO THE USE OF TYPEFACES IN ELECTRONIC PUBLISHING: MANY OF THE NEW TYPOGRAPHERS RECEIVE THEIR KNOWLEDGE AND INFORMATION ABOUT THE RULES OF TYPOGRAPHY FROM BOOKS, FROM COMPUTER MAGAZINES OR THE INSTRUCTION MANUALS WHICH THEY GET WITH THE PURCHASE OF A PC OR SOFTWARE. THERE IS NOT SO MUCH BASIC INSTRUCTION, AS OF NOW, AS THERE WAS IN THE OLD DAYS, SHOWING THE DIFFERENCES BETWEEN GOOD AND BAD TYPOGRAPHIC DESIGN. MANY PEOPLE ARE JUST FASCINATED BY THEIR PC'S TRICKS, AND THINK THAT A WIDELY--PRAISED PROGRAM, CALLED UP ON THE SCREEN, WILL MAKE EVERYTHING AUTOMATIC FROM NOW ON.

The previous font is the largest and as a consequence also puts some strain on the viewer, especially when zooming in. But, because viewers cache Type3 shapes it's a one-time penalty.

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

This font is rather lightweight. Contrary to what one might expect, there is no transparency used (but of course we do support that when needed).

coming back to the use of typefaces in electronic publishing many of the new typographers receive their knowledge and information about the rules of typography from books from computer magazines or the instruction manuals which they get with the purchase of a pc or software. there is not so much basic instruction as of now as there was in the old days showing the differences between good and bad typographic design. many people are just fascinated by their pcs tricks and think that a widelypraised program called up on the screen will make everything automatic from now on.

This third example is again rather lightweight. Such fonts normally have a rather limited repertoire although there are some accented characters included. But they are not really meant for novels anyway. If you look closely you will also notice that some characters are missing and kerning is suboptimal.

I considered testing some more fonts but when trying to download some interesting looking ones I got a popup asking me for my email address in order to subscribe me to something: a definite no-go.

I already mentioned that we have a built-in converter that goes from svg to MetaPost. Although this article deals with fonts, the following code demonstrates that we can also access such graphics in MetaFun itself. The nice thing is that because we get pictures, they can be manipulated.

```
\startMPcode{doublefun}
  picture p ; p := lmt_svg [ filename = "mozilla-svg-001.svg" ] ;
  numeric w ; w := bbwidth(p) ;
  draw p ;
  draw p xscaled -1 shifted (2.5*w,0);
  draw p rotatedaround(center p,45) shifted (3.0*w,0) ;
  draw image (
    for i within p : if filled i :
      draw pathpart i withcolor green ;
    fi endfor ;
  ) shifted (4.5*w,0);
  draw image (
    for i within p : if filled i :
      fill pathpart i withcolor red withtransparency (1,.25) ;
    fi endfor ;
  ) shifted (6*w,0);
\stopMPcode
```

This graphic is a copy from a glyph from an emoji font, so we have plenty of such images to play with. The above manipulations result in:



Now that we're working with MetaPost we may as well see if we can also load a specific glyph, and indeed this is possible.

```
\startMPcode{doublefun}
  picture lb, rb ;
  lb := lmt_svg [ fontname = "Gilbert-ColorBoldPreview5", unicode = 123 ] ;
  rb := lmt_svg [ fontname = "Gilbert-ColorBoldPreview5", unicode = 125 ] ;
  numeric dx ; dx := 1.25 * bbwidth(lb) ;
  draw lb ;
  draw rb shifted (dx,0) ;
  pickup pencircle scaled 2mm ;
  for i within lb :
    draw lmt_arrow [
      path      = pathpart i,
      pen       = "auto",
      alternative = "curved",
      penscale  = 8
    ]
  ]
```

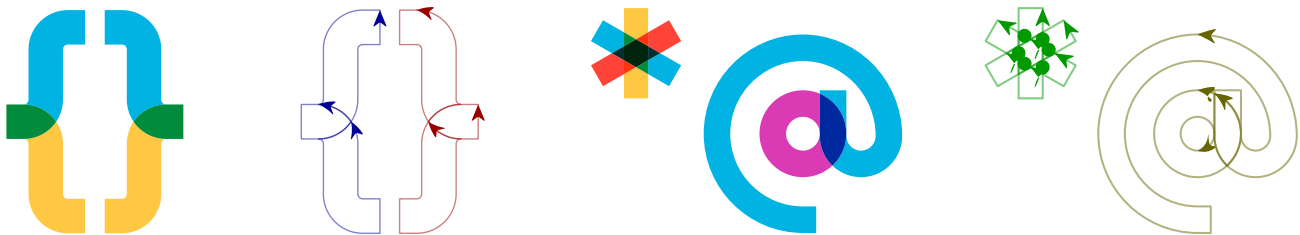
```

        shifted (3dx,0)
        withcolor "darkblue"
        withtransparency (1,.5)
    ;
endfor ;
for i within rb :
    draw lmt_arrow [
        path      = pathpart i,
        pen       = "auto",
        alternative = "curved",
        penscale  = 8
    ]

    shifted (4dx,0)
    withcolor "darkred"
    withtransparency (1,.5)
;
endfor ;
\stopMPcode

```

Here we first load two character shapes from a font. The Unicode slots (which here are the same as the ascii slots) might look familiar: they indicate the curly brace characters. We get two pictures and use the `within` loop to run over the paths within these shapes. Each shape is made from three curves. As a bonus a few more characters are shown.



It is not hard to imagine that a collection of such graphics could be made into a font (at runtime). One only needs to find the motivation. Of course one can always use a font editor (or Inkscape) and tweak there, which probably makes more sense, but sometimes a bit of MetaPost hackery is a nice distraction. Editing the svg code directly is not that much fun. The overall structure often doesn't look that bad (apart from often rather redundant grouping):

```

<svg xmlns="http://www.w3.org/2000/svg">
  <path fill="#d87512" d="..." />
  <g fill="#bc600d">
    <path d="..." />
  </g>
  <g fill="#d87512">
    <path d="..." />
    <path d="..." />
  </g>
  <g fill="#bc600d">
    <path d="..." />
  </g>
  ...
</svg>

```

In addition to `paths` there can be `line`, `circle` and similar elements but often fonts just use the `path` element. This element has a `d` attribute that holds a sequence of one character commands that each can be followed by numbers. Here are the start characters of four such attributes:

```
M11.585 43.742s.387 1.248.104 3.05c0 0 2.045-.466 1.898-2.27 ...
M53.33 39.37c0-4.484-35.622-4.484-35.622 0 0 10.16.05 ...
M42.645 56.04c1.688 2.02 9.275.043 10.504-2.28 5.01-9.482-.006 ...
M54.2 41.496s-.336 4.246-4.657 9.573c0 0 4.38-1.7 5.808-4.3 ...
```

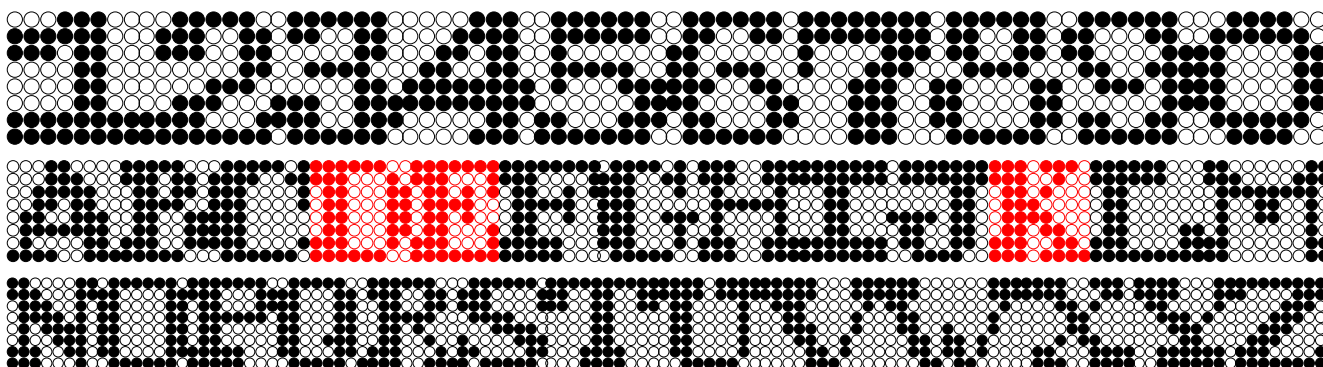
Indeed, numbers can be pasted together, also with the operators, which doesn't help with seeing at a glance what happens. Probably the best reference can be found at <https://developer.mozilla.org/en-US/docs/Web/SVG> where it is explained that a path can have move, line, curve, arc and other operators, as well use absolute and relative coordinates. How that works is for another article.

How would the \TeX world look like today if Don Knuth had made `METAFONT` support colors? Of course one can argue that it is a bitmap font generator, but in our case using high resolution bitmaps might even work out better. In the example above the first text fragment uses a font that is very inefficient: it overlays many circles in different colors with slight displacements. Here a bitmap font would not only give similar effects but probably also be more efficient in terms of storage as well as rendering. The MetaPost successor does support color and with `mplib` in \LuaTeX we can keep up quite well . . . as hopefully has been demonstrated here.

4 ThreeSix, Don Knuths first colorfont?

In the process of reaching completion and perfection Don Knuth occasionally posts links to upcoming parts of the TAOCP series on his web pages. Now, I admit that much is way beyond me but I do understand (and like) the graphics and I know that Don uses MetaPost. The next example code is just a proof of concept but might eventually become a decent module (with helpers) for making (runtime) fonts. After all, we need to adapt to current developments and T_EXies always are willing to adapt and experiment. This chapter was written at the same time as the previous one on Type3 fonts so you might want to read that first.

The font explored here is FONT36, used in “A potpourri of puzzles” and flagged as “a special font designed for dissection puzzles” (in fascicle 9b for Volume 4). Playing with and visualizing for me often works better than formulas, which then distracts me from the original purpose, but let’s have a closer look anyway.



The font has a fixed maximum height of 8 quantities. There is no depth in the characters. Some characters are wider. In this example we use a tight bounding box. In ConT_EXt speak this font is just a regular font but with a special feature enabled.

```
\definefontfeature
  [fontthreesix]
  [default]
  [metapost=fontthreesix]

\definefont[DEKFontA][Serif*fontthreesix]
```

After this the `\DEKFontA` command will set this font as current font. The definition mentions `Serif` as font name. In ConT_EXt this name will resolve in the currently defined `Serif`, so when your document uses Latin Modern that will be the one. The `fontthreesix` will make this instance use that feature set, and the feature definition has the defaults as parent (so we get kerning, ligatures, etc.) but as extra feature also `metapost`. This means that the new glyphs that are about to be defined will actually be injected in the `Serif`! We will replace characters in that instance. So, the following:

```
This font is used in \quotation {The Art Of Computer Programming} by
Don Knuth, not in volume~1, 2 or~3, but in number~4!
```

comes out as:

■his font is used in “■he ■rt ■f ■omputer ■rogramming” by ■on ■nuth, not in volume ■, ■ or ■,
but in number ■!

But that doesn’t look too good, so we will tweak the font a bit:

```
\definefontfeature
  [fontthreesix-color]
  [default]
  [metapost={category=fontthreesix,spread=.1}]

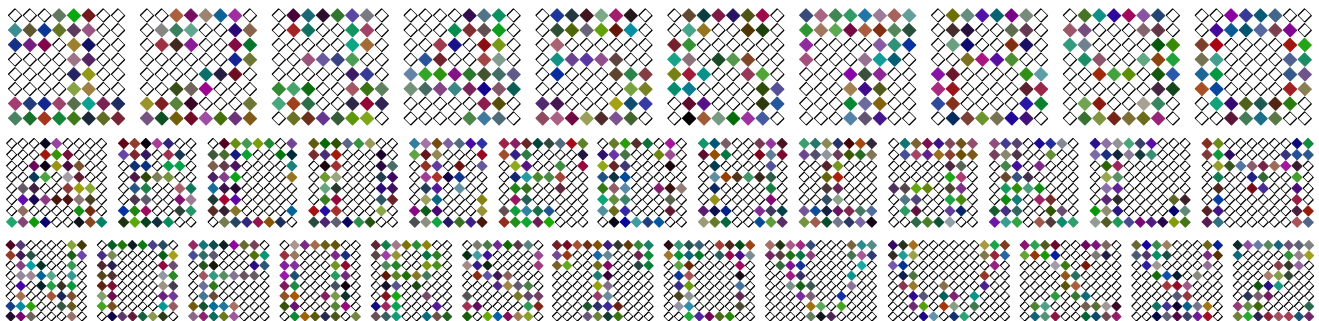
\definefont[DEKFontD][Serif*fontthreesix]
```

The `spread` (multiplied by the font unit, which is 12 basepoints here) will add a bit more spacing around the blob:

■his font is used in “■he ■rt ■f ■omputer ■rogramming” by ■on ■nuth, not in volume ■, ■ or ■,
but in number ■!

Now, keep in mind that we’re talking of a real font here. You can cut and paste these characters. It’s just the default uppercase Latin alphabet plus digits.

Before we go and look at some of the code needed to render this, a few more examples will be given.



In the above example we not only use color, but also a different shape and random colors (that is: random per \TeX job). The feature definition for this is:

```
\definefontfeature
  [fontthreesix-color]
  [default]
  [metapost={%
    category=fontthreesix,shape=diamond,%
    color=random,pen=fancy,spread=.1%
  }]
```

Possible shapes are `circle`, `diamond` and `square` and instead of a random color one can give a known color name. Using transparency makes no sense in this font.

A nice usage for this font are initials:

```
\setupinitial[font=Serif*fontthreesix-initial sa 5]
{\DEKFontB \placeinitial \input zapf\par}
```

The initial feature is defined as:

```
\definefontfeature
  [fontthreesix-initial]
  [metapost={category=fontthreesix,color=random,shape=circle}]
```

We use this in quoting Hermann Zapf, one that for sure is very applicable in a case like this:

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a font or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their font's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

Some combinations of sub-features are shown in figure 4.1. We blow up the diamond with fancy pen example in figure 4.2. Alas, the T_EX logo doesn't look that good in such a font. Using it for acronyms is not a good idea anyway, but maybe you can figure out figure 4.3.

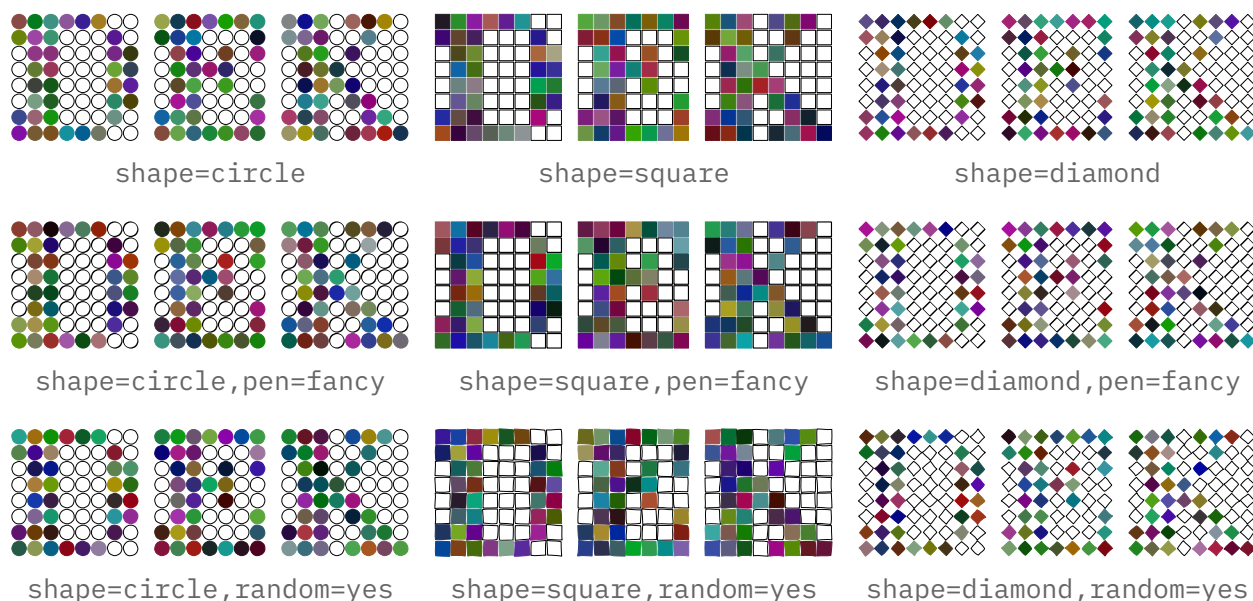


Figure 4.1

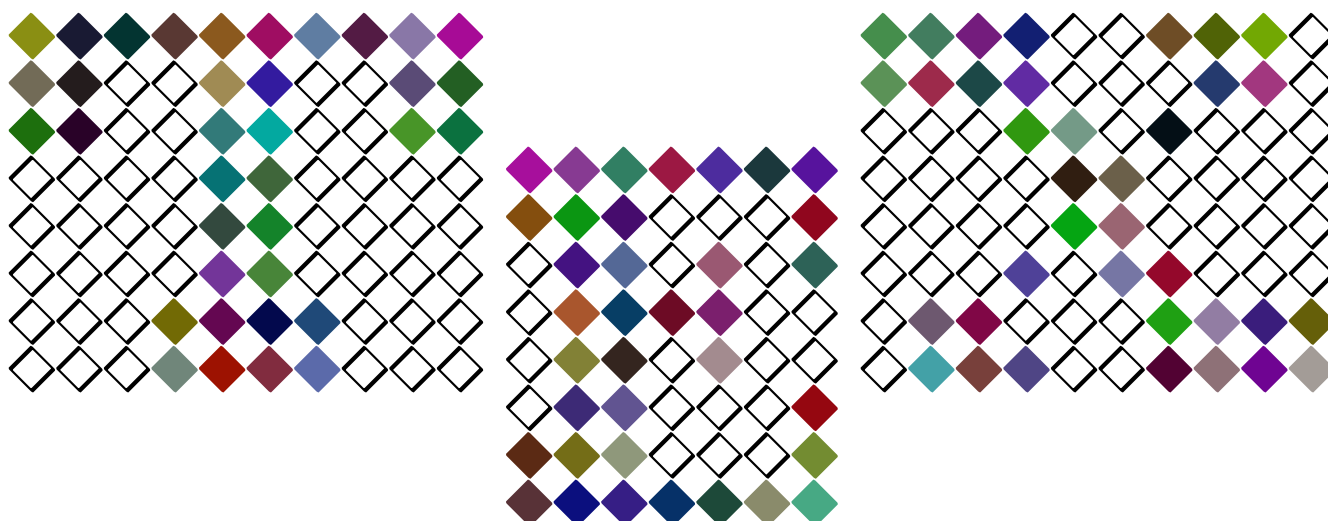


Figure 4.2

You can quit reading now or expose yourself to how this is coded. We use a combination of Lua and MetaPost, but different solutions are possible. The shapes are entered (or course) with zeros and ones.

```
\startluacode
local font36 = {
  ["0"] = "00111100 01111110 11000011 11000011 11000011 ...",
```

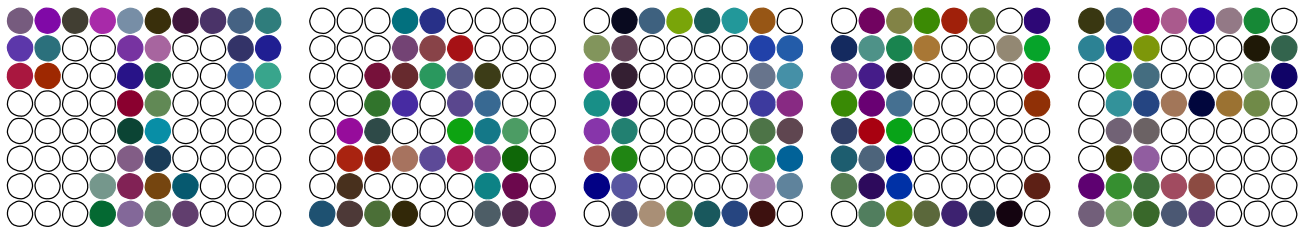


Figure 4.3

```
["1"] = "00011100 11111100 11101100 00001100 00001100 ...",
.....
["D"] = "11111100 11100010 01100011 01100011 01100011 ...",
["E"] = "1111111 1110001 0110101 0111100 0110100 0110001 ...",
.....
["K"] = "11101110 11100100 01101000 01110000 01111000 ...",
.....
}
\stopluacode
```

We also use Lua to register this font. The actual code looks slightly different because it uses some helpers from the ConT_EXt Lua libraries. We remap the bits pattern onto MetaPost macro calls.

```
\startluacode
local replace = {
  ["0"] = "N;",
  ["1"] = "Y;",
  [" "] = "L;",
}

function MP.registerthreesix(name)
  fonts.dropins.registerglyphs {
    name      = name,
    units     = 12,
    usecolor  = true,
  }
  for u, v in table.sortedhash(font36) do
    local ny      = 8
    local nx      = (#v - ny + 1) // ny
    local height  = ny * 1.1 - 0.1
    local width   = nx * 1.1 - 0.1
    local code    = string.gsub(v, ".", replace)
    fonts.dropins.registerglyph {
      category = name,
      unicode  = utf.byte(u),
      width    = width,
      height   = height,
      code     = string.format("ThreeSix(%s);", code),
    }
  end
end

MP.registerthreesix("fontthreesix")
```



```
\stopluacode
```

So, after this the font `fontthreesix` is known to the system but we still need to provide MetaPost code to generate it. The glyphs themselves are now just sequences of N, Y and L with some wrapper code around it. The definitions are put in the MP namespace simply because a first version initialized in MetaPost, and there could create variants, but in the end I settled on the parameter interface at the T_EX end.

The next definition looks a bit complex but normally such a macro is stepwise constructed. Notice how we can query the sub features. In order to make that possible the regular MetaFun parameter handling code is used. We just push the sub-features into to `mpsfnt` namespace.

```
\startMPcalculation{simplefun}
```

```
def InitializeThreeSix =
  save Y, N, L, S ; save dx, dy, nx, ny ; save currentpen ;
  save shape, fillcolor, mypen, random, spread, hoffset ;
  string shape, fillcolor, mypen ; boolean random ;
  pen currentpen ;
  dx := 11/10 ;
  dy := - 11/10 ;
  nx := - dx ;
  ny := 0 ;
  shape      := getparameterdefault "mpsfnt" "shape" "circle" ;
  random     := hasoption             "mpsfnt" "random" "true" ;
  fillcolor  := getparameterdefault "mpsfnt" "color" "" ;
  mypen      := getparameterdefault "mpsfnt" "pen" "" ;
  spread     := getparameterdefault "mpsfnt" "spread" 0 ;
  hoffset    := 12 * spread / 2 ;
  currentpen := pencircle
    if mypen = "fancy" :
      xscaled 1/20 yscaled 2/20 rotated 45
    else :
      scaled 1/20
    fi ;
  if shape == "square" :
    def S =
      unitsquare if random : randomized 1/10 fi
      shifted (nx,ny)
    enddef ;
  elseif shape = "diamond" :
    def S =
      unitdiamond if random : randomized 1/10 fi
      shifted (nx,ny)
    enddef ;
  else :
    def S =
      unitcircle if random : randomizedcontrols 1/20 fi
      shifted (nx,ny)
    enddef ;
  fi ;
  def N =
```

```

        nx := nx + dx ;
        draw S ;
    enddef ;
    if fillcolor = "random" :
        def Y =
            nx := nx + dx ;
            fillup S withcolor white randomized (2/3,2/3,2/3) ;
        enddef ;
    elseif fillcolor = "" :
        def Y =
            nx := nx + dx ;
            fillup S ;
        enddef ;
    else :
        def Y =
            nx := nx + dx ;
            fillup S withcolor fillcolor ;
        enddef ;
    fi ;
    def L =
        nx := - dx ;
        ny := ny + dy ;
    enddef ;
enddef ;

vardef ThreeSix (text code) =
    InitializeThreeSix ; % todo: once per instance run
    draw image (code) shifted (hoffset,-ny) ;
enddef ;

\stopMPcalculation

```

This code is not that efficient in the sense that there's quite some MetaPost-Lua-MetaPost traffic going on, for instance each parameter check involves this, but in practice performance is quite okay, certainly for such a small font. There will be an initializer option some day soon. The `simplefun` is a reference to an `mplib` instance that does load MetaFun but only the modules that make no sense for this kind of usage. It also enforces double mode. The calculations wrapper just executes the code and does not place some (otherwise empty) graphic.

Those who have seen (and/or read) “Concrete Mathematics” will have noticed the use of inline images, like dice. Dice are also used in “pre-fascicle 5a” (I need a few more lives to grasp that, so I stick to the images for now!). So, to compensate the somewhat complex code above, I will show how to accomplish that. This time we do all in MetaPost:

This is not that hard to follow. We define some shapes first. These could have been assigned to the `code` parameter directly but this is nicer. Next we register the font itself and after that we set glyphs. We also set the official Unicode slots. So, copying a dice can either result in a digit or in a Unicode slot for a dice. In the example below we switch to a color which demonstrates that our dice can be colored at the \TeX end. It's either that or coloring at the MetaPost end as both demand a different kind of Type3 embedding trickery.

We actually predefine three features. The digits one will map regular digit in the input to dice. We accomplish that via a font feature:

```
\startluacode
fonts.handlers.otf.addfeature("dice:digits", {
  type      = "substitution",
  order     = { "dice:digits" },
  nocheck   = true,
  data      = {
    [0x30] = "invaliddice",
    [0x31] = 0x2680,
    [0x32] = 0x2681,
    [0x33] = 0x2682,
    [0x34] = 0x2683,
    [0x35] = 0x2684,
    [0x36] = 0x2685,
    [0x37] = "invaliddice",
    [0x38] = "invaliddice",
    [0x39] = "invaliddice",
  },
} )
\stopluacode
```

This kind of trickery is part of the font machinery used in ConT_EXt and permits runtime adaption of fonts, so we just use the same mechanism. The `nocheck` is needed to avoid this feature not kicking in due to lack of (at the time of checking) yet undefined dice.

```
\definefontfeature
[dice:normal]
[default]
[metapost={category=dice}]
\definefontfeature
[dice:reverse]
[default]
[metapost={category=dice,option=reverse}]
\definefontfeature
[dice:digits]
[dice:digits=yes]

\definefont[DiceN] [Serif*dice:normal]
\definefont[DiceD] [Serif*dice:normal,dice:digits]
\definefont[DiceR] [Serif*dice:reverse,dice:digits]
```

```
{\DiceD Does 1 it 4 work? And {\darkgreen 3} too?} {\DiceR And how about
{\darkred 3} then? But 8 should sort of fail!}
```

Does □ it □ work? And □ too? And how about □ then? But □ should sort of fail!

The six digits and Unicode characters come out the same:

```
\red \DiceD \dostepwiserecurse {\`1} {\`6}{1}{\char#1\quad}%
```

```
\blue \DiceN \dostepwiserecurse{"2680}{2685}{1}{\char#1\quad}%
```



It is tempting to implement for instance 7 as two dice (a one to multi mapping in OpenType speak) but then one has to decide what combination is taken. One can also implement ligatures so that for instance 12 results in two six dice. But I think that's over the top and only showing \TeX muscles. It is anyway not that hard to do as we have an interface for that already.

So why not do the dominos as well? Because there are so many dominos we predefine the shapes and then register the lot in a loop. We have horizontal and vertical variants. Being lazy I just made two helpers while one could have done but with some rotation and shifting of the horizontal one. The loop could be a macro but we don't save much code that way.

```
\startMPcalculation{simplefun}
```

```
picture Dominos[] ;
```

```
Dominos[0] := image() ;
```

```
Dominos[1] := image(draw(4,4);) ;
```

```
Dominos[2] := image(draw(2,6);draw(6,2));
```

```
Dominos[3] := image(draw(2,6);draw(4,4);draw(6,2));
```

```
Dominos[4] := image(draw(2,6);draw(6,6);draw(2,2);draw(6,2));
```

```
Dominos[5] := image(draw(2,6);draw(6,6);draw(4,4);draw(2,2);draw(6,2));
```

```
Dominos[6] := image(draw(2,6);draw(4,6);draw(6,6);draw(2,2);draw(4,2);draw(6,2));
```

```
lmt_registerglyphs [
```

```
  name      = "dominos",
```

```
  units     = 12,
```

```
  width     = 16,
```

```
  height    = 8,
```

```
  depth     = 0,
```

```
  usecolor  = true,
```

```
] ;
```

```
def DrawDominoH(expr a, b) =
```

```
  draw image (
```

```
    pickup pencircle scaled 1/2 ;
```

```
    if (getparameterdefault "mpsfont" "color" "") = "black" :
```

```
      fillup unitsquare xyscaled (16,8) ;
```

```
      draw (8,.5) -- (8,7.5) withcolor white ;
```

```
    pickup pencircle scaled 3/2 ;
```

```
    draw Dominos[a]
```

```
      withpen currentpen
```

```
      withcolor white ;
```

```
    draw Dominos[b] shifted (8,0)
```

```
      withpen currentpen
```

```
      withcolor white ;
```

```
  else :
```

```
    draw unitsquare xyscaled (16,8) ;
```

```

        draw (8,0) -- (8,8) ;
        pickup pencircle scaled 3/2 ;
        draw Dominos[a]
            withpen currentpen ;
        draw Dominos[b] shifted (8,0)
            withpen currentpen ;
    fi ;
) ;
enddef ;

def DrawDominoV(expr a, b) = % is H rotated and shifted
draw image (
    pickup pencircle scaled 1/2 ;
    if (getparameterdefault "mpsfont" "color" "") = "black" :
        fillup unitsquare xyscaled (8,16) ;
        draw (.5,8) -- (7.5,8) withcolor white ;
        pickup pencircle scaled 3/2 ;
        draw Dominos[a] rotatedaround(center Dominos[a],90)
            withpen currentpen
            withcolor white ;
        draw Dominos[b] rotatedaround(center Dominos[b],90) shifted (0,8)
            withpen currentpen
            withcolor white ;
    else :
        draw unitsquare xyscaled (8,16) ;
        draw (0,8) -- (8,8) ;
        pickup pencircle scaled 3/2 ;
        draw Dominos[a] rotatedaround(center Dominos[a],90)
            withpen currentpen ;
        draw Dominos[b] rotatedaround(center Dominos[b],90) shifted (0,8)
            withpen currentpen ;
    fi ;
) ;
enddef ;

begingroup
    save unicode ; numeric unicode ; unicode := 127025 ; % 1F031

    for i=0 upto 6 :
        for j=0 upto 6 :
            lmt_registerglyph [
                category = "dominos",
                unicode = unicode,
                code = "DrawDominoH(" & decimal i & "," & decimal j & ");",
                width = 16,
                height = 8,
            ] ;
            unicode := unicode + 1 ;
        endfor ;
    endfor ;
endgroup

```

```

save unicode ; numeric unicode ; unicode := 127075 ;

for i=0 upto 6 :
  for j=0 upto 6 :
    lmt_registerglyph [
      category = "dominos",
      unicode   = unicode,
      code      = "DrawDominoV(" & decimal i & "," & decimal j & ");",
      width     = 8,
      height    = 16,
    ] ;
    unicode := unicode + 1 ;
  endfor ;
endfor ;
endgroup ;

\stopMPcalculation

```

Again we predefine a couple of features:

```

\definefontfeature
[dominos:white]
[default]
[metapost={category=dominos}]

\definefontfeature
[dominos:black]
[default]
[metapost={category=dominos,color=black}]

\definefontfeature
[dominos:digits]
[dominos:digits=yes]

```

This last feature is yet to be defined. We could deal with the invalid dominos with some substitution trickery but let's keep it simple.

```

\startluacode
local ligatures = { }
local unicode   = 127025

for i=0x30,0x36 do
  for j=0x30,0x36 do
    ligatures[unicode] = { i, j }
    unicode = unicode + 1 ;
  end
end

fonts.handlers.otf.addfeature("dominos:digits", {
  type      = "ligature",
  order     = { "dominos:digits" },

```

```

    nocheck    = true,
    data       = ligatures,
} )
\stopluacode

```

That leaves showing an example. We define a few fonts and again we just extend the Serif:

```

\definefont[DominoW][Serif*dominos:white]
\definefont[DominoB][Serif*dominos:black]
\definefont[DominoD][Serif*dominos:white,dominos:digits]

```

The example is:

```

\DominoW
  \char"1F043\quad \quad
  \char"1F052\quad \quad
  \char"1F038\quad \quad
  \darkgreen\char"1F049\quad \char"1F07B\quad
\DominoB
  \char"1F087\quad
  \char"1F088\quad
  \char"1F089\quad
\DominoD
  \darkred 12\quad56\quad64

```

Watch the ligatures in action:



To what extent the usage of symbols like dice and dominos as characters in the mentioned book are responsible for them being in Unicode, I don't know. Now with all these emoji showing up one can wonder about graphics in such a standard anyway. But for sure, even after more than three decades, Don still makes nice fonts.

A treasure of tiny graphics can be found in “pre-fascicle 5c” and many are in color! In fact, it has dominos too. It must have been a lot of fun writing this! I'm thinking of turning the pentominos into a font where a GPOS feature can deal with the inter-pentomino kerning (which might work out okay for example 36. The windmill dominos also make a nice example for a font where ligatures will boil down to the base form and the (one or more) blades are laid over. It's definitely an inspiring read.

5 Normalization

What I describe here was long due. I delayed it because when enabled it had best also be used and I need to (check and) adapt some code to it in order to profit from it. So, if used at all, it will take some time to have an effect on the ConT_EXt code base. But first some background information.

When T_EX builds a paragraph it splits the current text stream (that makes up the paragraph) into lines where each line becomes an horizontal box. In LuaT_EX, this process is split into distinctive steps, contrary to regular T_EX where the splitting is combined with hyphenation, ligature construction and font kerning. But what all engines have in common is that after the decision is made about what a line is, the result gets packages into the horizontal box.

The decision making is influenced by quite some factors, like:

- The indentation of the first line, driven by the presence of a box of with a certain width and no height and depth (its always there, also when the indentation is zero).
- Hanging indentation, which can happen at each corner of the paragraph, or alternatively a specific parshape.
- Left and/or right margins, aka left skip and right skip. A right skip is always present, even when zero.
- The way the last line gets aligns, aka parfill skip.
- Directional changes that need to be carries over to the next line.
- Optional protrusion of characters to the left of right of the line, something that is sensitive for directional changes.
- Expansion of characters in order to get better inter-word spacing and/or to prevent lines being too bad. There can be stretch as well as shrink but on a per line basis. Inter-character kerns can also get that treatment.
- The penalties associated to hyphenation: the pre-last line, the last two lines, a list of penalties (ϵ -T_EX), specific penalties bound to hyphenation pints (LuaT_EX).
- The wish to have more or less lines than optimal, aka looseness. I have to admit that I never use that feature.

In traditional T_EX it doesn't really matter how the resulting boxes look like, as long as the following steps can handle them, and those steps don't look into those boxes. In fact, unless you unpack a box, only the backend deals with the content. But in LuaT_EX we have callbacks that hook into several stages and *can* look into the constructed boxes. In LuaT_EX these boxes also have embedded directional information (needed by the backend) and (although that is seldom used) left or right boxed material, a features inherited from Aleph/Omega. And when messing around with the content of boxes one has to know what can be seen there. In principle the code can be reorganized a it but adding additional functionality is not that trivial because we want to stay close to the original implementation, even if it has been messed up a bit by successive additions. Eventually I might give it a try to integrate all these features a bit better, but on the other hand: it works.

In the next examples we show how the result of typesetting a paragraph looks like. We use the Sapolsky quote from the distribution. The cyan glue nodes are the left and right skip nodes, and the gray one at the end of the last line represents the parfill skip. The magenta ones at the edge are baseline skips. An indentation is shown in gray too. As experiment we have four normalization levels but in the end only the highest level makes sense, simply because normalization makes no sense unless one consistently normalizes all. We just keep the granularity because it makes it possible to explain what gets done.

normalization 0, sample-1

```
\parindent = 20pt  
\leftskip = 40pt  
\rightskip = 50pt  
\hangindent = 0pt  
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 0, sample-2

```
\parindent = 0pt  
\leftskip = 0pt  
\rightskip = 0pt  
\hangindent = -20pt  
\hangafter = -3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 0, sample-3

```
\parindent = 0pt  
\leftskip = 0pt  
\rightskip = 0pt  
\hangindent = 20pt  
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 0, sample-4

```
\parindent = 0pt
\leftskip = 10pt
\rightskip = 30pt
\hangindent = 20pt
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

You might have noticed that the right skip is always there but the left skip is absent when it is zero. As said, as long as the result is okay, it does not really matter. But . . . in LuaTeX (and therefore ConTeXt) it can have consequences because there we can kick in a callback that does something with lines. Such a callback often has to deal with these specific glues and them being optional makes for more testing. The more predictable the order is, the better. Although we can easily normalize lines (in a callback) to always have a left skip too it is also an option in the engine.

normalization 1, sample-1

```
\parindent = 20pt
\leftskip = 40pt
\rightskip = 50pt
\hangindent = 0pt
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 1, sample-2

```
\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = -20pt
\hangafter = -3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 1, sample-3

```
\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = 20pt
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 1, sample-4

```
\parindent = 0pt
\leftskip = 10pt
```

```

\rightskip = 30pt
\hangindent = 20pt
\hangafter = 3

```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

In the previous examples there are always left skips as well as right skips. It makes no sense to have an option to omit both zero left and right skips, because that again is unpredictable. But we can go further.

normalization 2, sample-1

```

\parindent = 20pt
\leftskip = 40pt
\rightskip = 50pt
\hangindent = 0pt
\hangafter = 0

```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 2, sample-2

```

\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = -20pt
\hangafter = -3

```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 2, sample-3

```
\parindent = 0pt  
\leftskip = 0pt  
\rightskip = 0pt  
\hangindent = 20pt  
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them, stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 2, sample-4

```
\parindent = 0pt  
\leftskip = 10pt  
\rightskip = 30pt  
\hangindent = 20pt  
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them, stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

In these examples the indentation has been turned into a glue as well (actually it is more a kern but using a glue makes more sense). The hanging indentation however is not seen here: it is not represented by glue but instead sort of hidden in the width of the box and a shift of its content.

normalization 3, sample-1

```
\parindent = 20pt  
\leftskip = 40pt  
\rightskip = 50pt  
\hangindent = 0pt  
\hangafter = 0
```


Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 3, sample-2

```
\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = -20pt
\hangafter = -3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 3, sample-3

```
\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = 20pt
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 3, sample-4

```
\parindent = 0pt
\leftskip = 10pt
```

```
\rightskip = 30pt
\hangindent = 20pt
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

In the previous examples the hanging indentation is turned into left and right hang skips. These cannot be set at the T_EX end, but are injected when we instruct the normalizer to do so.

normalization 4, sample-1

```
\parindent = 20pt
\leftskip = 40pt
\rightskip = 50pt
\hangindent = 0pt
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 4, sample-2

```
\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = -20pt
\hangafter = -3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 4, sample-3

```
\parindent = 0pt
\leftskip = 0pt
\rightskip = 0pt
\hangindent = 20pt
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them. stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 4, sample-4

```
\parindent = 0pt
\leftskip = 10pt
\rightskip = 30pt
\hangindent = 20pt
\hangafter = 3
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them. stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

The previous examples differ from the previous set in that they push these hang related glue nodes before the left and after the right skip. As I couldn't make up my mind yet, I let LuaMetaTeX just provide both variants.

The option to keep hang related information explicitly in the line has some consequences. First of all, we now have glue and not some shift/width combination. Second, we have introduced an incompatibility: the lines now always have the proper width. You might have noticed that but we can show it more explicitly. We use two parameter sets

normalization 0, sample-5

```
\hangindent = 20pt
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 4, sample-5

```
\hangindent = 20pt
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 0, sample-6

```
\hangindent = -20pt
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

normalization 4, sample-6

```
\hangindent = -20pt
\hangafter = 0
```

Agriculture is a fairly recent human invention, and in many ways it was one of the great stupid moves of all time. Hunter-gatherers have thousands of wild sources of food to subsist on. Agriculture changed that all, generating an overwhelming reliance on a few dozen domesticated food sources, making you extremely vulnerable to the next famine, the next locust infestation, the next potato blight. Agriculture allowed for stockpiling of surplus resources and thus, inevitably, the unequal stockpiling of them — stratification of society and the invention of classes. Thus, it allowed for the invention of poverty. I think that the punch line of the primate-human difference is that when humans invented poverty, they came up with a way of subjugating the low-ranking like nothing ever seen before in the primate world.

A not yet mention part of the normalization is that, because they are no longer of relevance, the special local par nodes have been removed. The one that starts a paragraph is turned into a normal directional node if needed, so that we get properly balanced pairs of directional nodes. It must been said that the code that does all this is a bit of a mess. We want to stay close to the original code, but we also need to deal with all these extensions, like directions, protrusion, extra boxes, etc.

Not shown here is that there is a fifth mode of operation. When we enable that level an overfull box will get a correction skip so that the right skip etc are properly aligned. How useful this is: we'll see.

Now, when I decide to keep this feature, which can be set at the Lua end to do the previously mentioned tasks, depending on a feature level ranging from zero to four, I also need to check the impact on existing ConT_EXt code, which (currently) is complicated by the fact that most is shared between MkIV and lmtx, and only LuaMetaT_EX has this normalization feature. I will probably enable it for a while locally in order to see if there are side effects. Then, when the code base gets adapted, we have to assume that normalization happens, so there is no way back.

6 Expansion

Character expansion was introduced in pdf \TeX a couple of decades ago. It is a mechanism that scales glyphs horizontally in order to reduce excessive whitespace that is needed to properly justify a paragraph. I must admit that I never use it myself but there are users who do. Although this mechanism evolved a bit, and in Lua \TeX is implemented a bit different, the basics remained the same. If you have no clue what this is about, you can just quite reading here.

A font can be set up to expand characters by a certain amount: they can shrink or stretch. This is driven by three parameters: `step`, `stretch` and `shrink`. The values are in thousands because \TeX has no float quantity. Originally these values were percentages of the width of a glyph, later they became related to the em width but in Lua \TeX we went back to the former definition.

In Con \TeX t MkIV we have an interface that works as follows:

```
\startluacode
  local classes = fonts.expansions.classes

  classes.qualitya = {
    vector  = "default",
    factor  = 1,
    stretch = 4,
    shrink  = 2,
    step    = .5,
  }

  classes.qualityb = {
    vector  = "default",
    factor  = 1,
    stretch = 8,
    shrink  = 4,
    step    = .5,
  }

\stopluacode
```

The default vector looks like this:

```
vectors['default'] = {
  [0x0041] = 0.5, -- A
  [0x0042] = 0.7, -- B
  -- and some more
}
```

The values that we pass to the engine are stretch 40, shrink 20, and step 5 for `qualitya` and stretch 80, shrink 40, and step 5 for `qualityb`, so we multiply by 10. In the engine the step is limited to 100, the stretch to 1000 and the shrink to 500. But these extremes produce quite bad results.

The expansion class is set with the `expansion` feature, as in:

```
\definefontfeature [basea] [default] [expansion=qualitya]
\definefontfeature [baseb] [default] [expansion=qualityb]
```

```
\definefont [FontA] [Serif*basea]
\definefont [FontB] [Serif*baseb]
```

In figure 6.1 we see this in action, using the following code:

```
\setupalign[verytolerant,stretch,hz] % hz triggers expansion
\dorecurse {30} { %
  {\FontB \darkred test me #1,} \FontA \dorecurse{#1}{test ##1, }%
}\par
```

test me 1, test 1, test me 2, test 1, test 2, test me 3, test 1, test 2, test 3, test me 4, test 1, test 2, test 3, test 4, test me 5, test 1, test 2, test 3, test 4, test 5, test me 6, test 1, test 2, test 3, test 4, test 5, test 6, test me 7, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test me 8, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test me 9, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test me 10, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test me 11, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test me 12, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test me 13, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test me 14, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test me 15, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test me 16, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test me 17, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test me 18, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test me 19, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test me 20, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test me 21, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test me 22, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test me 23, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test me 24, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test 24, test me 25, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test 24, test 25, test me 26, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test 24, test 25, test 26, test 27, test me 28, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test 24, test 25, test 26, test 27, test 28, test me 29, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test 24, test 25, test 26, test 27, test 28, test 29, test me 30, test 1, test 2, test 3, test 4, test 5, test 6, test 7, test 8, test 9, test 10, test 11, test 12, test 13, test 14, test 15, test 16, test 17, test 18, test 19, test 20, test 21, test 22, test 23, test 24, test 25, test 26, test 27, test 28, test 29, test 30,

Figure 6.1

There is one drawback with this method, although so far I never heard a user complain, which can be an indication of how this mechanism is used: you cannot mix fonts with different step, stretch and/or shrink. As we just did this in the example, this statement is not really true in LuaMetaTeX: there we only need to keep the step the same. This is compatible in the sense that otherwise we would quit the run, so at least

we carry on: the smallest stretch and shrink is taken. But, we do issue a warning (once) because there can be side effects! This is not that pretty a solution anyway because it depends on what font is used first.

It is for this reason that we have another option: in ConT_EXt lmtx you can define a specific expansion:

```
\defineexpansion
[myexpansion]
[step=1, % default
stretch=50,
shrink=20]
```

There is no need to have a different step than 1. In pdfT_EX instances are created per step used, but in LuaT_EX this is more fluid. There is no gain in using different steps. We just keep it for compatibility reasons. This specific expansion is enabled with:

```
\setexpansion[myexpansion]
```

and the result is shown in figure 6.2. This time the set expansion wins over the one set in the font. All fonts that have the expansion feature set are treated the same. By using this method you can locally have different values.

Deep down we use some new primitives:

```
\adjustspacingstep
\adjustspacingstretch
\adjustspacingshrink
```

The step is limited to 100 (10%) and the stretch and shrink to 500 (50%) and the stretch to 1000 (100%) but these extremes are only useful for examples.

