CALAMUS USER

The Independent Magazine for Calamus DTP Users.

In this Issue.

Reviews.
- Epson GT Scanner.

Articles.
- Line Art Autonomy.
- Public Eye.

Regulars.
- News Desk.
- Q. and A.
- Hints & Tips.

ISSUE 2

System Solutions

World Record

68000 CPU running at 36MHz

Two new Accelerators are now available for the MegaST and ST(FM) computers. Performance and price are sensational. The T28 with a 28MHz clock is 3.5 times faster and the T36 with a 36MHz clock is 4.5 times faster than the original ST's clock. The use of the original 68000 processor guarantees near perfect compatibilty. CPU cacheing is switchable for added compatibility with the cartridge port devices. DTP, Graphics Software and Cubase show a fantastic speed increase. Compared with a standard ST without Blitter, Gembench v3.12 gives the following results:

	ST(FM)	T28	T36
CPU	100%	299%	373%
Graphics	100%	949%	1097%
Average	100%	763%	890%

The combination of the T28/T36 and NVDI transforms the humble ST into a powerful graphics workstation - a dream come true for all those who want more speed at an affordable price. Until 31st December 1993 we include free installation or a copy of NVDI.

T28 Accelerator, 28MHz, 64kb Cache **£199**
T36 Accelerator, 36MHz, 64kb Cache **£299**

High Density

elCo doubles Disk space to 1.44Mb!

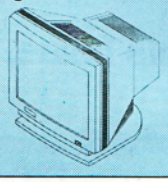
★ Automatic floppy disk detection
★ Compatible with your floppy disks
★ Software is included. (ACC and CPX)

Kit price still only £79.95 inc VAT

High Res Monitors

The SM14s is a perfect replacement for the Atari SM124/5 monochrome monitors, exceeding the original specifications. The 14" high resolution paperwhite FST gives a perfectly centred, crisp and sharp image without blurring at the edges.

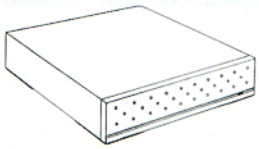
"Essential Buy, 90%"
ST Review, May 93



without audio
SM14 £149.95
with audio
SM14s £169.95

Hard Drives

"Extremely nice looking..." Professional Quality SCSI Hard Drives Systems, 40 -2600 Megabytes from £299. "This is the fastest of the drives reviewed and is superbly engineered, not to mention great value for money." ST User, Issue 90, August 1993.



Special Offer:
105Mb Quantum SCSI Drive with ICD Link
£369 inc.VAT

Falcon SCSI Hard Drives

Ideal for hard-disk recording
1000Mb, 10ms, 5 yr warranty - **£1099**
340Mb plug-in-and-go - **£569**
For other capacities please phone.

MiniS

Introducing MiniS, the small SCSI hard Disk System at affordable prices for all computers with SCSI connections. Ideal for portability and limited space. A complete system for all STFM, STe, TT and Falcon computers.

★ Quiet fan ★ Dual SCSI port
★ Device Number Switch
★ Internal Power Supply
★ Small (2.5x6x8.5in) (WxHxD)
★ Smart and tough plastic case

MiniS	ST(FM/e)	TT/Falcon
105Mb	£299	£259
170Mb	£359	£329
240MB	£399	£359
340Mb	£549	£499
1000Mb	£1049	£999

All Prices include VAT

The Falcon Column

Are you planning to purchase a Falcon? How much of your old kit will work on it? Or do you just feel tempted and want to know how much a complete system would cost? For advice and a personal quote phone:
London: 081-693 3355 or
Windsor: 0753 832212

Now in Stock
Falcon030 Starter Pack:
4mb, 14" Mono Monitor & BlowUP **£889**

BlowUP 030 the Display Expander
Using Software and/or Hardware the display expands up to 400%. Virtual screens up to 8000% are also possible.
BlowUP 030 - Software **£15.00**
up to 880x608 53/101Hz
BlowUP 030 - Hard 1 **£49.95**
Exellent for Multiscan's (1024x768)
BlowUP 030 - Hard 2 **£69.95**
VGA and other fixed frequency monitors.

falconWING SIMM memory board
Accepts 4x 1mb or 4mb SIMM,
falconWING - 0mb **£49.95**
falconWING - 14mb **£699**
Ask for a trade-in deal on your old memory.

Falcon Tower **£179.95**
Integrates the system, space for extra hard drives, separate or replacement keyboard. Phone for the Tower Fact Sheet and price list. DIY or ask for a quote on ready-to-run fitted systems.

We are now dealers for **Steinberg**

Cubase Audio for the Falcon 030 is now up and running in the Showroom.

FLY LIKE THE WIND...

NVDI replaces the Atari display routines. Screen updates with NVDI are 3-10 times faster. Works with all TOS versions on all Atari ST, MegaST, TT and for the Falcon. MultiTOS and SpeedoGDOScompatible.

"Scrolling through a long text file in 1st Word Plus took half the time ... Calamus, Calligrapher and Wordflair also showed a marked improvement ... Compatibility is remarkable and we have yet to find a program that is not compatible with NVDI. ... a must for all ST and Falcon owners"
ST Review Issue 16, August 1993.

NVDI Version 2.5 - £49.95

Repairs & Upgrades

All repairs are carried out by qualified personnel. If you would like a quote, please ask for an estimate. Need it back in a hurry? Then ask for our professional next-day service. Call us to discuss your upgrade requirements. We fit all quality upgrade products available. We can collect and deliver.

Call the professionals now for your personal quote.

Windsor Service Centre:
Windsor Business Centre, off Duke Street, Windsor, SL4 1SE. **Tel:0753-818816**
London Service Centre:
The Desktop Centre, 17-19 Blackwater Street, East Dulwich, SE22 8RS. **Tel:081-693 1919**

ATARI WORKSHOP

To order and for further information telephone or write to:

System Solutions
Windsor Business Centre, Vansittart Road, Windsor, SL4 1SE Fax: 0753-830344

Mail Order Telephone
0753-832212

or come to our London Showroom at:
The Desktop Centre
17-19 Blackwater Street, London, SE22 8RS
Tel: 081-693 3355 Fax: 081-693 6936
Dealer enquiries are welcome

Editorial

Hello again, well a lot of things have changed since the first issue came out, most important of all being the recent appointment of JCA Europe Ltd as the UK Distributor. With this, came the release of the new up-graded versions of Calamus S & SL and the announcement of a number of new modules from DMC. Another product which has finally seen the light of day under this new distributor is the long awaited OutLine ART 3.0. More details on this and other topics can be found within the News Desk section.

In this issue, you will find several articles which we hope you will find both interesting and useful. First off, is a new series on the topic of Calamus related public domain and shareware programs.

Bryan Cox is a professional Designer and Printer who has at it his fingertips the sort of equipment that most of us can only dream of. One such piece of equipment which Bryan's uses regularly, is an Epson GT6000 600dpi colour scanner. Now that he is familiar with both the software and the hardware, Bryan has decided to write a review on this scanner from a users point of view.

Also in this issue, we are starting a new regular section of tips from a Canadian user. George Bradford is a writer and font designer from ONTARIO and is probably best known for the fonts he produced for the CHERRY FONT COLLECTION. He has also written several Calamus articles, which have appeared in some of the American Atari magazines and is there fore a valuable contributor. In this first episode, George will introduce us to the finer points of Vector ART, by demonstrating how to use OutLine ART 1.0 to produce some complex images.

Naturally, this magazine would not be complete without including the regular section on hints & tips. Many have commented that this feature is what they enjoy the most. In this issue, we have included more 1.09, S and SL tips to help both the newcomer and the professional.

Another successful section again included in this issue is the Q and A page which gives you, the user, the chance to ask questions and offer help to those less knowledgeable than themselves. Because of it's success we have extended the content to a full page, with more interesting questions and answers.

Finally, on behalf of all those behind Calamus User, we hope you will enjoy this long awaited second issue and don't forget, keep sending in your letters.

Steve Llewellyn, Editor.

Adding to the Content.

Hopefully, in the future all articles in this magazine will be written by you, the users.

Anyone reading this magazine can make a contribution to it; no matter how small it may be.

If you do wish to make a contribution to the content of this magazine (News Items, Q & A, Hints & Tips or anything Calamus related), can you please send it to us on a 720k disk in either ASCII or CDK format (with screen shoots if poss). It will make our job so much easier.

Repaired Fonts.

We have previously mentioned that some Calamus fonts (mainly PD) have been badly constructed and therefore may cause problems when used with Calamus 1.09/1.09n/S/SL and Line ART 1 or 3 (also see this issues Q and A section).

Since then, we have received many letters asking which fonts are damaged and how they can be repaired. With this in mind, we have decided to offer a service whereby, you the user can send us your damaged font and in return, free of charge, we will repair and return them within 28 days.

We will only repair a damaged font which is public domain and does not appear on our list of repaired fonts, and has not already been repaired. This list can be obtained from us by send us 2 x 1st class stamps. In addition there are a number of disk which contain previously repaired fonts. These can be purchased from Calamus User for the princely sum of £5.00 for each disk (inc P&P).

So, if you have any damaged fonts that you need repairing, please do not hesitate to send them to us with a 1st class stamp (for each disk) and will try our best to repair them.

By offering this service we hope to eradicate most of the damaged Calamus fonts from the public domain arena.

Information & Disclaimer.

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NEWS DESK

Halco out, JCA in.

It has been rumoured since January that Halco Sunbury had lost the rights to distribute DMC's products in the UK. So it was with no surprise that DMC recently announced that a new UK distributor had been appointed to take their place.

The Reading based, JCA Europe Ltd are the latest company to take up the task of distributing DMC's products in this country (and also Denmark).

This newcomer to the Atari market, is headed by John & Alastair Craig and has come about as a merger between two long standing companies, the JCA Group and Riverdene PDL.

John & Alastair told us that "This was a natural merger because of Riverdene's expertise in the Atari market, together with their retail outlet 'COMPUTER VISIONS' and JCA's knowledge of the electronic colour pre-press graphic arts environment over many years".

They also informed us that existing users of CALAMUS who have purchased the authorized UK versions, will be supported by JCA Europe Ltd either directly or via their Atari dealer (if purchased through them).

This has already proven to be the case, as we have found out from several S and SL users, who have already received their up-grades via JCA. At present, there seems to be a two week turn around for users to receive their upgrades. This is because the original disk must be returned by JCA to DMC in Germany for upgrading.

In addition, JCA will also be making many of the previously un-obtainable DMC products, available to the UK users. These will include not only version 3 of Line ART program, but also many of the new and existing modules for S/SL, of which we have listed below:

Paint & Draw (S only)	£ 144. 25
Mask Module	£ 290. 00
Toolbox Module	£ 332. 50
Job Manager Module	£ 415. 85
Dataformer Module	£ 165. 85
Line ART Module *	£ 207. 50
Bridge Module *	£ 207. 50
Curve & Line Module *	£ 82. 50
Clipboard Module *	£ 41. 25
GDPS Module *	£ 40. 85
Kodak Photo CD Module *	£ 40. 85
Hell+Scitex Module *	£ 625. 00
4 Colour HKS Module *	£ 124. 20
Gridplay Module *	£ 20. 45
Plot Module *	£ 145. 45

(* new modules)

At the present moment we have very little information about the new modules, but we hope to produce a future article on the subject of S/SL modules, so, as they say, watch this space.

Finally, we would just like to take this opportunity to welcome JCA Europe as the new UK distributor and wish them the best in their new venture.

For more information on DMC products or how to upgrade your copy of Calamus/ Line ART 1, you can contact John or Alastair at:

JCA Europe Ltd ,
30a School Road, Tilehurst,
Reading, Berkshire, RG3 5AN
TEL: 0734-452416
FAX: 0734-451239

CALAMUS goes PC.

Whilst at the CEBit show in Hanover early this year, I had a chance to visit the Olivetti stand, where DMC had been invited to demonstrate the PC version of Calamus by this well known PC manufacturer.

DMC were taking full advantage of one of Olivetti's machine, the M700-10 system with a risc based processor (running at 4000 MIPS) to show off their latest development.

Alas, this version will only work in conjunction with the new Windows NT operating systems, which in turn require a hardware platform based around the Intel 386DX, 486SX/ DX/DX2, or Pentium processor, (Windows NT is also available for RISC or DEC Alpha processor based machines), and requires at least 100mb free Hard Disk space and 8Mb of Ram (12MB for the RISC machines).

This new version will include all the features that are currently to be found in the Atari SL original, while offering total compatibility with both platforms with the use of Calamus's own files format (CDK, CVG, CRG, CTX, etc).

Additional features will include: the use of both CFN and TRUETYPE fonts, direct importation of EPS files (which can displayed or edited), the final output being handled by both Soft-Ripping (as with the Atari version) or the industrial standard Postscript.

During the conversation with DMC, I was informed that any new features or modules which are developed should appear on both versions (SL & NT).

This NT version marks a new and natural diversification for the German based company as faster PC's and the new Microsoft operating systems become available.

Unfortunately as yet there is no release date, but I do understand that the current development version is still under going beta testing and the grape vine reports that DMC Publishing (Canada) have been recently demonstrating the NT version next to the latest SL version, at several US shows.

All this sounds encouraging, and indicates an immanent release for this PC version, anyway we will just have to wait and see.

CALAMUS show time.

Hot on the heels of the success of the LE'ST GET SERIOUS SHOW in August, and the LONDON ATARI SHOW in September, organizing trio CGS, COMPO and TITAN DESIGN have announced yet another show with the serious user in mind.

This time the venue will be at the The National Motorcycle Museum in Birmingham on the 5th December.

On the menu will be many of the premier developers and distributors of Atari Hardware and software, of which JCA Europe Ltd is included.

After the success of their first public appearance at the Alexandra Palace show, JCA will demonstrating more DTP products at this midlands venue. As with the previous show, Calamus User will be again assisting and offering technical help.

On show will be not only the old favourite Calamus 1.09n, but also the new versions of both Calamus S and SL. In addition, there will be demonstration of the latest version of the vector art package, LINE ART 3.0.

For those of you who are intending visiting this show, both JCA and ourselves will be look forward to seeing you there.

For more information on the Venue, who will be there, and how to obtain advance tickets, contact the ticket hotline (0227-211051) or alternatively, COMPO Software (0480-891819).

CALAMUS USER on-line.

Calamus User has recently gained access to one of the UK's most popular Bulletin Board Services, CIX, and this has allowed us to give help to many of our readers who have access, replies being posted within 24 hours.

By having access to this premier BBS, CIX became the first UK BBS to receive the English demo versions of

DMC's OutLine ART 3 (2mb) and EPS to CVG converter.

Also by using the Usenet system (the International Part of CIX), Calamus User can contact many of DMC's Programmers, Consultants and Distributors to gain the latest information on many products, some which are still under development.

Should you wish to contact us on CIX, COMPUSERVE or GENIE by our username is:

caluser @ cix .compulink.co.uk.

CIX can be contacted via a modem on:

081-390-1244: 300-2400 ba
081-390-1255: 9600(HST)baud
or by Tel: 081-390-8446
or FAX: 081-390 6561

In addition to CIX, Calamus User will be offering on line help on the Systems Solution's Blackwater Bulletin Board Service to any Calamus DTP user.

We also hope to be offering a selection of Public Domain Calamus fonts and vector clipart via an on-line file pool.

So if you have a modem and you want to send us a message just log-on free of charge by ringing 081-299-3933 (24 hours a day).

SYSTEMS SOLUTIONS, Speeds up Calamus.

NEW NVDI:

The latest version of NVDI (V2.55) is now available. This new version offers more compatibly with those troublesome packages with which the previous version disagreed.

I have been using this new version for the last month or so, and have not encountered any problems when using it with Calamus 1.09n, S, SL or Line ART 1 or 3 and the screen redraw appears to be much improved.

For newcomers to this useful utility NVDI 2.55 will cost you £49.95, which is money well spent. For any existing users the up-grade path will cost you a cool £10 plus of course the original disk.

GO FASTER ST:

As most of you know SYSTEMS SOLUTIONS are best known for their hardware improvements and have done a lot to make the humble ATARI computer out perform many of it's PC and MAC equivalents.

So now for all the owners of the aging STFM and MEGA ST comes two new super fast Accelerator boards, the T28 and T38. Both are based around the 68000 processor, include 64K of on board memory cache and allow 100% compatibility via an 8Mhz mode. What are the differences then? Well, the T28 runs at a cool 28Mhz which is about three times faster than the original 8Mhz version, while it's faster brother runs at an impressive 36Mhz (that's four times faster than the 8Mhz version) which means it will easily out perform my TT with it 32Mhz processor.

These are both cheap ways to up-grade you aging machine, and just think how fast Calamus or Line ART would then redraw a page.

In fact, I had the opportunity to try both of them on a recent visit to the London office, where I used both 1.09n and SL to test their performances and was very impressed by the rapid screen redraw.

The T28 will cost you £199 inc vat, with the T38 costing £299 inc VAT. In both cases the price includes fitting or a copy of NVDI (2.5) but this special offer will only last until the 31st December 1993.

For more information on any aforementioned, please contact either Karl or Gordon on 081-693-3355.

Latest Calamus News from ST CLUB.

The Nottingham based ST Club have recently announced up-grades for two of their Calamus related packages, FONTY and CAL ASSISTANT, and is now offering a selection of professional Calamus typefaces at a low cost.

FONTY:

The low priced Calamus font editor, now boasts some new features, which include:

* Automatically joins open paths.
* Displays any character as seen within Calamus (ie solid).
* New improved automatic kerning.
* Any character can be called direct from the Keyboard.
* The Postscript font converter supports weird versions of type 1 fonts.
* Launching of the Postscript font converter from within Fonty.
* New AUTOPFB program, will convert a complete folder of postscript fonts.
* Better TT medium res support.
* Plenty of fixed bugs.

The price still stands at £ 11.95 for any newcomers, or £2.50 (plus the master disk) for the faithful.

New CAL ASSISTANT:

The popular On-line electronic book now offers full support for the 1.09n version (previously supporting the old 1.09). The interface and help files have been rewritten as has the manual, which now runs at 40 pages.

In addition to this up-grade, the ST Club have just released a new version for those using Calamus SL which supports all SL versions beyond 8/92.

Just like the aforementioned 1.09n version, the new SL version offers all the features which are already in the original CAL ASSIST, while covering every element and feature within SL which any user is likely to encounter.

The new CAL ASSISTANT SL is accompanied by a 52 page illustrated manual which covers many topics, including: Clipboard modes and elements, copying text blocks or text rulers, creating and correcting Master pages, adjusting ruler margins and indents, PKS Write hot keys, style sheets and much more.

CAL Assistant (1.09n) is now available for the sum of £19.95 or £5.95 for those wishing to upgrade, while the SL version is marching onto the market at the affordable price of £29.95 or £23.95 for those up-grading from the old 1.09 version.

Professional FONTS:

Another new feature from the ST Club is a new collection of 100 STC professional Calamus typefaces which are being offered separately at the tidy sum of £1.00 a face.

If you are interested in expanding your font library, you can view before you buy by ordering their printed A5 catalogue priced at £2.95.

In addition to these professional fonts don't forget that the ST Club has a large quantity of public domain Calamus type faces and Clip Art, all at low prices.

For more information on any of the previously mentioned ST Club products contact Paul Glover at:

The ST CLUB,
2 Broadway,
Nottingham,
NG1 1PS
or Tel: 0602-410241

Q&A

STAR Drivers.

From: Mick Ellick, Bristol.

Q. I am using Calamus SL and a Star LC24-200 colour printer, but I can not produce colour prints. To the best of my knowledge, the document is in colour, even though I only have a black and white display.

Do you know where I can obtain a suitable printer driver for this model of Star printer.

A. On one of the disks you get with Calamus SL, you will find a program called CPDG.PRG. This allows you to create any printer driver by using one of the CDD printer files supplied, plus the printer codes which are usually listed in the printers user manual.

Try this first, but if you do experience any difficulties, I would suggest you contact JCA, as they may already have one produced for your type of printer.

Which Bubblejet.

From: Harry Ridley, Ipswich.

Q. I am interested in purchasing Calamus 1.09n and also a bubble jet printer such as a Canon BJ-10EX or Star SJ48.

Do any of your readers use either of these printers with Calamus? If so, can they answer the following questions:

i). What is the quality of the output?
ii). Do graphic areas show 'stripes'?
iii). What is the speed of these printers?
iv). Can you re-fill the cartridges in the same way as deskjets?

A. The only one I can answer is the last question, which is Yes, according to the latest price list of PREMIER INKS, which list both the aforementioned printers, they also list offer goodies relating to these printers.
PREMIER INKS can be contacted at :
Astley Park Ind Estate, Kennedy Road,
Tlydesley, Greater Manchester, M29 7JT.
TEL NO: 0942-887648

Fonts, More Problem.

General reply: Calamus User.

Many of you have written to us, saying that you are having problems loading some fonts into Calamus (1.09n/S/SL). In each case Calamus reports, one of the following messages.

Illegal font format (1.09n) or Wrong file format (S/SL).
In most cases the problem lies in the fact that, the font in question has been saved from either Didot Line ART or an early version of Didot Pro which seems to have a problem creating Calamus compatible fonts.

The only way round this is to load the problem font into another font editor and then save them back out. We tried several font editors including Fonty (V1.0), Didot Pro (latest version), DMC Calamus font editor (free with Signa's 1.09n) and Genus. Unfortunately, only the last two worked perfectly. The version of FONTY we used had a bad habit of saving the file with the error intact and was still causing loading problems within S/SL. The latest version of Didot Pro still produces incompatible CFN's which cannot be loaded, with the exception of fonts saved in CFN 1.1 format, which will only work with 1.09n.

Unexpected end of file (damaged format).
This means exactly what it says. For some reason the font has been damaged and to date the only font editor which can load a damaged font in is Type ART, and that will only load those un-damaged.

Illegal Font Version.
This message mainly appears when the DMC font being loaded in to Calamus carries a different serial number to that of the actual package being used.

There is one exception to this rule. We have found that Both Calamus S/SL and Type ART are very sensitive to use of certain phrases within the fonts Copyright/Comments option.

For Example, a font bearing the words 'Postscript Type 1' will not load, so those words would have to be removed before it can be used. But this is where you hit on another problem, that of Copyright. Be warned, tamper at your own (legal) peril.

Large Vector files.

From: John Campbell, Croydon, Surrey.

Q. I have a problem trying to import large CVG's (which I have previously auto traced using Avant Vektor) into Calamus 1.09n and Outline ART 1.0, they will not loaded in. Do you know why?

A. Yes. I experienced this problem when I first started using Calamus and Outline ART 1.0.

This is caused because both 1.09/1.09n and OLA 1 are limited by the number of vector points and paths which can be imported. Unfortunately there is no cure to this problem, other than up-grading your packages.

This has been eradicated in the both Calamus S and SL with the use of a pre-configured Vector Buffer (via the systems module). OLA3 has also been up-graded to accept larger vector files.

In this new series entitled Public Eye, we will be taking a look at most of the public domain and shareware programs which have been designed to complement Calamus in one way or another.

When I first thought of the idea for this series, I assumed there would be plenty of programs to choose from, but after searching through several public domain libraries and discussing what was available with a few sources, I discovered that apart from a large quantity of PD CFN's and a few disks containing CVG clip art, very few PD or shareware programs exist which could be classed as being truly related to Calamus. But not to be discouraged, I continued, and rounded up all the one I could find, and sat down to try them out.

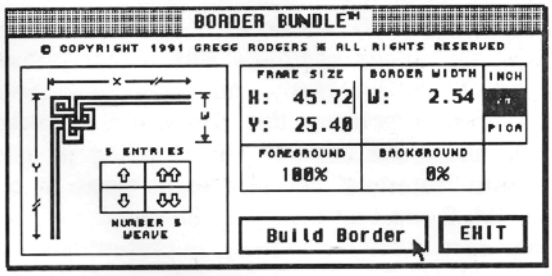
In this issue we will concentrate on two CVG related programs which you may or may not have not heard of, but which I have found invaluable.

BORDER BUNDLE.

First onto the screen is Border Bundle. This is probably the best known Calamus related shareware program available.

This useful little utility can be used as either a stand alone program or a Desk Accessory (which makes it invaluable for using inside Calamus), and allows the user to produce perfectly proportioned borders for importing into a Calamus document.

It is accompanied by several pre-defined border files (a total of five) which load automatically and can be chosen by scrolling through them.



Once you have chosen the border you want to use, you can then enter the length, width and border thickness in any of three measuring units (Inch, CM, Pica).

Now you are ready to choose the foreground and background colour by typing in the percentage (0 to 100%), after which you ready to build the border and save it into a CVG 1.0 file.

The unfortunately thing about this program is that it will only except the author's own borders. There is no option or accompanying program to allow the user to produce and save their own.

More borders can be purchased from the author by sending him a foreign money order in Canadian dollars, his address is in the read.me file which accompanies the program.

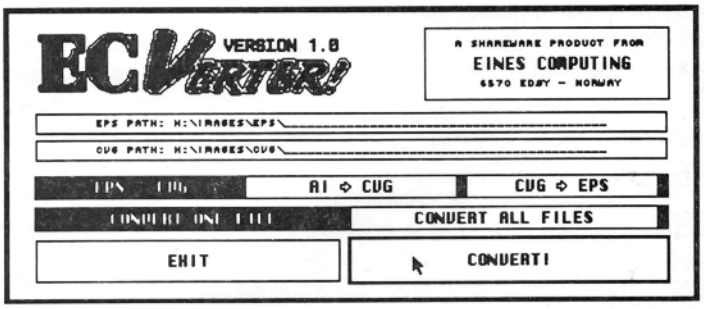
EC VERTER.

Whilst at the Dusseldorf show in August last year. I was introduced to a new DMC utility which converts EPS (Encapsulated Postscript) into Calamus vector files. I instantly conjured up a vision of being able to convert plenty of MAC and PC vectored clipart into a format that would happily load into Calamus.

So it was with some interest that I recently discovered a shareware equivalent of this useful utility, hidden within one of the many file pools held on the CIX bulletin board.

Unlike the DMC version, the EC Verter can not only convert EPS to the Calamus CVG format, but also the other way around. In addition it will also convert Adobe Illustrator IL files into the CVG format.

This converter has been written to load and save images in Adobe Illustrator 1.1 format, which I understand is quite an old format, but this did not stop me from successfully converting some EPS files which had been previously exported from Corel draw 4 on a friends PC using the Adobe 1.1 export filter. But to date I have been unable to test any files from the MAC, as I am still waiting for another friend to transfer some Adobe Illustrator and Aldus Freehand files onto a PC disk. When I do I will let you know via the editorial.



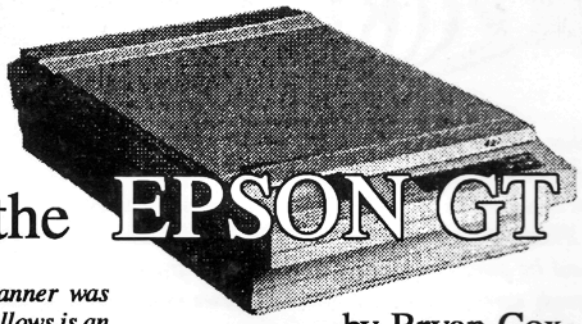
There are two features which unfortunately this Norwegian converter lacks. These are namely, the handling of colour CVG files, and the ability to display the converted image before exporting. Both of which are supported in it's commercial counterpart, Oh well, what do you expect for a shareware program, perfection?

Once you have used this converter a few times, you may find it is worth registering. The author will happily send you an up-grade for a mere £7.00, Good value for money when you consider that DMC's commercial offering will set you back at least £60.00.

I have used both of these programs on my TT and have found that they work fine in the TT medium res (640 x 480) or ST High Res (640 x 400), so there should be no problem using them on a humble ST or STE machine.

In the next issue we will be taking a look at several font related PD programs, including CFN LIST 2, FONT UTILITY and JC CFN SHOW. In the meantime, should you require any PD and shareware programs which I highlight in this series, we can supply them to you for a mere £2.00 inc P/P.

Scanning with the EPSON GT



by Bryan Cox

This is a largely non technical review from a "users" point of view, the scanner was purchased for my DTP business, and has been in use for 12 months now. What follows is an evaluation of the machine, following several months of "hands on" experience. The scanner actually reviewed is the Epson GT 6000. This machine has now been replaced by the GT 6500, which has a higher spec., however all (and more) of the facilities and methods of operation mentioned below still apply.

There are several "prerequisites" to consider before the purchase of a flatbed scanner, not the least one thousand pounds, and a very good reason to justify the purchase!
On the equipment side, a colour graphics card and suitable multires monitor is more or less essential. It is worth stressing that the choice of multires should be investigated thoroughly, not all models are capable of displaying default Atari resolutions, and bear in mind the card itself may not like some otherwise well behaved programs.

The scanner and it's software can operate perfectly well with a basic highres monitor, but there seems little point when even the glories of greyscales will be hidden from you, much less colour. Greyscales and colour on a mono monitor are, of course, displayed in "dithered" form. On a multires complete with graphics card, they are displayed in, at least, 256 "Truecolour".

Other hardware requirements obviously include a hard disk, and lots of space is essential, colour files generated can be colossal, and even a greyscale file (scanned at 100%) is in excess of 8 meg, for a full A4 page.

Basic machine memory is vital, the packaged scanner software will happily run on a 1 meg machine, and scan, but you'll never ever see a scanned colour image! When the program runs out of RAM (instantly with only 1 meg), it automatically dumps the image to the hard disk, without you even seeing it. In any event, 4 meg is the minimum memory configuration for even minor forays into desktop publishing, 8 meg would make life easier, but 12 would be nearer the optimum, especially for re-working the image later. I use a 12 meg TT, c/w 200 meg HD, and even that beast runs out of memory occasionally.

Which raises the subject of software, both for retouching the image, and as a platform for utilizing it in a document. For the latter I'll confine myself to CALAMUS SL, which in it's recently upgraded form, is a superb package. Running with a graphics card on board, the picture, in all it's superb colour or greyscales, can be manipulated in all manner of ways. Additionally of course, CALAMUS SL has limited, but powerful control of brightness and contrast of any or all three (RGB) colours, and/or greys via the gradient curve controls, plus the ability to "tweak" the best possible dot configuration for printing via the Raster Generator module. With PAINT, a module which comes with the upgrade, a limited amount of cropping and retouching is also possible.

However, for true retouching, one has to look to the more complete packages such as RETOUCHE. This superb program has a range of features that are unbelievable, and, for once, a manual that goes some way to explaining what they are for! More "middle of the road" packages are at present under development, and more are anticipated, as "true colour" gains more prominence in the Atari world.

To the scanner itself; it's a solid, reassuring item, 20 lbs worth, and is pleasantly designed, it's off white finish (almost) matching the Atari grey. It's over a foot wide, two foot deep and nearly five inches high. The lid runs almost the full length, and is completely detachable to accommodate books and the like. There is a small control display at the front top, but as all operations are software controlled, only the power and ready light have any real significance. There is also a hidden panel behind which the ubiquitous dip switches reside. As is usual with these things, they are best left well alone.

The scanner comes complete with a comprehensive manual, which, unlike many, not only describes the machine's basic functions, but devotes a considerable amount of space to aspects of scanning in general, complete with "tutorials" covering most types of original image, and 24, 8 and 1 bit theory in particular.

The software itself is blithely unpretentious, but is blissfully easy to handle. It directly controls all the "physical" functions, and some of the more subtle picture qualities as well. The mode of operation is straightforward. The image to be scanned is placed face downwards on the plate, and the cover closed, much like a photocopier. The image has then to be pre-scanned, to determine it's position, and the actual area to be scanned. The pre-scan itself can be done in full colour, greyscales or mono, experience has shown that greyscale, where the original tends to be more clearly defined is preferred. A "click" activates this initial scan, and the entire A4 bed is pre-scanned and displayed in reduced size in the pre-scan window.

Clicking within the pre-scan window activates it, and a small frame can be "rubber - banded" to define the exact scan area, whether some tiny portion of the original, or up to the full A4. As this area is defined, so the exact size of the area in "pixels" is displayed.

From the main menu all the other criteria can then be decided upon; the resolution (dependent on your output

device's resolution) can be chosen from any of nineteen, from 50 to 600 dpi . Next the zoom factor can be decided, anything from 50% to 200%, in increments of 1%. The ability to halve the size of the original is invaluable, especially running with limited memory, and the resulting image is paradoxically often best suited for most applications where the image is not going to be presented as a huge graphic.

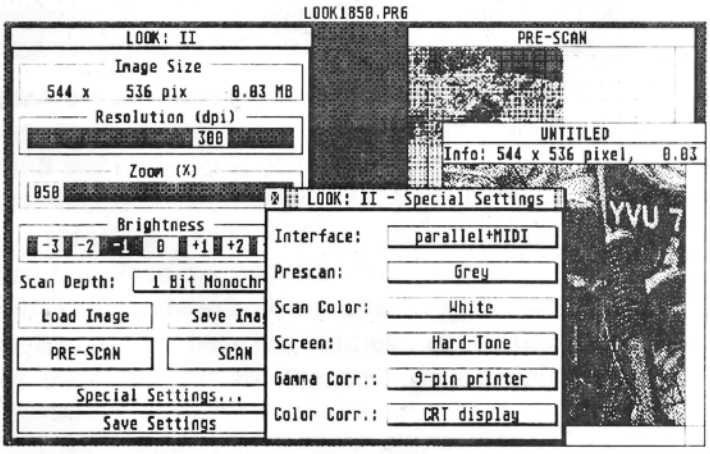
Next the scan depth can be selected. This simply decides in what format the image is required, 24 bit (full colour), 8 bit (256 greyscales/colours) or 1 bit (mono). This selection also obviously dictates the file format range the image can be saved in; these include; TIF, (and the Didot/Retouche compatible TIC, TIH) with TIM, IMG and CRG for the mono output. A wider choice would be preferred, and especially the ability to save in 8 bit colour as well as the space consuming 24, but maybe LOOK 3 will remedy this. Obviously 24 bit pictures can be converted "down" to 8 bit via Retouche, or even the brilliant PD program Gem View.

The above three criteria (and the scan frame size) all also influence the resulting file size, and this is illustrated in decimal form in a window (in megabytes). It is frightening to watch this figure rise, especially when 24 bit scan depth is highlighted, and one drags the scan area frame wider open. This feature is calibrated to the computers memory, and when the resulting file is too large to be displayed on screen when scanned, this figure, although continuing to rise, becomes "greyed out". In this case the scan is directed straight to the hard disk. Ideally of course one needs to see the scanned image, in case it needs any further "tweaking", which it invariably does!

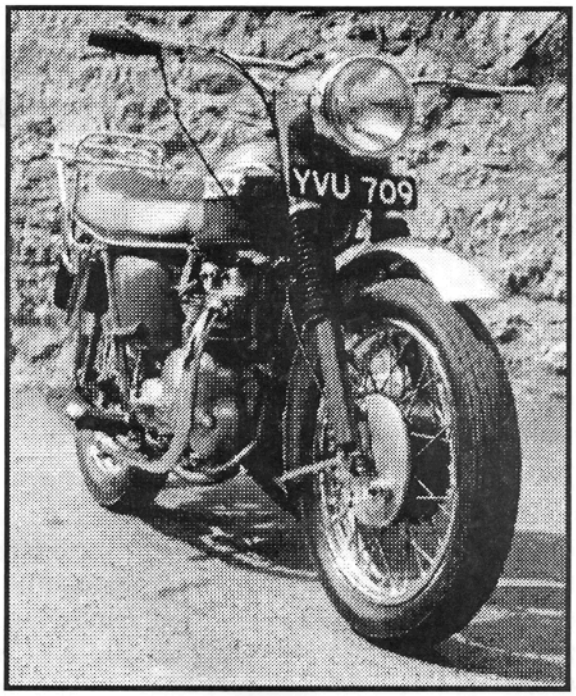
The relative brightness of the image to be scanned can also be set, in any one of seven levels, in this window.

From this window a further "special settings" window can be opened. From here one dictates the gamma correction (primarily to suit the output device), the colour correction (which can, for instance, be switched off when scanning a colour original in greyscales), and the screening (hard-tone, net-screen, soft-tone etc), which can also be switched off - when scanning text as a prelude to an OCR episode!. You are also able, from here, to save these settings, (and window positions etc), which will then load as default on boot up.

Going back to the main menu window, you can click on SCAN, and sit back for a few moments while the machine, with a surprisingly comforting whine, scans the original image.



A screenshot from LOOK 2, showing all windows active. The program in this case was running in high resolution on an SM144, and the image scanned in 1 bit monochrome only.



A colour enprint, scanned at 50%, 256 greyscales

During the scanning the vertical pitch display decreases, indicating the amount left to scan, and thus the relative time it will take to complete the scan. This can be up to a couple of minutes with a full page scan.

Then the moment of true revelation! Immediately the scanning process is complete, another window slowly unfolds itself down the screen, and this final window contains a 1:1 representation of the image. This is the moment gasps of admiration will be heard from any un-initiated onlookers! The image, be it colour or greyscale, looks really magnificent, and even with a 50% zoom setting the image appears far bigger than the original, and invariably the window has to be stretched to fully accommodate it. At a 100% or bigger, the image will be far bigger than the screen can show, and the scroll bars would have to be employed. This image size bears no relation to the optimum printer size, but is a representation at the optimum screen resolution.

At this point the image is either saved to disk or deleted and the settings "tweaked" for further scans.

The Epson GT range of scanners are available from several outlets, notably CGS of Croydon. The rather more expensive GT 8000 has more refined control of gamma correction, sharpness control etc., and can accept an optional extra in the form of a transparency adapter, which has has obvious advantages.

Nevertheless, the 6000 has, and continues to, perform very well indeed, doing exactly that which is required of it, and in a friendly and efficient way. Given the ideal working arrangements ie. plenty of memory, I have no hesitation in recommending it to anyone who has a need for such a machine.

A full colour or greyscale scanning service is available from;

BC DESIGN and PRINT,
20, Somerset Close,
BUXTON. Derbys.
SK17 9XB
(0298) 78071.

Building a Bug

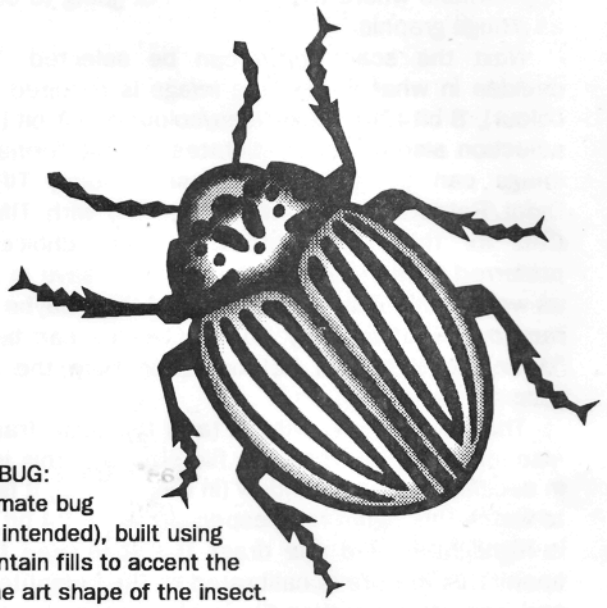
The emphasis in the documentation for DMC's Outline Art 1.0 is mainly on type manipulation and special effects. However, the graphics capabilities of Outline Art are just as strong, even though the manual does not give them equal coverage. There are certain limitations with O-Line, but there are also numerous ways to get around them.

The following examples of artwork done with Outline Art 1.0 will give you a fairly good cross-section of the graphics capabilities of this great little program. Naturally, the more talented you are as an artist, the better the results. For those of you with limited art ability, but lots of desire, I suggest you try working with clear cellophane wrap or acetate tracings applied to your screen. The static in the plastic wrap helps it stick in place on your monitor screen. This method lets you trace your subject matter first, which is then mounted over the screen to act as a template to help you trace the shape you are trying to create. If you build it on a grid that corresponds to your screen grid, you may find it even more functional. This method does not necessitate that you complete the whole picture, but merely achieve your basic shape and proportion, with the finer detail being added later.

BEETLEBUG: The basic outline shape of the bug was drawn first and given a 100% black fill, so that you end up with a black silhouette as your first layer. The other shapes, for the head and back, were then created using various fountain fills. These graduated shapes were placed exactly in position so that the black underlay shows through around the edges to produce the bold lines that define the wings and head areas.

In reality, these shapes are made up of numerous screens stacked on top of each other, while gradually stepping inward. Given a command of 20 steps, O-Line simply produces 20 different layers, each of a slightly different percentage screen fill. Unfortunately fountain fills (blends) cannot easily be moved about on the screen since each layer is independent and there is no grouping command. However, if you are working with Calamus SL, its Vector Module should be able to group them for you.

As you work, continually save your file so that when you find you don't have what you expected, then you can always reload your last save and try again. This is especially important with fountain fill blends, since it is also far easier to reload your file than to try and delete them all one by one. As most of you will have found there are minor bugs in Outline Art 1.0 and it can lock up at some of the most ungodly times.



BEETLEBUG:
The ultimate bug (no pun intended), built using soft fountain fills to accent the basic line art shape of the insect.

STEP 1: First draw your basic shape and give it a 25% fill, which will act as your starting point. Bring up the Calculator screen and click on ENLARGE %, then enter Width % = 95, Height % = 95, and click on Centre Object in the Position Buttons box. This will ensure 5% reductions, centred one on top of another. Now click on CANCEL at the bottom right, but not Calculate. If you choose Calculate the computer goes into action immediately, and we don't want this, since we still have to set up the Clipboard Extra Functions menu.

STEP 2: Now activate Clipboard Extra Functions and leave the top part alone. Beside the camera icon; click ON Transform before copy; click OFF Move To, but change DX and DY: to 0.00mm; click ON Multiple Copy; click ON Greyscale Variation, and set at -3% (backspace until minus sign will function); click ON Copy to Foreground; click OFF Copy to Background; click ON Prompt # of Copies; click OFF Number of Copies, but set to 20; click ON Extra Functions Active.

STEP 3: Now close these menus and be sure to "select" your 25% shape so it is active. At this point you will put all this into play by clicking on the Camera Icon in the Object Menu, which you normally use to copy frames. A prompt with Number of Copies set at 20 should appear, click OK and sit back and watch. For those of you who have Codeheads' WARP 9 screen refresh accelerator installed, things will move along fairly quickly. The rest of you will have to be patient!

If you were uncertain about the number of steps to type in, an ideal way to watch things progress is to set the number at 5 and then repeat it four times to get your 20 steps. In this way you can see exactly how

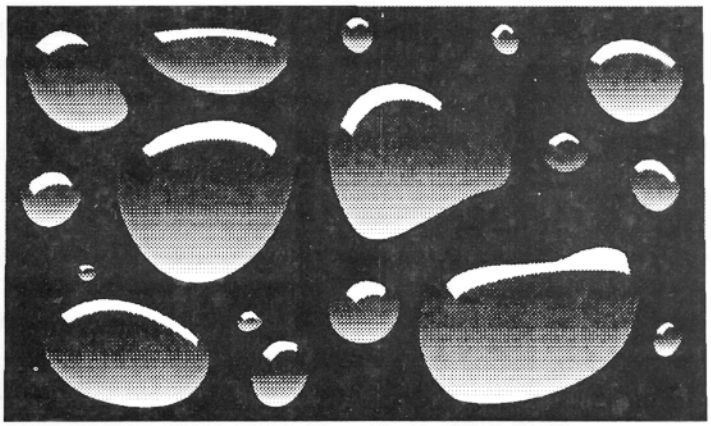
things are progressing, in steps of 5, and if you feel you only need a few more steps you can change the number to 2, and repeat. Each of these smaller steps takes less time to display, and is not as boring as waiting for 20 or 50 steps to go through their sequence.

By now you have something on the screen, and it would be a good time to click on the ABOUT OUTLINE ART menu, at the top left. This will show you how much memory you have used to this point, and should show the number of objects you have in play. Your eventual .OL file will shrink considerably when converted to a .CVG, so don't panic about the size. If you now turn off "Fill Areas" under the "Extra" heading, and magnify your work, you will see the multitude of blend steps that have been created. Each of the other shapes can now be created using the same commands you presently have installed.

The next two projects are slightly less complex than the bug, but also demonstrate what Outline Art can do if you use it to its full potential.

DROPLETS: This project turned out even better than I had expected, and was extremely simple to create. Draw your background shape counter clockwise, then in the same frame draw box-like droplets in a clockwise direction with bezier curves. Click on each bezier object with the Smoothen Sub-Path tool, and "presto", you have your droplets. Then adjust them a bit to your liking. Give the background frame an 88% fill and you should see a mask with transparent holes in it. Remember to save your file every time you get the results you want just in case the program dies.

Now choose the Dynamic Greyscale icon, Up Arrow, and send it to background behind one of the larger droplets. Adjust it to Grey: 0%-82%, Width: 200%-40% (to get more in the white range). Copy it and use for the other droplets. If you check your Outline Art drop menu you will notice that you are using quite a bit of memory with these graduations. Mine locked up at 70K, so I reloaded and deleted about six items in order to keep it closer to 55K. It appears that somewhere around 60K and over usually spells trouble.



DROPLETS: To be honest, I had seen this type of thing done on other systems, and was curious to see how close Calamus Outline Art could come.

HORSEHEAD: For a complex illustration like this a saran wrap grid laid over your reference will make life a lot easier. It should correspond to the O-Line workscreen grid you have selected.

The reflective high-lights are simply white fills. Draw these with straight lines and bezier curves combined, holding the Shift Key down when you want beziers. You might want to play with the intensity of the background to see if it helps or hurts the droplet effect. These same steps could also create a pearl necklace (with fine outline), gemstones, or a crystal ball.

HORSEHEAD: This shows what can be done with some serious drawing, embellished with flat screens in the background. The horse was drawn in 4 segments, so as not to overstep the number of point limitations of O-Line. Various screen values were then drawn quite loosely over the black portions and then sent to back, thus hiding any irregularities. When completed the simple grey values make all the difference in the world to the illustration.

For those of you who have hesitated to purchase Outline Art because scanned art is so much quicker, I can only suggest that the subtleties achieved in a draw program can never be matched by scans. Just the dynamic greyscales themselves speak volumes when imported as a .CVG and used as a background for your type. You'll also find that these vector files are quite compact, very easily manipulated, and just a joy to work with on the screen.

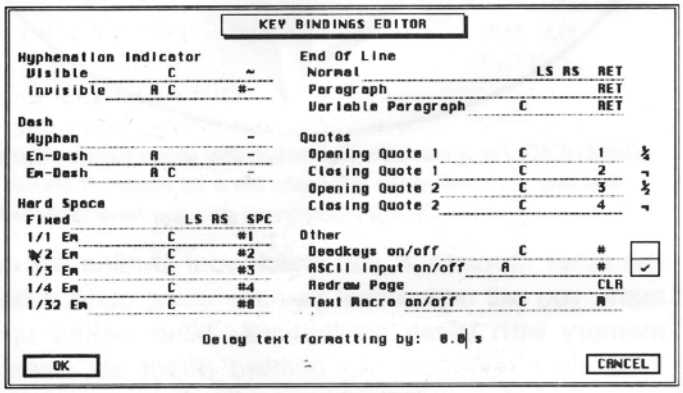
OPEN/CLOSED QUOTES (S/SL).

This is less of a hint, more like a reminder, and was mainly brought about by a friend bypassing her manual and using my knowledge instead.

She asked me if there was a method inside SL of producing open and closed quotation marks from the keyboard.

My reply was simple, try using the Control / 1,2,3,4 Keys and see what happens.

These and many other special character can be re-configured by using the Key Binding Editor (see below) which can be found inside the Text Module, within the Tools Command Group.



HALT SCREEN REDRAW (S/SL).

Here is a useful key combination which I cannot find documented anywhere within my SL manual and because it is classed as a HOT KEY combination is not listed in the KEY BINDINGS either.

By pressing the CONTROL, LEFT SHIFT and ALTERNATIVE keys together while the document is redrawing itself, the redrawing process will be halted.

To continue the redraw again, either click on one of the display Icons (at the top of the screen) or move the window/the window scroll bars/arrows.

In addition, this key combination can be used whilst clicking on the NEXT PAGE or PREVIOUS PAGE icon, which will stop the next or previous page from re-drawing being redrawing itself.

This can be very useful if you have very complex graphics (ie. True Colour/256 Grey TIFFs, Colour Vectors).

USING PATTERNS (S/SL).

This S/SL idea came from Colin, so he can take all the credit for this one.

Instead of just sticking to the normal colours and greys, try using the pattern (which are hidden with in the colour settings) to add a bit of life to the text, outline and shadow colours.

All you have to do is click on to the colour chart (see below) and you can play to heart content.

Also try changing their colours/greys or make them transparent for some interesting effects.

In addition, try using them in raster shapes, lines and vectors (with the vector module).

IN-LINE EFFECT (S/SL).

Many of you have written in to ask us how we produced the in-line effect in the headers of the first issue. Unfortunately for those of you using 1.09n, this effect will not work, which is shame.

Anyway, here is how it's done.

STEP 1: First, click on the Text Frame icon, and click on the X/Y/DX/DY Position Frame/Pointer (which can be found at the top right of the screen) and enter the first set of coordinates, followed by the enter key (For example X: 1cm, Y: 1cm, DX: 10cm, DY: 6 cm) will produce a text frame with the top corner start at 1cm x 1cm and is 9cm x 5cm wide.

STEP 2: Next, Type the required text in to this frame.

STEP 3: Now, set the desired point size for the text, set TEXT EFFECTS attributes to OUTLINE only.

STEP 4: Follow this by setting the OUTLINE THICKNESS to say 2 pt and the colour to BLACK and click on the CHANGE TEXT STYLE icon.

STEP 5: Now, create another text frame using the same method as in step 1 and type in the same text, making sure that the point size is the same as the first frame.

STEP 6: Next, set the attributes as follows:TEXT EFFECTS to OUTLINE, OUTLINE THICKNESS to 1 pt and the colour to WHITE.

STEP 7: Once this is done, now click on the CHANGE TEXT STYLE icon.

STEP 8: You should now have In-Line text (See below).

Inline Effect

If this does not work, then try topping the bottom frame and so on, until it does.

When you have mastered this effect, you can then experiment with either the outline thickness or changing the colour. Alternatively, try using a pattern for the texts main colour.

Another option is to add several more frames and increase the outline thickness on each frame.

SAVING THE CLIPBOARD (1.09N/S/SL).

Have you ever designed some thing in one document and wished you could use it in another, for example: a text logo. Well here is a hint which you may find handy.

STEP 1: First, Create an extra page by using the *'INSERT PAGE'* option which you will find in the *'PAGE MENU'* or the *'PAGE'* Module.

STEP 2: Next, copy the elements you require into the clipboard.

STEP 3: Now, paste the elements from the clipboard onto this extra page.

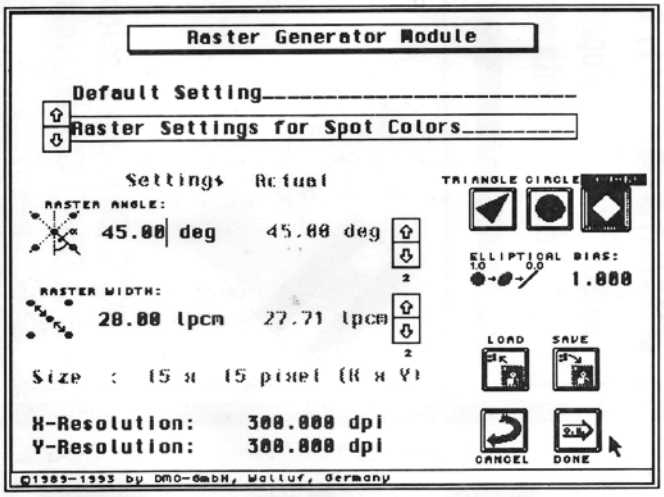
STEP 4: Finally, using the *'SAVE PAGE'* option, save the extra page.

IMPROVING PRINT QUALITY (SL ONLY).

Ever since he replaced 1.09n with SL on his system, Bryan Cox's print quality has suffered on his Ricoh LP1200 laser. The main problem seem to lie with the way that Calamus prints Rastered objects (ie. Raster frames, Raster bitmaps, Text Rasters). He suspected that the solution must be found with the raster generator module.

After many hours of work and numerous print tests, he finally established the optimum setting to be used to get the same quality as the old Calamus 109n previously produced and surprise, surprise, it works very well.

Follow the usual steps (as described in the manual) to use the Raster Generator Module, then change the setting so that they match those found in the dialogue box below.



As far as we know at present Calamus S users will not experience this problem as these setting are already configured within the program to produce the best quality.

FLOWING TEXT INSIDE A VECTOR SHAPE (S/SL).

In issue one's Hint and Tips, we told you how you can flow text around an irregular bitmap by using a vector outline.

In the same issue we also told you how to create a vector mask to produce Graduated Greyscales and we said that it had even further uses. By using the same method to produce a mask you can, with the help of the text flow feature, make any text flow inside a vector shape.

As in original article, we will assume that you are using OutLine ART 1.0, but the same can be achieved by using the Vector Module in SL (which make life much simpler) or alternatively, another vector drawing package (DA Vektor, Avant Vektor, Didot Line ART, etc) can be used.

First a word of warning: When I was formulating this Hint, I originally intended using a shape which was made up of two beizer curves, but because the tangents (the movable curve points) were nearly outside the boundary box, the text would not flow in the correct shape. So I used straight lines instead and this seems to work OK.

This does not mean that you cannot use beizer curves, it just mean that you have to be careful where you position the tangent points.

One last point before we start, for the purposes of helping demonstrating this hint and to act as a guideline, I have set the line colour to black and the Area colour to transparent, this should make it visually easier to explain. If you do uses this in a document, it would be better to change the Line to Transparent or white and the Area to White.

STEP 1: First, choose a vector shape, then following steps 3 to 6 in the Graduated Greyscale Article in issue one, create a vector mask and save it to disk.

STEP 2: Next, create a text frame and import a piece of text into it.

STEP 3: Now, create a vector frame, making sure that the vector frame covers the text frame. Then load the previously constructed vector mask into the frame (see below).

STEP 4: Once this has been done, click on the text frame and click on the ABC icon which should bring you into the Frame Special Functions. From here click on Text Flow Left to Right icon.

STEP 5: Now, make the vector frame active (while the Text Flow icon is inverted) and then click on the Text Flow icon again. The document symbol should appear while the text is being re-formatted.

You should have the text flowing inside the vectored shape of the apple (see below), if this does not work then check either vector mask or the TEXT FLOW OFFSET.

When you have produced this effect, you can now experiment by playing around with the TEXT FLOW OFFSET settings. Try a plus or minus entry and see what happens. This allows the offset space between the text and the vector boundary to be increased or in the case of a minus figure decreased. But don't forget to click on the text frame first.

ATARI

ST/ST-E/TT/FALCON 030

All software packages require at least 1 Megabyte of RAM, Double Sided Disk Drive & Mono Monitor. A Hard Drive is recommended for using Calamus S, SL & Outline Art.

JCA EUROPE LIMITED

30a School Road
Tilehurst, Reading
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Fax 0734-451239

SOFTWARE

calamus® 1.09n **£99**

CALAMUS® v2 **£335**

CALAMUS SL® **£575**

OUTLINE ART v3 **£245**

UPGRADES

Calamus 1.09n to Calamus S v2	**£169**
Calamus 1.09n to Calamus SL	**£382**
Calamus S to Calamus S v2	**£59**
Calamus S to Calamus SL	**£339**
Outline Art v1.x to Outline Art v3	**£105**

To qualify for these upgrade prices you must return your original master disk along with serial number together with your payment.

VISA MasterCard

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