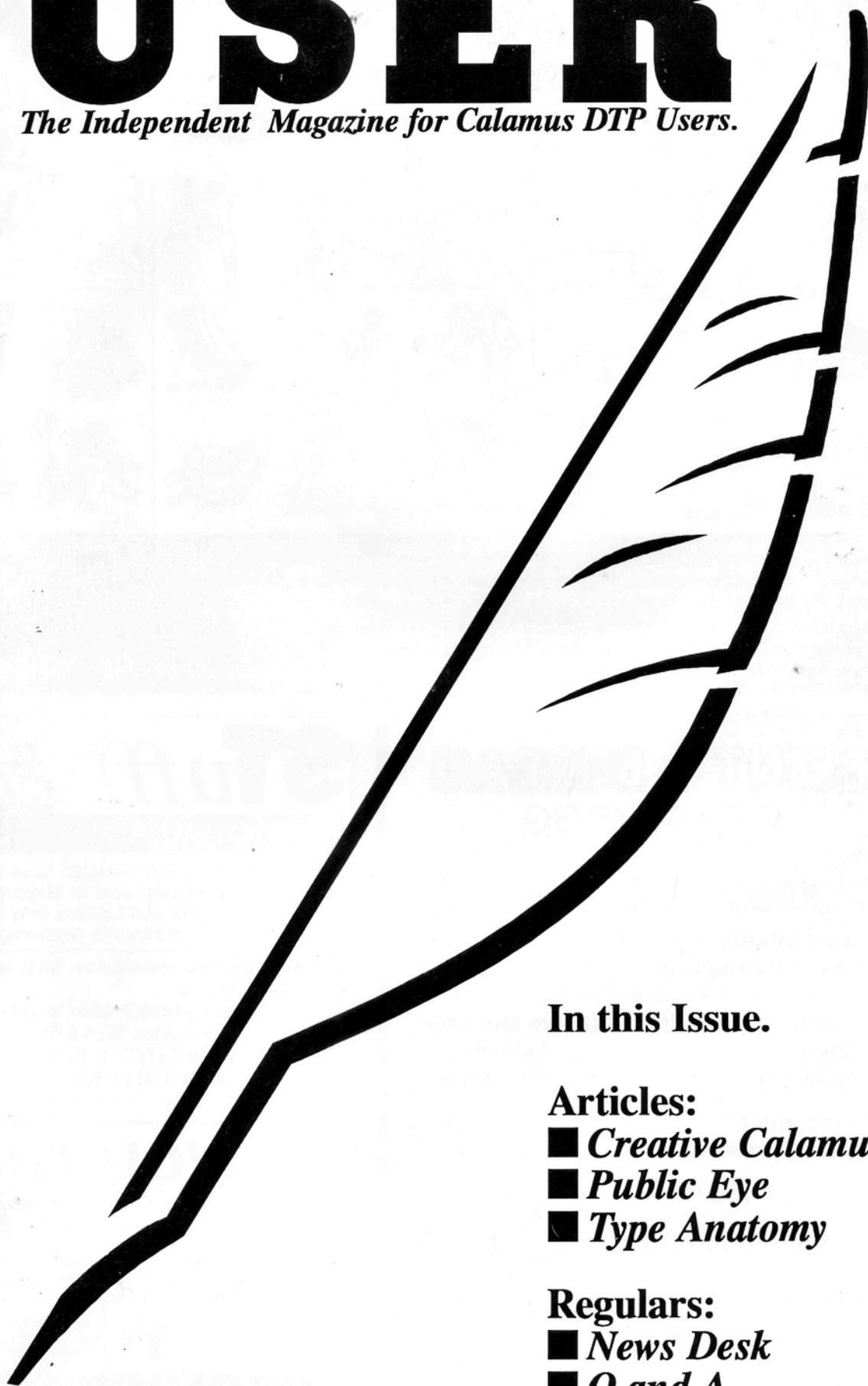


CALAMUS

USER

The Independent Magazine for Calamus DTP Users.



In this Issue.

Articles:

- *Creative Calamus*
- *Public Eye*
- *Type Anatomy*

Regulars:

- *News Desk*
- *Q and A*
- *Hints & Tips*

Issue 4.

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Calamus User is proud to announce the release of it's own collection of vector clipart. After the release of the first three disks (OFFICE Classic 1, OFFICE Classic 2 and OFFICE Freehand) there are now three more available (Catering, Sports & Holiday and People & Jobs).

Each disk contains lots of vector clipart relating to the subject title, all in the Calamus vector format, CVG. In addition, each collection is accompanied by a printed sheet containing each piece of clipart.

Each file has been tested on several applications including: Calamus 1.09/1.09n/S/SL, Line ART 1 & 3, DA Vector, DA Vector Pro, Didot Lineart, Didot Professional and Chranck Studio without incurring any problems.

For more information on these and future collections, please send 2 x 1st class stamps to:

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Two new Atari Support Groups have been set up in the North West and South East of England. They are by no means Manchester and London only groups, and users from all over the country are encouraged to join us.

For more information send an SAE and details of your computer setup to:

(North West) CyberSTrider(MAG), 203 Parr Lane, Unsworth, Bury, Lancs. BL9 8JW

(South East) STuff!, 1 Priests Field, Ingrave, Brentwood, Essex. CM13 3QJ

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LET'S TALK

A few words from the boss (who happens also to be the secretary, tea boy, mail boy, dishwasher and general dog's body).

Welcome to the another addition of Calamus User, in this issue apart from the usual News Desk which includes the latest on the new SL upgrade and an item on the Module initiative from DMC Publishing. There is the continuing series on Calamus Related PD, called Public Eye, which in this issue focuses on a Fontviewer and the first PD module for SL. No issue of Calamus User would be complete without the Hints and Tips section which now includes more for 1.09n. This issue starts a new series of articles called Creative Calamus, by the Canadian Type designer and avid calamus user, George Bradford. In the first part George demonstrates how complex graphics can be constructed by using the basic raster shapes and gives some ideas on how to improve our page headings. Also for those of you that find Typography to be a bit of a "Black Art" we have the first part of another series on the subject of Instant Type called TYPE ANATOMY. Finally there is the regular Question and Answer session, which I am pleased to say includes some replies from you the reader.

In last issue's editorial, I mentioned about trying to use Calamus to output files for use on other platforms (PC and MAC). To update those of you interested, whilst we have had some success on the PC via Adobe Illustrator and Corel Draw. The Apple Mac is still causing some problems, this will not except CVG's that have been converted into EPS format. The only success we have had was by converting a CDK into a TIFF file, this then had to be converted into a MAC TIFF, then it would load into Quark Express and most other

packages with no problems. We are hoping the problems with the Mac Format will be fixed when we receive the latest version of the Bridge Module, as usual I will keep you posted.

Since the last issue we have had some dealings with DMC publishing (Canada). After extensive email messages, we have received the UK rights to sell the Calamus SL User to User hints (*and there very good*). That's all for now, I hope you enjoy this issue. But before I go, On behalf of all at Calamus User, I would like to wish all our readers a Happy Christmas and prosperous New Year.

Regards

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 Reviews, Articles as long as they are 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.

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

Read all about, The Latest News from the world of Calamus Desktop Publishing.

NEWS DESK SPECIAL.

New upgrade for SL.

About a month ago DMC Publishing in Canada announced that a new upgrade for SL was available. On hearing this, I checked with JCA Europe who confirmed that this was correct and that they would have the new version for upgrading within the near future. They informed us that the delay was down to DMC in Germany supplying them with a master version that would allow them to speed up the upgrade process to current SL users, instead of JCA returning them to Germany, as with previous upgrades.

So what's new.

Well, besides the usual bug fixes, cleanup and performance enhancements, which are mostly transparent to the user, our favourite DTP is now truly Falcon and Multitasking Compatible, no need for any more Fixes or Patches. In addition to this a few new features have been added. The first and foremost being the Spot Colour option which has been inactive in previous versions. The new version cannot only accommodate Spot Colour but also the automatic generation of 4 colour separation of spot colours.

Next is an enhancement to the Document Converter which now allows bidirectional compatibility between the NT versions and this new Atari version of Calamus which at the present is about as useful as a bad smell in a space suit, but is hoped this will be greatly used when the MS Windows 95 version is released.

The most interesting addition is a new module which unlike the US/Canadian version comes free with the UK version. Namely the Pagetool module. This allows the user to display all pages within a document in thumbnail format on screen, this should make moving, inserting or deleting pages much easier. It also offers a set of page icons (according to the number of pages you have) at the bottom of the screen. This is a feature many users of Pagemaker on the PC and MAC will be very familiar with.

Also a new frame type has been added, called Uniframe. This for use with the new StarScreening module (more on this exciting new module in the next news item).

Another enhancement is that of the TIFF export driver, but it has already been reported from sources in US that this is unreliable and tends to crash the system. DMC are at present looking into this and are currently working on the problem, an amended version should be available in the near future.

Finally, DMC have included an RTF (Rich Text Format) Import/Export driver which as many users may know is a very common format used within many PC and MAC Word processor as well as the Atari based WP packages, Works and Papyrus. Again according to US sources this driver works very well and handles not only Atari but also PC generated RTF files, the only problems to date seems to be with RTF files generated by the MAC Word 6.0, but as with the TIFF exporter, DMC are currently improving it.

How much and when?

We were hoping to announce details in this issue but according to JCA Europe Ltd, the UK price for the upgrade has not yet been set. They were also unable to confirm when the upgrade would be available. However they did express their disappointment by the delay and will initiate a mailout to all registered SL users as soon as it becomes available.

In the mean time I would advise anyone interested in upgrading to sit tight and wait a couple of weeks before contacting JCA for any information:

JCA Europe Ltd can be reached at: 30a School Road, Tilehurst, Reading, Berkshire, RG3 5NA or on 0734-452416.

SL Mods for UK users.

After several enquiries from UK users, DMC Publishing in Canada have introduced a new initiative for UK SL users by inviting them to place orders for SL modules direct. This means that this gives UK users the opportunity to obtain most of the current SL modules which includes English dialogue, help files and documentation, all at greatly reduced price.

In addition, DMC Publishing are at present translating the new modules from the German Developers Adequate Systems which means that these too will be made available to the UK users in due course.

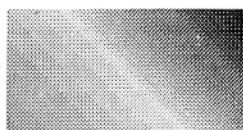
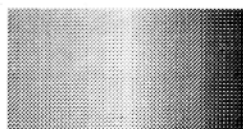
With all this in mind DMC Publishing have also announced the release of two new modules:

The StarScreening Module. This module offers the latest Graphics technology via FM (Frequency Modulated) rastering techniques, also called stochastic screening. Basically (and not wanting to go in to great depth on the subject) this allows any applied frame or page to be output at an increased resolution i.e 300 dpi is increased effectively to 600 dpi and so on. Naturally this explanation does not do this complex process justice so I would suggest you check out the major DTP publications which have recently carried articles on the topic.

DMC have Licensed this software technology from the original developers and by doing so have made Calamus SL the first package on the Atari to utilise the latest developments in print technology. Further more, unlike similar packages on other platforms which now have this capability, SL does not require a PostScript RIP, preferring instead to use it's own internal SoftRipping technology. This allows the user to set and define an FM raster for each individual frame, even mixing and matching two different techniques on the same page. The StarScreening module allows output of FM rasters on a laser or ink jet printers, up to a resolution of 750 dpi. It includes control lines for the adjustment of colour and black and white output.

The Blend Module. This is a useful tool for creating raster graphic areas with gradient fill patterns (see below), similar to the Colour Run Service which accompanies DA Vector/Pro.

You can choose between two types of blends; linear and circular. Within each type of blend there are a number of user-definable options for creating various styles of blends (See below).



COLOR
SHIFT

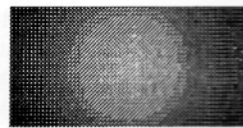
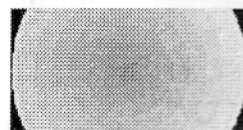
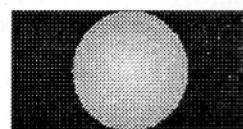


PHOTO
IMAGING

SL Mods for UK users (cont).

Module Prices.

StarScreening Module	\$ 150.00
Bridge Module	\$ 150.00
Line Art Module	\$ 150.00
Mask Module	\$ 150.00
Blend Module	\$ 50.00
Toolbox/New Clipboard Module	\$ 80.00
Gridplay Module	\$ 15.00
Kodak Photo CD Import Driver	\$ 20.00

Other DMC products previously unavailable.

Allcurve Program	\$ 25.00
Simple Pleasures	\$ 20.00
EPS 2 CVG Converter	\$ 70.00

All the above modules **require the latest version of SL (9/94)** and (including the programs) are in English with an English manual (c) DMC Publishing Inc, Canada.

To place an order direct with DMC Publishing in Canada, first make your selection from the above, add the total together, then add \$20.00 Shipping and Insurance. Then go to a main branch of either LLOYDS or BARCLAYS Bank and ask for an International Money Order made payable to DMC Publishing Inc for the total in US dollars. This service is open to anyone and will cost you an additional £ 7.00 and is subject to the current US\$ exchange rate.

Finally send off the order to DMC Publishing with your SL serial number at the address below and the order should be returned in approximately two weeks from despatch, subject to the International mailing systems. Alternatively you can place your order by phone or Fax using a Visa credit card :

DMC Publishing Inc
2800 John Street, Unit 10,
Markham, Ontario,
Canada L3R 0E2

Tel: (905) 479-1880
Fax: (905) 479-1882
Compuserve: 76004,2246
Delphi:DMCPUBLISH, GENIE:DMCPUBLISH
Internet: DMCPUBLISH@GENIE.GEIS.COM

User Hints hit the UK.

There is more good news in the air for those using SL with the recent UK release by Calamus User of DMC Publishing's (the US and Canadian Distributors) popular User to User hints.

These invaluable SL hints and tips which originate from US and Canadian users (hence the title) are available in three volumes and have been priced to reflect the current US charge. Each volume costs £15 (or £40 for all three) and covers a wide range of topics including Grayscale Tables/Charts, Pantone Colour Tables, Text Ruler Tutorial, Tiling Frame Tutorial and Raster Generator Tutorial and much much more. Most of these hints and tutorials come in the shape of Calamus Documents which have been designed to be included with the original Calamus SL Manual. In addition a number of associated files (i.e. Colour charts) are included to compliment the hint or tutorial. Also included within these Volumes are a number of hints in Text format, some of them originated from DMC themselves. It is also hoped that Calamus User will be handling DMC Publishing's unique library of Vector Clip Art which will expand their own growing pictorial collection.

For more details on the User to User hints, see back page or send 2 x 1st class stamps to Calamus User at PO Box 148, Deal, Kent, CT14 7QN or give us a ring on 0304-369364.

Calamus User on Show.

After the success of previous Atari shows around the country. The organizing trio CGS, COMPO and TITAN DESIGN have announced two more show which are to be held in Birmingham and London.

The first venue on the two day agenda will take place at The National Motorcycle Museum in Birmingham on Saturday 10th December, with the second being held at the Noytel, Hammersmith, London on the following day (Sunday 11th December).

As before these shows have been organised with the serious user in mind and will included demonstrations of some the latest Atari based products by many of the premier developers and distributors of Atari Hardware and software. The organizers have included an addition to the London show in the shape of an open forum to enable visitors to pose questions to a panel of Atari experts which is expected to be made up from, among others Andrew Wright, Vic Lennard and Ofir Gal .

Calamus User will be at both shows to offer help to any users with Calamus problems. In addition we should have the new upgraded version of Calamus SL which will be making it's first public appearance in the UK. Also available from our stand will be our own selection of fonts, clipart, User to User hints, Calamus Related PD programs and the New version of the Sandon School Calamus SL Quick Start Guides.

For those of you intending visiting one of the shows, we look forward to seeing you there. So look out for us. For more information on getting to the Venues, who will be there, and how to obtain advance tickets, contact the CGS on 081-679-7307.

New, Sandon SL Guide.

After several years of successfully selling their home grown Quick Start guide for Calamus 1.09/n. The Chelmsford based Sandon School have now released the long awaited SL guide.

Just like the 1.09 guide, this new 113 page SL version takes the user on a step by step journey explaining how to use this complex DTP package with many hints & tips on the way.

This new SL guide is available from Teacher David Waller for £8.00 each (inc P&P), with Quick Starts Guides for LDW Power, Superbase Personal, 1st Word Plus and Calamus 1.09/n costing £5.00 each (inc P&P).

For any order include a Cheque or Postal order made payable to Sandon School and send it to David Waller, The Sandon School, Morlam's Lane, Great Baddow, Chelmsford, Essex, CM2 7AQ. Alternatively they can be purchased from us at any one of the Atari Shows.

Redacture 4 upgrade.

Hot News from France for those using Calamus in conjunction with Redacture. The French developers are due to release an upgrade for this Word processor from across the channel. Apart from the fact that this new version is Falcon and Multitasking compatible the main interesting addition is the new Calamus Text (CTX) Import /Export converter which now offers formatted text compatibility between both programs.

For more details, interested users may address any enquires direct to Pierre Gaudron (Director), Etilde (The Company Name), 3 Rou Bertrand De Born, 31000 Toulouse, France. Alternatively Pierre can be contact direct by phoning on 01033-61634822 or Fax him on 01033-61634560.

PUBLIC EYE

In the third part of this series on Calamus related public domain programs, we continue to examine some more font related utilities. This time we look at a home grown Font viewer and a German module for S and SL.

JC CFN View.

Like Borders Bundles (reviewed in issue 2), JC CFN View is one of those Calamus related PD programs which most users seem to have come across at one time or another in their search for Calamus utilities. This probably owes a lot to, the fact that it's a home grown UK program.

What does it do I hear you ask, well the title basically says it all. For anyone wishing to view Calamus fonts or print them out, then this program could be of use for you.

After launching the program (Mono display only) you are greeted with the main display page (fig 1. below) which includes it's own default font. This display also contains information on the currently loaded Font's name, File Name, Serial Number and Font label.

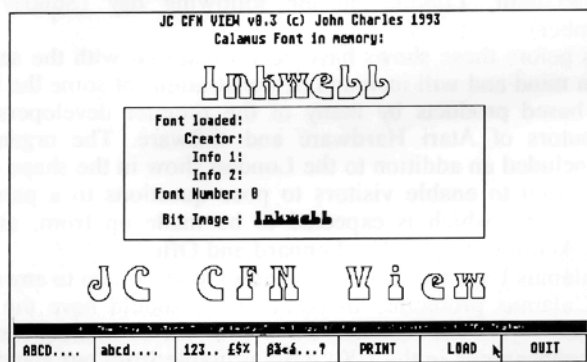


Fig 1. From the main display page, more features can be accessed.

At the bottom of the display are several buttons which allow you to load a font, display different selections of the character set, print the current font or quit the program.

Lets have a look at each function in a bit more detail. The LOAD function which as you would expect allows any Calamus font to be loaded and the font information is displayed.

Along the bottom of the screen are several buttons each allowing you view different parts of the character set. The first being uppercase, followed by lowercase, then Numerical and finally Accent characters.

By clicking on one of these the display page is replaced by a large grid which includes an outline of each character within that selection (see fig 2. below).



Fig 2. The character set display also offers the option to fill each character to show how it would appear when correctly displayed.

Finally, the PRINT function, which holds no surprises except that it only prints out to either a 24pin Printer or a HP deskjet which it does competently even if the quality leaves a bit to be desired. It's a shame that there is no support for either a 9 pin printer or a laser (which are becoming more common now). Well that's about it, whilst this program isn't going to set the world on fire. I must say that as a freeware program it is in itself a monument to the ingenuity of the programmer who has used the ageing GFA Basic to sculpt this creation. Try it and make up your own mind.

FNT Show S/SL module.

In the last issue we reviewed two programs which offered Calamus users the ability to select fonts from their collection and print them out so that they have a physical catalogue for future viewing.

It was during a normal CIX loggon session that I discovered a similar utility which had been uploaded in to the Atari Filepool by Matthew Carey the author of FONTY. This seems to be the first Freeware module for Calamus S or SL (please correct me if I am wrong).

The program consists of a Calamus module, a CDK File and a couple of dummy fonts. I spent the next two nights playing with FNT SHOW trying to work out what it was supposed to do. I found that once the module had been installed and the supplied CDK document had been loaded in. All that was then required was to execute the module.

Once this was done I was then presented with the Calamus file selector where a font was selected. The module then prints the CDK in the selected font. Also by holding down the left 'Shift' key whilst selecting a font, a number of fonts could be loaded and printed out, but unfortunately only one font per printout.

Once the required font or fonts had been selected it was then up to the module to install the selected font and update the Font Name, along with the File Name details within the special document.



I remember commenting when I was first shown a beta version of Calamus SL that with the help of a bit of Reverse Engineering it would not be long before some smart programmer produces the first PD module. Well it took a little longer than I thought but as they say, better late than never.

Undoubtedly there are many more lying somewhere in a German BBS to be used by the UK users. So, now this has wet my taste buds I guess I will have to do a bit more investigating.

The only misgivings I have about this PD module is that you can only print one font via the document at a time. Apart from that it's well worth any S or SL user getting hold of and trying it for themselves.

CALAMUS PD COLLECTION

The CALAMUS PD COLLECTION compressed of Public Domain and Shareware Programs which are Calamus related, and have or will appear in the PUBLIC EYE Series of this magazine. This collection is available on three disks at a cost of £2.50 (UK) or £ 3.00 (overseas) per disk. For More information on this collection, Please send two stamps to the address below.

TYPE ANATOMY

From the pen of Type Designer George Bradford comes his guide to the one thing we all take for granted, Instant Type.

While we all use our Calamus fonts on a daily basis, very few of us stop to consider what is behind this miracle of instant type. In the days of hot metal type a font referred to a single point size of a specific style of type. A font in today's technology consists of data for numerous character sets, none of which are point-size sensitive.

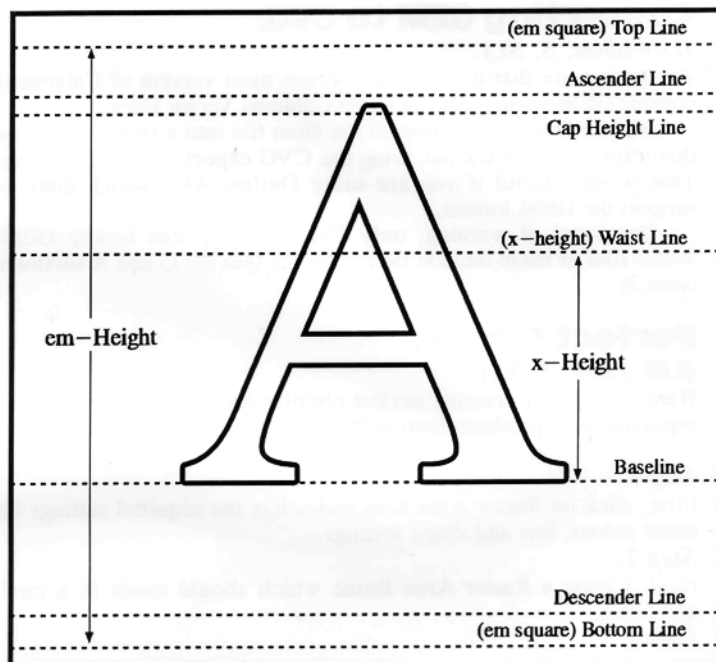
Each character of the font you are using was painstakingly designed, drawn, and layed down as an outline, so that your computer could call on that shape to produce the end character you see on your output. Many of the early computer font outlines were designed with either multiple components or too many points. Both of these bad features were soon discovered by users, and the cry went out for clean contiguous outlines with a minimum of points.

The less points in a character the faster it will display. Too many curve points are definite memory hogs, and numerous points along a straight line are simply overkill. If the character has been properly designed there should be no overlapping segments showing when you convert to path or give an outline command. Many of the earlier and cheaper fonts were built with numerous sub-paths components like common add-on serifs and cross bars, which gave disastrous results when converted to path objects, for use in Outline Art.

Having worked in the type trade the better part of my life, I would like to try and explain the origin of the "em square". In handset hot metal type the "em" was originally a metal space square, which was equal to the height of the point size and usually the width of the cap M. Each type character sat on this height, with clearance above and below, and the width varied depending on the letter's width, plus a shoulder on either side for clearance with adjoining characters. Above the character there must be room for accents, and to achieve solid leading between lines. The space below is needed for lower case descenders, and other characters which reach below the baseline. (e.g. (/ }])

The sidebearings on either side of metal type were straight, with a fixed body width, and true custom kerning was almost impossible. With digital type the designer can determine how closely certain characters overlap, such as a sloping A with a W, and build this into his font.

The type designer has access to a complete character table, and places the proper character in the proper place so that when you strike the "a" key, you get a lowercase "a". The standard QWERTY keyboard is familiar to all of us, and supports the everyday characters we use, plus the



space bar. However, the standard character table also contains all the foreign accented characters, bullets, em dashes, Yen sign, and any other character the designer chooses to include. It holds 224 definable characters, and you can access these special characters by accessing the ABC "Character Set Overview" menu. However, you will find that many of the lower grade fonts do not include these extra characters, so choose wisely.

The "x-height" in any typeface is the height of the lowercase letters as compared to the height of the capital letters. Typically this is the distance from the waist-line to the baseline. A typeface may have a small, medium or large x-height. The term "x" height was chosen since the letter "x" in most fonts usually best represents the lowercase x-height best, since many of the other curved lowercase characters tend to protrude slightly above and below the waist and baselines. If you look closely at printouts of your various typefaces you will see slight variations in the x-height. The reason for larger x-heights is usually for better legibility in display type. Antique Olive is a perfect example of a font with large x-height, with Bodoni and Futura representing small x-heights.

Finally, the designer also creates a "Font Label" which allows you to see which fonts you have loaded into the Font Menu. This font label can have a simple bitmapped name in it, or it can be dressed up by creating a bitmapped imitation of the font, so that it is easier to recognize. These font labels are loaded into the Calamus font menu in the order they are chosen, thus the third font you load will always appear third on the menu listing.

HINTS & TIPS

An Issue of Calamus User would not be complete without it's most popular section. This addition of Hints and Tips includes some real Gems, which we hope will be of some use to you all.

Converting GEM to CVG.

(1.09/1.90n, S, SL).

Are you aware that it is possible to use most version of Calamus to convert GEM vector metafiles into Calamus Vector Files.

All you have to do is import the Gem file into a vector frame and then export them back out using the CVG export function or driver. This is very useful if you are using Outline ART which does not support the GEM format.

One word of warning, only Calamus S/SL can handle GEM3 vector files as these include Beizer curves (see the Q and A section in issue 3).

Perfect Circles.

(1.09, 1.09n, S, SL).

Here is a tip for creating perfect circular Raster Shapes, first I will explain how to produce them within 1.09/n.

Step 1.

First, click on Raster Area Icon and select the required settings i.e. raster colour, line and shape settings.

Step 2.

Next, Create a Raster Area frame which should result in a circle appearing.

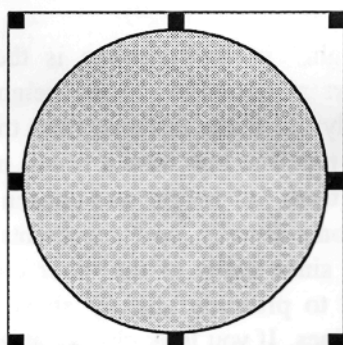
Step 3.

To set the Circles proportions correctly, First click on the X/Y/DX/DY position box at the top right hand section of the screen and enter a equal number in both the DX and DY parameters i.e. 5cm x 5cm.

X: 1.00 DX: 5.00
Y: 1.00 DY: 5.00

Step 4.

You should now have a perfectly proportioned circle. To expand or reduce the size of the circle, click on the Proportionally Sizing Icon and drag the corner of the frame to the desired size.



This is an example of how your Circle should appear.

To produce the same effect inside S or SL it is even easier.

Step 1.

First select the Proportionally Sizing Icon.

Step 2.

Next, select the Raster Area frame, making sure that you have selected the correct colour and line settings first.

Step 3.

Now, Create a Raster Area frame which should automatically produce a perfectly proportioned Circle.

Step 4.

To resize the shape to desired size just drag the corner of the frame.

This hint is not confined only to circles, it can be used with any raster shape, squares, triangles and so on.

Calamus and the Canon BJ-10sx.

Tony Barr, Hull.

Whilst at the recent Leeds Atari show I heard that some Calamus users are experiencing difficulties obtaining satisfactory results when printing with the Canon BJ-10 series of printers, I offer my observations for what they are worth.

The dip switch settings are all important. Dip Switch 11 should be set to OFF to put the printer into BJ-10 mode. The others should be set as follows:

1	ON	If sheet feeder is attached, otherwise OFF.
2	OFF	Disables text scaling.
3	OFF	Carriage return does not add an extra line feed.
4	ON	For A4 sized paper.
5	ON	Character set 2.
6	OFF	Linefeed does not add an extra carriage return.
7	ON	Alternate Graphics Mode (AGM) on.
8	OFF	Disables buffer for downloaded fonts.
9	ON/OFF	OFF selects USA 437 Code Page. ON selects Multilingual 850 Code Page; either way works fine.
10	ON	BJ-130e printer emulation.
11	OFF	Selects BJ mode.

This combination of settings and the use of the CANONBJ.CDT (SL) printer driver gives excellent results. For use with Calamus 1.09n simply rename the printer driver to CANONBJ . CPD.

Smart Shadows.

(1.09n, S, SL).

A good source for getting ideas for different text effects is from Magazines and Papers, and this effect is a good example. Just like the previous hint I will start with the 1.09n version and follow with the S/SL.

1.09. To create this effect within the earlier version of 1.09 you will have to use three separate text frames each with an equal vertical and horizontal space between i.e. for 75pt the frames would be 0.03 apart.

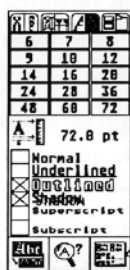
1.09n

Create a Text frame and enter some text, then set the Text Styles to the following settings and apply to the text frame:

Point Size: 72 pt
Character Spacing: 1.0pt
Outline: On
Shadow: On
Text Colour set to: White (0)

With the Inst. Style Settings as follows:

Text Raster: 100%
Shadow Intensity: 100%
Shadow Horz Offset: 2.0 pt
Shadow Vert Offset: 2.0 pt
Outline Width: 1.0 pt



Smart Shadows (cont).

S or SL.

This hint for S/SL is produced in a similar fashion to the 1.09n version . .

Again you must start by creating a Text frame and then enter the following settings:

Font Size: 72 pt
Outline: On
Shadow: On
Character Spacing: 1.0 pt
Text Colour: Black or 100%
Outline Colour: White or 0%
Outline Thickness: 1.5 pt
Shadow Colour: Black or 100%
Horz Offset: 1.50 pt
Vert Offset: 1.50 pt

TEXT

Once all these settings have been selected and entered, don't forget to apply them to the text frame.

A word of warning about the Character Spacing, Horz/Vert Offset and the Font Point size. You may have to experiment with these settings to obtain the best result.

Once you have mastered this Text effect can then experiment with the colours and if you use it regularly within Calamus S or SL then remember that you can create a Text Style within the Text Style List, which can then be easily applied at the touch of key.

Distorted Text Effect.

(1.09, 1.09n, S, S2 and SL)

The original idea for this Hint came from some demo pages I received from the Genie BBS in America. Whilst it gave a brief explanation on how to produce the effect, it was not detailed enough and only after several trial runs did I work out how it was produced. Here is my own detailed step by step approach to this hint.

Step 1.

First, create a text frame and enter or import some text into it.

Step 2.

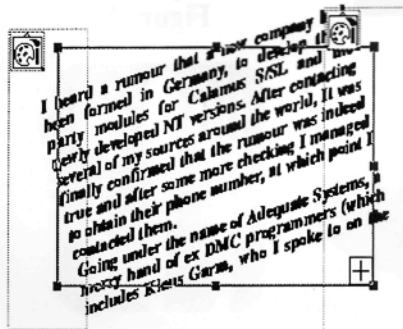
Next, making sure you have loaded an oblique font, set the point size to about 10pt and set the Text ruler to Fully Justified (full out).

Step 3. (1.09 and 1.09n)

Now, Select the text frame and click on the Rotate Text Frame Icon followed by the FRAME SPECIAL FUNCTION and set the rotation angle to 15 degrees. To complete this rotation procedure click on the Rotate Text icon.

Step 3. (S and SL)

Now, make the Text frame active and via the FRAME MISC FUNCTION set the rotation angle to 15 degrees and apply to rotate the frame.



Note the two Raster Frames on either side of rotated Text Frame.

Step 4.

Next, Create two Raster Graphic frames, making sure that they overlap both the Text frame and the rotated text.

Step 5. (1.09 and 1.09n)

Next, Click on the text frame which should then identify itself as a Rotate Text frame. Click on the Text Frame and select the FRAME SPECIAL FUNCTION followed by clicking on the Place Text Around Frame icon.

Step 5. (S and SL)

Now, make the Text frame active and via the TEXT FRAME SPECIAL FUNCTION select the Text Flow To Left And Right icon.

Step 6.

Next, Whilst holding down the Left Shift Key select the two Raster Graphic frames and click on the Text Flow icon again. The Text should reformat giving the same results as that below

In addition to using all standard operating elements for GEM applications DA'S PICTURE makes use of several operating functions know by progressive user interfaces such as NeXT-Step. Though global functions like loading and saving will be found in drop-down menus in the main menubar, these menus were not overloaded, because too many menu entries in a menu turn using a program into torture

There you have it the final result, smart or what?

If you are using S2 or SL then you can load a normal font instead of the Oblique version and include the Skewed effect which should be set to 25 degrees to accomplish the same effect. It is also possible using this method to produce another effect by setting the Skewed effect to -25 degrees.

This is also possible within Calamus 1.09, 1.09n and S by first loading the font you wish to use in to a Font Editor like Fonty or Genus and change the angle of the font via the Italic calculation feature to -25 degrees and then save it under another name for use with this hint.

In addition to using all standard operating elements for GEM applications DA'S PICTURE makes use of several operating functions know by progressive user interfaces such as NeXT Step. Though global functions like loading and saving will be found in drop down menus in the main menubar

Now when you slant the text in the other direction you get this effect.

We need your hints.

If you have any hints or tips for Calamus 1.09/1.09n/S/SL or Line ART 1 /3.

Please send them to us on a disk and we will try to publish them and give you the credit.

CREATIVE CALAMUS

Continuing on from the last series of articles by Avid Canadian Calamus user. George Bradford now aims to motivate the creative part in us all.

Creating Simple Graphics With Your Calamus Tools.

Simple clipart is offered through many sources, but for those of you who feel that you would like to add to your collection, here are some easy-to-build Calamus creations that you can make yourself.

The majority of the examples shown here use very simple circle and square techniques, which means you can build them on the spur of the moment, or make them in your spare time and put them on file for future use.

In some ways, the simpler the graphic the more effective it is, and in these examples you will find that most of them require very little effort. The Camera in Figure 1 is a perfect example of this. A series of simple round cornered rectangles, some lines, and some circles. How much simpler could it be? The Present in Figure 2 is even simpler, except for building the bow from heavy white curved lines fitted together. Figure 3 is a stylized envelope built with two horizontal triangular shapes lapping each other with one sent to background. The Cocktail in Figure 4 is a series of shapes and lines, with the toughest part being the join between the black and white parts of the stem. The line for the base was given rounded ends by selecting them in the "Lines" menu.

Figure 5 is a simple Star of David, made from two equilateral triangles, one lapped over the other. The Pot of Gold in Figure 6 again is simpler than it looks. A large oval for the main body of the pot, with thin white bars to flatten the top and base. Add a round-ended black rule for the rim, and slide a batch of coin circles in behind this.

A few angled lines to make up the 'shine' effects, then two small circles for the legs, and you're all done!

The Fish in Figure 7 has endless possibilities and can be stretched or compressed for whatever effect you have room for; a series of triangles for the fins, an oval for the body, a circle for the eye, and a line for the mouth. The Cutlery in Figure 8 gives a very clean effect, and is made up mainly of round-ended white lines, with an oval added for the spoon. With the Ice Cream Cone in Figure 9 a crosshatched 'pattern' was chosen for the fill on the cone triangle. The scoop circle on top is a 12% screen fill with a bold 25% border.

The second group of subject matter starts off with a great Teddy Bear head as shown in Figure 10. You will immediately see the simplicity of this design, made up almost totally of circles. Naturally the body, and appendages of this critter could easily be added using a similar approach, with thick round-ended lines for the arms and legs. This Teddy can be either at an angle as shown, or upright, if preferred. Figure 11 demonstrates the use of heavy round-ended rules and several screens to simulate Drug Capsules, in any arrangement you might require. The Butler or Waiter in Figure 12 shows a little more class, but simplicity overall. I used overweight rules on a vertical round cornered rectangle to produce the shirt cutaway, but a short 40 pt. round ended rule would

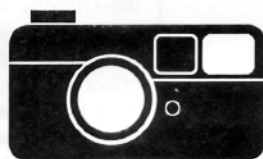


Figure 1



Figure 2



Figure 3



Figure 4

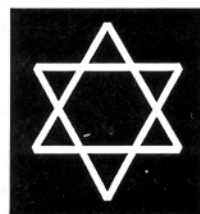


Figure 5

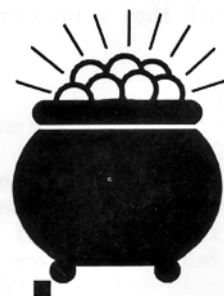


Figure 6

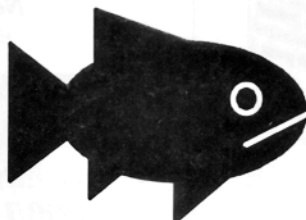


Figure 7

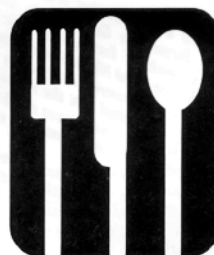


Figure 8

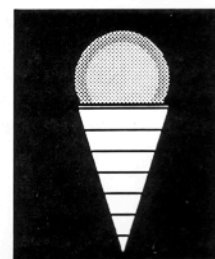


Figure 9

accomplish the same effect. The shoulders were nipped off at an angle with white triangles, and the rest is obvious. The cloud effect in Figure 13 is a bit more demanding, and the real problem here involves logical grouping and send to back commands, in order to keep the numerous shapes under control. I eventually built a wide white frame with transparent interior opening and used this for the final cropping mask. The Wind-up Mouse in Figure 14 again will speak for itself. Actually it was a "piece of cake", or should I say "a piece of cheese". The most difficult of all was the Housing Project in Figure 15. This has much the same approach as the clouds in 13, but keeping the rooftop angles under control is quite tricky. Naturally the copy area at the top is open to any statement you wish to make.

The Lion and Lioness in Figure 16 are so simple and effective that you wonder why you never thought of them before, and again speak for themselves. Figure 17 is a great little Christmas Tree made from simple triangles, circles and curved white lines. The trunk and stand are rectangles, with white triangles used to nip off the angular sides of the stand. The Dessert offering in Figure 18 looks complex, but really adds up to a series of ovals with white borders. A round-ended line was again used for the rim of the dessert bowl, and a curved line for the cherry stem.

Once you have tried making a few of these simple geometric shape style graphics, you will realize just how practical it is, and you would be wise to keep your eyes open for others of this ilk. There are hundreds of them out there, and what I show here is just enough to get you started, and build your confidence. Again, working at at least 400% enlargement for the finer details will ensure precise fit on delicate areas.

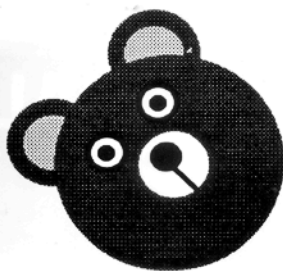


Figure 10



Figure 11



Figure 12



Figure 15

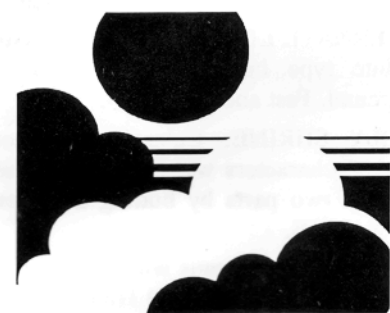


Figure 13

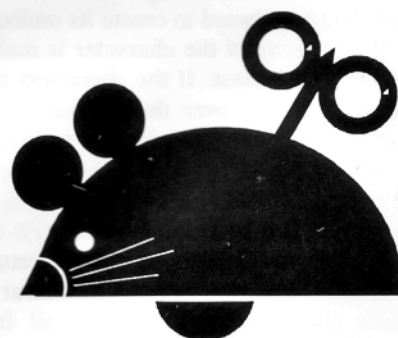


Figure 14

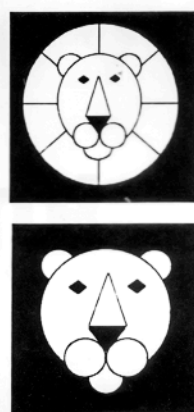


Figure 16



Figure 17



Figure 18

SIMPLE TYPE SOLUTIONS

All of us like to dress our display type up a bit, but don't want to spend too much time doing it. Naturally, by using Outline Art we could create almost anything, but this involves opening another program, creating an .OL file, saving it as a .CVG, and importing it. Then there are those who have never felt a need for Outline Art, and require only simple solutions for their type effects. With this in mind I am presenting a number of quick type tricks. I have purposely chosen a single typeface (Cherry Alpine Bold Condensed) to show how it can be treated in different ways to achieve numerous varying effects. Another added bonus is that these type oriented heads have a very fast screen refresh rate.

ALTERNATE LIFESTYLES: This demon-strates the simple use of white type butted over black on a 50% raster plane background. Fast and functional.

HOLY SHRINE: Calamus will not allow you to screen individual characters within a word. Therefore this example was created in two parts by butting a screened HOLY up against a black SHRINE.

HIGHROAD: Calamus will, however, let you play with the size of individual characters and HIGHROAD was created by altering the type size in 4 point increments. A simple screened base rule was added to dress it up a bit.

KAMPFGRUPPE: Many users will have discovered that Calamus builds outward to create its outline type. What this means is that the integrity of the character is maintained as the thickness of the outline increases. If the characters are close together, heavy outlines tend to lap over the adjoining letter. To overcome this problem you must clone a white copy of the type with NO outline, and place this directly over the original as a 'cleanup' layer. KAMPFGRUPPE was built this way, using a 4 point black outline. A simple diamond raster plane with 50% fill and 25% border was used to dress it up a bit. One other unfortunate feature of Calamus 1.09N is that the outline weight and colour dictates to the complete file, once chosen. In other words, all frames within a file are limited to the same outline thickness.

OUTLOOK: This involves a simple line pattern background, with the word super-imposed. Type is 50% raster screen with 4 point offset black drop shadow effect. This is accomplished using the Style Menu (bottom right) in the main Text Menu.

RETFORD: Using heavy letterspacing and a bit of kerning these characters have been spaced to centre on screened diamonds from the raster plane selections.

HOPSCOTCH: This word was first set, then duplicated. Every second letter was deleted on each and replaced with three space bar strokes. A 60% screen was applied to the duplicate, which was then eased up into position and then kerned slightly to get the letters to fit.

ATARI Newsletter: A touch of rotated type can add to any design. Here the word has been rotated 30 degrees and overprints the main statement. Newsletter was given the underline command, with a line offset of 6 points and 6 point thickness.

None of these forms will win design awards, but when it comes to a quick and easy solution to an everyday layout, these suggestions just might activate your grey matter.

**ALTERNATIVE
LIFESTYLES**

HOLYSHRINE

HIGHROAD

KAMPFGRUPPE

OUTLOOK

RETFORD

HOPSCOTCH

**ATARI
Newsletter**

Q AND A

Before we commence another round of problem solving, may I remind you that if you have any problems or questions relating to Calamus or Outline Art. Then please drop us a line and we will try our best to resolve them.

Calamus and Protex.

Tony Barr, Hull.

Further to the query from Paul Sutherland in Calamus User issue 3. I find that I have no problems importing an ASCII file save from Protex 6 into 1.09n.

Before saving your file from Protex right justify should be OFF and word wrap ON (under EDITING OPTIONS) and NO STYLE should have been set from the style menu.

Document mode should be on and then save the file as reformatable ASCII and then import into Calamus as ASCII (LF after each line).

This piece was originally typed using Protex 6, then saved as above before being sent to Calamus User on disk.

I hope it can be imported into S/SL as readily as 1.09n. In addition, accented characters are preserved without problems (no problems with 1.09 or SL : C.U.).

Basic tutorials.

Calamus User.

Several users have asked why have we not included an article based on an introductory tutorial for 1.09 or SL. Well, to quote a line in our subscription form "we hope to tell you what the manuals don't". As Both versions of Calamus include an introductory tutorial within their manuals, we feel that it would be pointless to duplicate this.

In addition to the Manuals there are the Sandon School Quick Start Guides which cover both 1.09 and SL (for details see News Desk in this issue).

Something we do intend to include in future issues is a Users guide to the some of the more complex modules which are included with Calamus SL

DA's CVGs into Calamus 1.09.

Mr Andrew Giles, Birmingham.

After reading with interest the review on DA Vector in Issue 3 of your magazine. I contacted CGS and order a copy which arrived within a few days.

As an avid user of 1.09n (apart from upgrading to SL) I would never consider switching packages. Like yourself I was (and still remain) very impressed with DA'S Vector and what it has to offer, especially the Vectoriser and Vector Graphic functions.

I have however recently come across a problem when using some of the CVG files exported from DA Vector within Calamus 1.09n. Many of which were generated by the Vectoriser. After being exported as CVG version 1.0 files. I have import them into 1.09n OK, but as soon as I try to zoom in on the display or print out the image I am greeted by an alert box which tells me "ILLEGAL AES FUNCTION CALL"

Is it something I am or am not doing or is it the fault of one of the program? How do I put it right? HELP!

I am glad to hear that you are as impressed with DA's Vector as we are, but it does seem that there are still a few problems that need to be ironed out.

I also have encountered some problems with CVG files which have been exported from DA vector and I am sure that it is there that the problem lies, not 1.09n.

The root to this problem lies at the door of Digital Art in the fact that they may not have had direct access to the current file routines for the CVG format which DMC (their rivals) guard very closely. So they may have had to rely on what's known in the trade as Reverse Engineering. In other words you take the program apart to find out how it works and then write your own routines in the hope that you have got it right. This is fraught with problems, but I must say that if they have gone down this road then they are not far off getting right. This does not help you with your problem at present. Any way back to the problem at hand. I have found that if you change the line

colour within complex images then 1.09n will encounter problems when it comes to importing the CVG file. So once you have vectorised the file, do not change anything. (if you have GENUS the font editor try Importing and then Exporting the offending CVG's quite often this will sort the problem out, this also applies to fonts that Calamus is a bit fussy about - Mark)

Slow Printing.

Mr J. Peacey, Cleveland.

I am at present using Calamus 1.09n on an Atari STE with 4mb of Ram and print out via a STAR SJ48 Bubblejet printer.

My main problem at present is the print speed, sometime I have a lot of pages to print out and my printer can takes up to six minutes to complete printing each page.

Is it the computer or printer which is slowing down the process? If it is the printer, would I get a quicker printout from a laser?

Mark Skillin. The problem is down to the computer, and the TOS print routines not being as good as they could be.

Your printer is able to print 80 characters per second (cps) in letter quality mode which is reasonably quick, the problem is getting the information to the printer, this is where the ST suffers and a neat little PD utility called FPPRINT comes in. FPPRINT replaces TOS's print routines with direct print calls allowing the data to get to the printer much faster resulting in a drastic increase in print speed with some programs. Using Calamus 1.09n on a 4 meg STe with a Cannon BJ10ex slashed my printing time down by 50% but it made no difference when using SL, apparently this is because SL bypasses the TOS print routines.

On to the subject of Lasers, yes they will improve your print speed but the same problem applies, getting the information to the printer. When I got my first laser, an old Centronics PP8 it took 20 mins to output the 1.09n TEST.CDK with an STe. This time using FPPRINT slashed the time to print by about 65%.

Even using a HP Laserjet 4p with a TT and it can still take up to 5 mins or more to print a complex page of text and graphics at 600dpi, but at 300dpi and if the page is mainly text it can take as little as 30 seconds. Also the print quality from a laser is so much nicer than from an ink jet. FPPRINT has been heavily featured on cover disks and is also available on our Calamus PD COLLECTION Disk 1.

Graduated Tints.

Mr. J. R. Wells, Nottingham.

Is it possible to produce graduated colour or greyscale tints from within Calamus in either raster, vector or text frames, or must it be done within a separate package such as DA's Vector or Out Line Art 3 and then imported.

It depends upon which version of Calamus you use. If you use S or SL there are two modules available which allow the production of both colour and Grey scale tints.

The Blend module (See this issues News Item on modules for prices) supports raster graphic tints and the Line Art module supports vector and text based tints. To unite text and raster graphic based tints you will need to utilise the Mask module which takes a raster graphic frame and masks it into a text frame or alternatively you can use the mask hint which will produce the same result (This is featured within Issue 1).

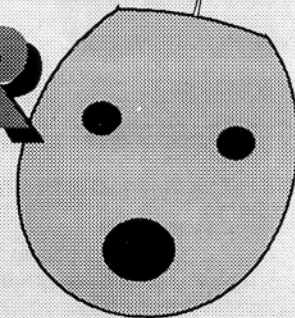
If you use 1.09 or 1.09n then you will have to rely on an external program to solve your problem. Either DA's Vector or Line Art 3 will do the job you require.

If the budget won't stretch that high and you don't need colour then try a shareware program called EC Paint (we will be featuring this in the next issue under the Public Eye series) which will produce greyscale tints and uses Calamus fonts.

This is available on our Calamus PD Collection Disk 3 for only £2.50 and is well worth the money.



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per
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The USER to USER programme has been highly successful in both the USA and Canada, and is now available to UK Users of Calamus SL through the Calamus User Magazine.

USER to USER files are written by Calamus SL owners like yourself. The authors have presented their work to assist other users and, at the same time, have earned discounts on their own future purchases from DMC Publishing in Canada. This is hoped will be continued in the UK.

Each volume contains lots of useful hints, tip and tutorials, and are highly recommend to everyone, regardless of their experience with Calamus SL.

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