

# CALAMUS

# USER

The Independent Magazine for Calamus DTP Users.



## ISSUE 1

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# Fonts for Calamus and Pagestream

**Fraktur • uncial • Smith Script**  
**Marseille • Shoe • Benghazi • Retro**  
 Garamond — Light, *Italic*, **Bold**, **Bold Italic**  
**EXPORT • Copper Black**

...plus many more, available individually, or in packs, specifically designed for Calamus, Pagestream and PostScript systems. (Please note that all our fonts contain a comprehensive range of European characters — á, ñ, ç, ø, š, ß, â, ô, ç...)

For full details of our fonts, plus the very best in font design and conversion software, write or phone us now!

## Polytype

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Tel: UK-0229-836957

R B  
S Q W  
A M

AΩ



## Fonts for Calamus

The following Public Domain font packs contain fonts created by Calamus users from around the world using the official Calamus font editor. All the fonts are fully working i.e. A-Z 0-9 and other keyboard characters and there are no repeats.

**All the packs contain 3 disks and cost only £8.50 each!**

**MP9** — Calamus Font Pack 1 contains 32 fonts.

**MP10** — Calamus Font Pack 2 contains 30 fonts.

**MP15** — Calamus Font Pack 3 contains 22 fonts.

**MP18** — Calamus Font Pack 4 contains 35 fonts.

**MP26** — Calamus Font Pack 5 contains 32 fonts.

**CFPC** — Calamus Font Printed Catalogue showing the characters for all the fonts in all 5 packs is only £3.00!

These are the fonts: ADVERT, ARC.10, ARC.101, ARC.101T, ARC.101T, ARC.25, ARC.25I, ARC.25IT, ARC.25T, ARC.75, ARC.75I, ARC.75IT, ARC.75T, ARC.90, ARC.90I, ARC.90IT, ARC.90T, ARTDECOY, ATARILGO, A.LOGO, BANKCARD, BARNUM, BISON.C, BODONI, BODONI.J, BULLETTIS, BULLY, BULLY.C, BULLY.I, BURLING, BURL.OBL, CAUGRIFY, CAMELOT, CAROLINA, CASUAL, CASUAL, CELTIC, CELTIC, CGTMBOLD, CGTMRE, CGTMREI, CHANCE, CHANCER, CHANCERY, CHROME, CLIPART, CORUNET, COUNTER, CURCOND, CURSIVE, CURS.FIN, CYRILLIC, DANDY, DANDY.C, DANDY.I, DATA, DENVER, DINGBATS, DRURLANE, DRURYITA, FLASH, FRaktur, GAUDY, GAUDYCON, GILLIA, GILLIES, GILLY, GIL.K, GIL.B, GIL.BO, GIL.Q, GIL.R, GREEN, GREEN, GREENY, HARLOE, HEBREW, HEBREW, ISABELLA, KLARDONH, LEDGER, LUBALIN, LUBALINX, LUBALIN, LUBALIT, LUBALITST, MANVILLE, MATH, MCR75, MCR75I, MCR90E, MCR90EI, MODERNB, MOUSE, NOTEN, OAKVILLE, OLDENG, OLYMPIA, PEIGNO, QUILL, REFLEX, REVUE, ROME, RTS, ROME, URW, SAVINGS, SCHOOLI, SCHREIB2, SCRIPT, SEG, SEG.B, SEG.BI, SEG.J, SNUE.C, SILIC, SNUE, SOUVMED, SOUVMEI, SPOKANE, STEELA.Z, STRADIV, STUDY, STUDY.IT, SUZO, SUZO.IT, SWIOBRT, SWIOOCO, SWIOOIC, SW25BRT, SW25CO, SW25ITCO, SW50BRT, SW50COND, SW50ITCO, TIEMPOI, TIEMPOBI, TIEMPOJ, TIEMPOI, BABYTETH, TRILINE, TRIUMBOC, TRIUMBOX, TRIUMBLD, TRIUMHVV, TRIUMT, TRIUMREG, TRIUMREX, TROMAN, WESTERN, WILDWEST, WINDY.

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We also so sell a wide range of clip art mainly in IMG format. A printed catalogue showing all the images is only £10.00.

**Public Dominator PO BOX 801 Bishops**

**Stortford Herts CM23 3TP.**

**Tel: 0279 757 692.**



## CALAMUS TYPESETTING BUREAU's.

Here is a list of known UK typesetting bureau's, who can output Calamus 1.09/S/SL documents, but if you know of any more then please let us know.

### C.Y. Services.

52 Beech Avenue,  
New Basford,  
Nottingham,  
NG7 7LQ.

Tel: 0602-605377

Fax: 0602-623715

Modem: 0602-692782 (Password required)

### Halco Sunbury Ltd.

Unit 4 Headley Park 9,  
Woodley,  
Reading,  
Berkshire, RG5 4SQ

Tel: 0734-441525

Fax: 0734-441525

### Sumner Type.

Unit 19,  
80 Sumner Road,  
London,  
SE15 6LA

Tel: 071-703 4189

Fax: 071-708 5754

Well here we are with the first issue of CALAMUS USER, and we would just like to start by wishing all our readers a belated Merry Christmas and a Happy & Prosperous New Year.

A lot of people have said that we are brave for taking on the responsibility for publishing a user magazine for this type of package, but we felt that it was something that was definitely needed, so here we are.

Whilst DMC have shown a great deal of interest in this magazine, and have been very informative, we seem to have encountered a problem of communication with Halco (The UK distributors), and have found them to be very un-helpful and ill-informed. This seems to be also reflected in your letters.

Hopefully this will be resolved; we'll have to wait and see.

Anyway onto the first issue. We have put a lot of work into this first issue and we hope that you will find it both interesting & informative.

We have included in this first issue a two page report on the German Atari show which was held in Dusseldorf in August 1992. This contains the low down on everything that's new for DTP users on the ST & TT.

The Latest news is to be found on the News Desk.

For those users interested in designing fonts, we have included a one page preview on DMC's new font editor Type Art and a two page review on Polytype's Font Designer 2. If you are interested in designing or editing vector images, and need an auto-tracing program, take a look at the review of Labroke's new offering 'SILHOUETTE'.

There are some useful Tips for using Calamus 1.09n/S/SL and Outline Art which we hope will help even the most experienced user.

Thank you to those readers who sent in letters to the Open Forum, we hope the replies are helpful. So, to every one else, please write to us if you have a problem (on disk if possible, it will help us).

We have been astounded by the idea's that some users have had for the magazine, and most of them will find their way into the future issues, so please keep sending them in.

One interesting idea we received from a reader is for us to set up a definitive Calamus public domain font, clipart and Utilities library.

This will not only introduce you to new fonts and clipart, but would also, stop users from purchasing duplicated fonts or clip art. We will keep you informed how we are progressing in future issues, but for now, can you send us a list of any public domain/shareware programs, fonts or clipart (which can be used with Calamus), you may have or even better send them to us, and we will try to recompense you in some way.

In the next issue, we hope to include a review of the Golden Image hand scanner with the new 256 greyscales version of Migraph's Touch-Up, and, if possible, of their new OCR software. A review on the Epson GT6000 colour scanner and it's software. We also intend to include two new sections, the first being entitled "Public Eye", and will inform you about some of those interesting public domain and shareware programs which can be used with Calamus.

The second one is entitled "What do I you use Calamus for?"; this will give you the opportunity to inform other readers, to what use, do you use Calamus for. We already have some in the pipeline, but please feel free to let us know (on disk if possible, about 1000 words).

On a final note, we would just like to apologise for the delay in publishing this first issue, but we had the arduous task of having to write all of the contents and it took longer to compile than we first thought. Anyway we hope that the next issue will be on time (the first week in March 1993), but, in the meantime,

please let us know what you think about the first issue (*Any criticism will be ignored at our own peril*) and should you wish to make a contribution to the content in any way, don't hesitate to drop us a line or send us a disk. Many thanks for your support.

**Stephen Llewellyn.**  
Editor.

## Credits

The content of this magazine was produced using 1ST Word plus and Arabesque Professional working on an 2.5Mb ATARI STFM with 20Mb hard disk and a SM125 Mono Monitor.

The layout was produced using Calamus SL on a 6Mb Atari TT with 210Mb hard disk.

Content/Editing : Steve Llewellyn.

Layout Production : Colin Hoyle,  
Steve Llewellyn.

Proofing : Karl Jeffery.

Print Production : Colin Hoyle Printing  
Services.

## Contributions.

Hopefully, in the future, all articles 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, can you please send it to us on a 720k disk in either ASCII or CDK format (with screen shoots if poss) with a 1st class SAE (so that we can return the disk to you). It will make our job, so much easier.*

## Readers letters and problems.

### Running SL.

A letter from Mr Westly, Derby.

**Q** Can you tell me what the minimum module requirement is to run Calamus SL.

**A** According to Halco's previous Technical Manager, John Bondswell, both Calamus S and SL can print a document without the installation of any modules or import/export drivers.

Stephen Llewellyn.

### Can anyone read German.

A letter from Mr Fitzsimons, Surrey.

**Q** I recently received the SL up-date from Halco and my immediate reaction was one of disappointment on finding that the modules and the Key binding files are all in German. How can I get round this.

**A** I found the same problem when I received the fixed SL version. So, after I had installed the new version on to my system, I first changed the names of all the German modules to English (via the Open Info menu from the desktop). Next, to get around the CKT key binding file, I used the one from the previous SL (April 92) English version, which works perfectly.

I use Calamus SL daily and have found that the new version of PKS Write possibly contains a bug.

The problem is that you cannot use key macro's from within PKS.

So to cure this, I loaded the previous (April 92) version of PKS which has solved this problem.

Colin Hoyle.

### CVG versions.

A letter from Mr Matthews, Shropshire.

**Q** I understand that there are two versions of the CVG (Calamus Vector Graphic) format: 1.00 and 1.1. Can you tell me what is the different between them.

**A** The answer to this question is quite simple. Version 1.00 of the CVG format was originally formulated for use with black and white vector graphics only. But, with the introduction of colour within Calamus, a new version of the CVG format was written to include Colour, hence version 1.1. The new colour version of Outline Art supports this version in-addition to the old one. Naturally, both Calamus S and SL support 1.1, as does Cranach Studio.

Stephen Llewellyn.

## Problem Fonts.

Whilst speaking to Hasso Baudis of Flying Fonts (also the developer of DMC's Type ART) at the Dusseldorf show, he informed me that there is an incompatibility problem with some Calamus fonts when used with Calamus S/SL. This is mainly isolated to low price and public domain fonts. Basically S/SL does not like using fonts which contain overlapped paths.

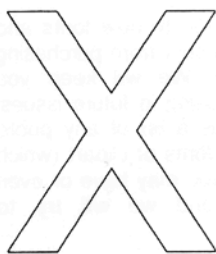
For those who do not know what an overlapping path is, here is a brief explanation.

The problem lies in the way that certain characters are constructed. Lets take the character X as an example.

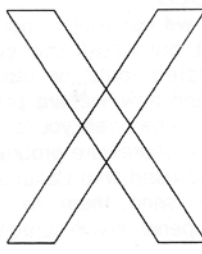
The correct way to produce a X is to construct it using one continuous path or object (see diagram). Unfortunately, some people (usually the un-trained) often use a different method to construct the same character. This method includes using two slanted boxes to achieve the same result. Whilst this method makes construction easier, this produces what is known as an

overlapping of paths (see diagram), and it is this which causes the incompatibility in the fonts.

There is a solution to this problem. Both Type ART and Font Designer 2 include an option for removing overlaps, but this can be very time consuming. I have repaired a large quantity of public domain fonts, so if you are interested in obtaining them, just send me 2 x 1st class stamps and I will send you a list of the fonts I have repaired and how to get hold of them.



Correct  
A single path.



Incorrect  
Two paths with an overlap

## Low Cost Font Editor.

The latest release from the Nottingham based ST Club is a Calamus font editor called FONTY, which carries an amazingly low price of £11.95.

This low priced font editor includes the usual features, such as drawing and editing tools, grids, guide lines, manual & automatic kerning and manual tracing of any bitmap graphic or GEM font.

In addition, fonts can be mathematically manipulated via a fully functional calculator. Preset options include skewing, expand (X & Y), rotate, mirror and move.

Also included in the package is a separate program for converting Postscript type 1 PFB files to the Calamus CFN format.

I hope to include a review of this interesting arrival in the next issue, so until then, if you need more information on FONTY, please contact the ST CLUB at 2 Broadway, Nottingham, NG1 1PS or telephone them on 0602-410241

## DMC News.

After speaking to DMC's R & D Manager, Pierre Hansen, I have managed to setup a line of communication directly with DMC and I hope to be sending them a monthly fax. This Fax will include questions and queries, from you the readers.

Whilst I was speaking to Pierre, I asked him, what is the difference between Calamus S and SL?

Here is a summary of his reply: Actually, there are three different versions of Calamus (above 1.09n).

First, there is Calamus S.

DMC look on 'S' as an introductory version and is aimed toward those users who have a limited knowledge of the printing process and just wish to print their documents with no fuss.

Calamus S does not include Automatic Tiling, Skewed & Compressed Text, and the Colour

Separation, Raster Generator, Vector, Speedline & the Mount modules are also absent.

The main program itself is identical to the 'SL' version and will still allow the printing of colour separated and rastered documents, but, without the above modules, there is no way of adjusting the settings within these processes. In addition Calamus S will not allow the installation of any printer driver with an output resolution above 600 dpi.

Now on to Calamus SL.

DMC have produced two version of 'SL'. Both versions include all the absent 'S' features & modules, and are aimed towards the more professional user who wishes to finely tune the printing processes.

The first version will allow the installation of any printer drivers, but will not allow the use of any printer devices above 600 dpi.

This is more likely to be used with, say, a laser printer, but it will still offer the option of using a

Linotype driver (ie 1275 dpi) within a document, which can then be sent to a bureau service.

This is where the Second version comes in. Due to the requirement of a Linotype licence, DMC have produce a special version of Calamus SL which includes the aforementioned licence and allows the output to any devices including 600dpi and above, via an additional module called DROP MANAGER.

Pierre also informed me that DMC were the first German company to get their hands on an Atari FALCON 030, and, since then, they have tested many of their products including Calamus S & SL, and Outline ART 3 on the machine without encountering any problems.

## Halco News.

Halco made an appearance at the three day London Print show at Olympia. They were putting all their efforts into introducing Calamus S & SL to the printing fraternity, with some success. On their stand, Halco were demonstrating Calamus on a TT system with a colour scanner and a typesetter.

### Fixed SL arrives.

The long awaited new version of SL was finally dispatched by Halco on November 20th.

Halco's excuse for this delay was that they were awaiting the translating of the German text to English by an unknown third party.

This new fixed version (dated 24/09/92) included several new versions of the original modules and one new addition. The long awaited fixes included: the Cross-hairs, a

working Text Clipboard, the Spellchecker, the Page Numbering system, Bitmap Cropping and the Tiling option.

The new module which has been dispatched with this version, is a simple bitmap paint module, allowing painting and erasing in any bitmap frame.

One of the original modules which has been up-dated is the Document Converter which now allows the choice of using the original measuring system from a 1.09n document, or converting it to the more accurate MPT measurement system within S/SL.

Its a pity that Halco did not take the time to rename the German modules, include the English Key Binding (instead of the German one), and translate the German read.me files, which would have assisted some of the confused users with the installation.

### Calamus S on the Cheap.

Halco are, at present, offering Calamus S at the introductory price of £ 145.00 inc vat.

All you have to do is send them the original disks of Pagestream, FleetStreet Editor, Timeworks or Calamus 1.09n, and Halco will supply you with the latest version of Calamus S.

Halco are also offering a further upgrade from 'S' to 'SL' for the sum of £ 250.00 inc VAT.

### The new man at Halco.

With the recent departure of John Bondswell as technical manager from Halco, a replacement has been recruited to take his place.

The new man at Halco is Alaister Craig, it is his responsibility to handle any enquires or problems that present or future users may have.

## TYPE ART.

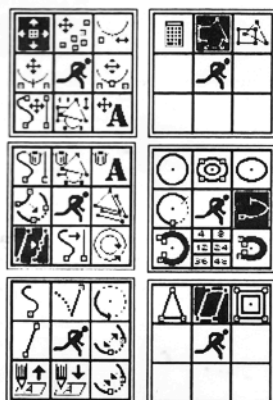
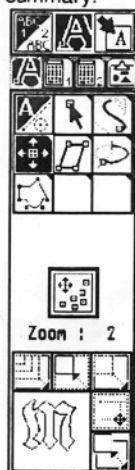
When DMC original released CALAMUS in 1988, the package included a font editor which, whilst being adequate for the purpose, was in no way the desired tool for extending the font libraries of its users.

It took the development by third party companies to produce a font editing package which could claim to be a match on it's MAC counterparts. First to arrive was 3K's DIDOT font editor (later becoming DIDOT LINEART) which was followed by Polytype's FONT DESIGNER and Systems Solutions GENIS.

Now, after four years, DMC have finally produced a fully functional font editor of their own.

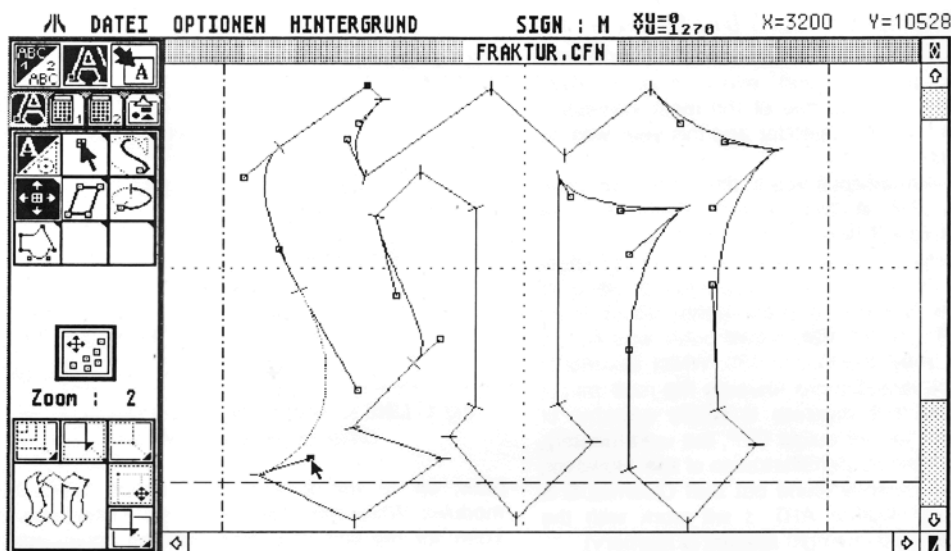
**Icons & Tools.** In the time honoured DMC tradition, Type Art is equipped with a bounty of icons. These allow access to every feature and tool you'd ever expect to use.

Apart from the usual drawing and editing tools, there are numerous new features, of which, here is a summary.

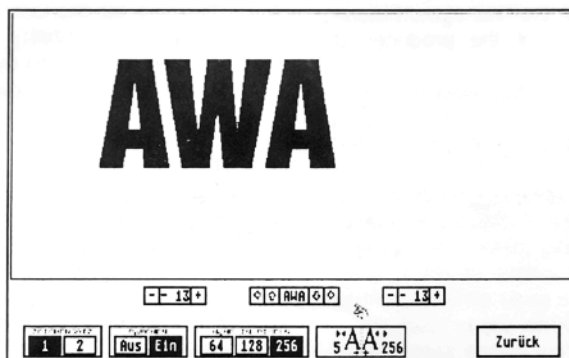


Each of the above icon sets can be accessed by using the right mouse button.

Removal of overlaps.  
Moving points, multiple points, tangents, paths and complete characters.  
Deleting single lines/curves, paths and complete characters.  
Changing Lines to bezier curves and visur, vusur.  
Drawing circles, arcs, boxes and triangles.  
Cutting and pasting paths.  
And many more....



This main window offers the perfect working environment.



**Kerning Pairs.** When DMC originally designed the Calamus font format, they included an option within it for pair kerning. But up until now, there has only been one font editor which can edit and save

kerning pairs within the CFN format, and that has been Didot Line-Art & Professional. Now included within Type Art is an option for including kerning pairs in the final CFN font (see above).

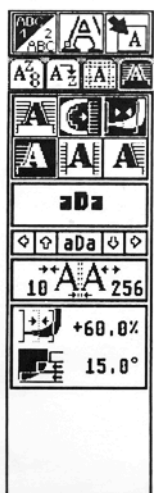
In-addition to this feature, Type Art also includes several kerning features. These are namely kerning by character width or character outline, all of which can be generated throughout the complete character set.

**Calculator.** One of the most impressive sections to be found within Type Art is the calculator function. This section is divided between the two 'Calculator' icons, and allows the skewing, sizing (X & Y), and rotating of a singular character or a complete character set.

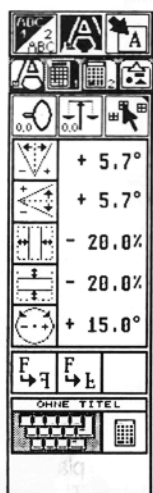
In addition there is a formulae calculator which can use any formula saved from Outline Art to produce some wild and wonderful shaped characters.



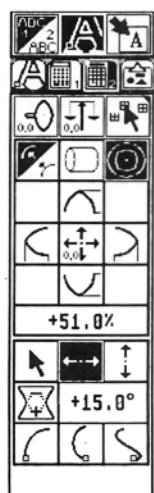
Importing IMG bitmaps and access Speedline.



The Kerning icon menu.



The Two Calculator icon menu's.



**Other features.** Included inside Type Art is an identical version of the SL vectorising module 'speedline', which works with any imported IMG bitmap image. Type Art also allows the control and setting of guide lines, grids and snap to. Just like Font Designer, type art includes an option for removing overlapping path, but the routine used is much more versatile, and you can choose between working on a single path or the whole character.

**The Latest version.** DMC are now distributing V2.0 of the program which includes a speeded up version of the Removing Overlaps option, and additional options for producing Outline, Bold and Light versions of the current font.

## Conclusion.

**The bad points.** My main gripe, is the fact that Type Art is not available in the UK. This is not the fault of DMC, as the program has been on sale in the rest of Europe for some time. Actually the problem lies with Halco, who are dragging their feet on the translation and distribution of several DMC products. Another minor annoying point is the fact that there is no option for converting Postscript to Calamus.

**The good points.** There are several nice touches to Type Art, one (which I have never before seen on any font editor, on any machine) is that when you touch a line/curve, path or tangent, the line (etc) flashes and makes a bleeping sound to tell you that you have made contact. This works even better in the colour mode of a TT, where each line uses a different colour.

**Final word.** Type Art is a well designed and written program and has a professional feel about it. Once you have overcome the icon shock and gain some experience, using Type Art becomes very easy, and, after a couple of days use, I found it invaluable.

At the moment, Halco are still translating the manual, but when it does become available, I will be there with cheque book in hand.

# It's Show Time for all you Calamus users.

Here's a report on the German Atari Show, which was held in Dusseldorf, from the point of view of a Calamus user.

Unlike the UK, the Germans take their Atari's very seriously and every August, Atari Germany stage one of the most interesting shows in their calendar and this year was no different.

Just like previous years, this three day show was held in two of the fifteen halls of Dusseldorf's Messe/Reinshad stadium.

The main underlying tone for this years show was the use of colour systems, with plenty of colour boards on show (more about them later), but the main crowd puller was Atari's new baby, the Falcon 030. Whilst this model will be aimed more towards the multi media market, the machine is totally capable of being used for colour DTP, but unfortunately, there was no demonstration of this. However, I have recently found out that Calamus S & SL and Outline ART 3 will work with the Falcon (with the right amount of memory).

Anyway on with the rest of the show.

As you would expect, the first stand I made my way to was that of the producer of Calamus, DMC.

Their large stand was surrounded by plenty of visitors who were undoubtedly showing interest in what was new for this popular DTP Package.

There was some impressive hardware on show including several of DMC's own tower systems demonstrating plenty of dazzling images on either A3 colour or black white monitors. There was a large array of printing devices including a 600dpi colour laser and a monster 3600 dpi colour image setter, all of which makes the average black & white printer look rather primitive.

As you would expect, DMC were using this event to show off everything that's new for Calamus.

The first new arrival I took a look at, was DMC's latest addition to their ART collection, not surprisingly called PHOTO ART.

Photo Art is an art studio package which supports all extended colour mode up to 16 million colours and can import & export colour images via several formats including 24bit TIFF, and the ESM (Cranach studio) format.

There are a large number of tools such as Blend, Texture, 8bit masks, Smear, Flow, 3D Rendering and many more.

In addition, Photo ART supports the use of scanners via what seems to be the new standard; GPDS drivers.

Another useful new product being distributed by DMC is an EPS to CVG converter.

This useful utility was actually developed by the Dutch distributors and allows a B/W or colour Encapsulated Postscript file (Type 1.1 as used in Adobe Illustrator) to be converted to the Calamus CVG equivalent.

I spoke at length to the person who wrote this handy program, and he informed me that he is hoping to produce another converter, this time converting a Corel Draw (the popular PC Art package) vector image to the Calamus equivalent.

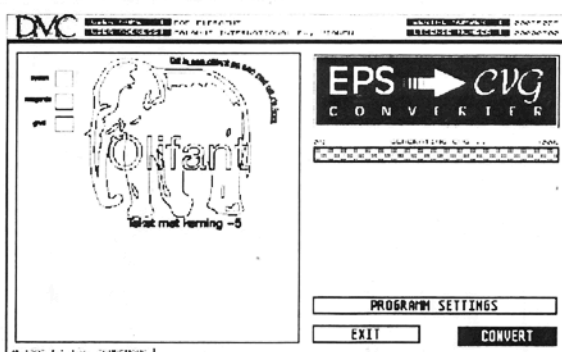


Fig 1. DMC's new Encapsulated Postscript to Calamus Vector converter.

Now, on to the subject of Calamus S/SL and modules. Whilst most UK users are still using version 1.09n, for the last year their German counterparts have been rapidly up-grading to the cut-down Calamus S (see News Desk).

So, to make up for the lack of modules which are already available in the hefty SL version, DMC were offering several modules to overcome this short-fall. These included a set of modules aptly named Paint & Draw, which contained the Paint, Vector and Speedline modules. In addition, the Mount module was being sold separately.

Also available was a new version of the Dataformer module (as yet un-available in the UK), which, to the un-informed, produces either a Postscript or an Encapsulated Postscript file directly from Calamus S/SL.

This innovation finally offers true compatibility with the long established industrial standard. Unfortunately, even though this new version produces faster and more compact files, the resulting postscript file is much larger than an equivalent file produced from the Apple MAC or PC. However DMC, are working hard to overcome these shortfalls.

In addition Dataformer will export several bitmap and vector formats (Inc P11, P13, PAC, PCX, IMG, TIF, GIF, IFF & GEM/3, CVG, DXF).

## Now on to some of the new modules.

As you would expect, DMC were proudly showing off their new modules to a captive audience. These included the following: First off, the TOOL BOX module offers more flexible control over any type of frame. For example you can change the ID of one type of frame into another (Text to Line or CVG to Text, etc.).

Next, the MASK mod for S/SL allows a mask to be made from any frame, with help from the vector module (or a pre-defined vector) to create the mask. It may sound complex but this diagram should explain it (see below).



Fig 2. Take one bitmap, a vector mask and with a little help from the new MASK module, there you have it.

And finally, an interesting new module called BARCODE was on show.

This gives you an example of how dedicated DMC are, to maintaining Calamus as a professional design tool.

This module is ideal for use in the production of commercial packaging, and supports most bar codes formats including EAN 8, EAN 13, UPC A, 2/5 Industrial, 2/5 Interleaved, Codabare (code 27), Code 3/9, and many more by now.

Barcodes can be produced (via the module) by either typing in the code number/letters or reading it directly into Calamus S/SL, using any external bar-code reader.

One piece of hardware I was interested to see, was the Code-A Chrome audio/video digitising unit.

This expensive (£1,200+) box of tricks connects direct to the scsi port and is accessible from within Calamus S/SL via the AV module. It offers both 24 bit colour frame grabbing direct into a bitmap frame, and 8 bit 44khz stereo sound sampling.

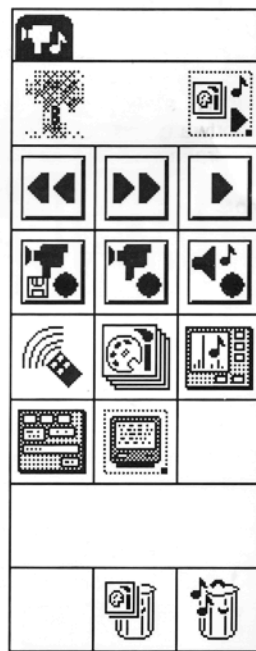


FIG 3. The new Code-A Chrome audio & video sample is accompanied by the A V module for use in S/SL.

## The show must go on. The report continues.....

Also on display, were the latest versions of, both Type ART (see preview) & Outline ART, both of which have yet to show their faces in the UK.

On one final point, **DMC** are to include K-plane in a future version of Calamus S/SL; at the moment S/SL will only support K-plane on exportation or printing.

This upgrade will allow the true black plane of an image to be imported into Calamus.

Anyway that's enough about **DMC**. Lets take a look at some of the other major distributors there.

**COLOR CONCEPTS**, a software development company from Lohmar-Breidt, were demonstrating their new software for driving the AGFA flatbed colour scanner. This sophisticated software controls the scanner in three ways.

Firstly as a stand alone program, Secondly as a module for use within Calamus S/SL, or, finally as a GPDS driver for direct use inside Photo Art or Cranach studio.

The software takes full advantage of the AGFA's features, which include a scanning rate between 100 dpi and 1200 dpi in b/w, and 100 dpi and 600 dpi in colour. The scanner also has the added advantage of being able to produce four, colour separation for direct import into Calamus SL, etc. The AGFA scanner has an option to scan colour slides. The software will save any colour image in ESM (Cranach Studio) or 24 bit TIFF format.

**Color Concepts** were also demonstrating a new Sublimation printer and the drivers for use in Calamus S/SL. This impressive piece of hardware plugs directly into the SCSI port of a TT, and will print from one to four colours at resolution of 300 dpi by printing each colour separately using a special wax ribbon onto special chemically treated paper. At around 23450 DM (£ 7800), there will be very few buyers in the UK.

Whilst on the subject of colour, there were several companies demonstrating their new Colour boards for the mega ST,STE, and TT. These included **MATRIX**, **TKS** and **WITTICH COMPUTERS**.

First off was **MATRIX**, who had on show an array of interesting colour hardware, including several colour boards and digitisers.

The main interest of the stand was their new True colour board, the MatGraph TC1208, which can display 16 million colours at a resolution of 832 x 624 using an A3 colour monitor.

The board comes with 2MB of memory and fits directly into the VME port. There is also an option to mount the MatDigit colour digitiser for true colour frame grabbing.

Also gathering interest was the MatDigitR colour digitiser which was working on a Falcon. This clever piece of hardware plugs into the cartridge port of the Falcon and will accept any video input via a socket at the back.

It was happily grabbing frames in real time (24 frames per second) but because of the processing speed of the Falcon, the screen

was only being up-dated at a rate of two frames a second, but what do you expect with 32768 colours on the screen in a resolution of 320 x 200, it also has a fast-grey mode which gives a faster display.

**SLICA SYSTEMS** are the Distributors for Matrix, so for more details give them a ring.

Next, **TKR** were demonstrating their latest version of the CRAZY DOTS board, in-conjunction with a TT, an A3 colour monitor, and used several colour packages, including Calamus SL & Cranach Studio, to show off this new board in full.

Like the previous 256 colour version, this new 32000 version plugs directly into the VME port of a Mega STE or TT.

It offers a display of 32,000 colours in any resolution between 320 x 200 and 800 x 608, and can use any normal RGB monitor or large A3 B/W or colour monitor. Again, like it's predecessor, the new board will be available via **SYSTEMS SOLUTIONS** in the UK.

Finally, **WITTICH COMPUTERS** were giving a demo of their colour board and, like everyone else, were using a Cranach Studio to demonstrate the quality. The **IMAGINE** board proved to be the cheapest of all the boards at the show.

Like the Crazy dot board, the **IMAGINE** board is available in two versions, a 32,000 colour and a 256 colour version. The resolutions are the same as the Crazy dot, and the **IMAGINE** board fits into either the Bus of a Mega ST or the VME port of a MEGA STE or TT.

The price of the boards are 598 DM for the Mega ST with 256 colours, 798 DM for the VME version with 256 colours, 798 DM for the Mega ST with 32000 colours, and 998 DM for the VME version with 32000 colours.

**LADBROKE COMPUTING**.

**SHIFT COMPUTERS** shared a large stand with **TKR**. **SHIFT** are the company behind that allusive art package **ARABESQUE**, which has never been released in the UK, but was being ably demonstrated at the German show.

**ARABESQUE Professional** is the latest version of this bitmap and vector art package, which only runs in mono (a colour version is under development), but is ideal for creating line art, editing scanned images and constructing vector objects.

It supports a variety of graphic formats including IMG, STAD, DEGAS, IFF, GEM 3 & Calamus CVG, and was on sale at show for 350 DM.

**SHIFT** were also showing a new vectorising program called **CONVECTOR**.

This flexible program can operate on either a mono or colour system (med res TT and higher), and can convert any Arabesque, TIFF, PCX or IFF bitmap image into an Arabesque, Calamus CVG (version 1.0 & 1.1), GEM/3, or Postscript vector equivalent. **CONVECTOR** was on sale for 328 DM.

**TMS** were showing off the latest version of Cranach Studio, an advanced art studio package which contains all the usual artists tools and effects for creating and editing both colour bitmaps and vector graphics.

This new version will now support K-plane (which now gives images a much sharper quality), and includes a special option for supporting any scanner through its GPDS drivers, which allows direct scanning on to the work area. This was clearly

demonstrated with the use of a Hewlett Packard Scanner.

In addition, **TMS** have developed a stand alone software & GPDS driver for the Epson GT6000 & GT8000 scanners, and a Calamus printer driver for use with the KONICA 8028 photocopier/laser printer.

Another product being demonstrated with Cranach Studio was the Split screen driver. This clever piece of software allows two monitors to be used at the same time, giving the user a larger working area.

It was quite strange to see an image on a black & white screen being dragged into a colour screen.

This driver only works with the **IMAGINE** and **MATRIX** colour boards, but will work in any resolution with any monitor.

Most of the **TMS** products will be handled by **HALCO SUNBURY LTD**.

**TRADE IT** is probably best known for its Vector program, **Avant Vektor**, which was being demonstrated on their stand, along with a new art studio package called **Chagall** which has been designed to work with the new 256 colour scanman hand scanner. Also being demonstrated was a new version of **Syntex OCR** which now works on any colour system.

In addition to lots of impressive software and hardware companies, there were several public domain libraries selling not only a wide of range fonts, but also some good quality Clipart, most of which I have not seen in the UK.

Whilst on the topic of fonts, two companies were competitively selling their own professional designed fonts for use in you know what. These were namely **FLYING FONT**, who developed Type ART for **DMC**, and **SERIAL FONTS**, were selling 999 fonts for the equivalent of £999.00 (+ vat).

There were several long standing companies notably absent from this years show. They included **Tommy software**, who were best known for Megapaint and who have dropped from the Atari market and are concentrating on the PC instead, and **Marvin GA**, famous for their Hawk scanners, who have recently gone bust, which was a pity as I was hoping to get a new Hawk CP14 interface board for my ageing scanner.

**Conclusion.** For any one who is remotely interested in Calamus, a German ATARI show is a must, and I was no exception.

I found the Germans very helpful, especially **DMC** who gave me a warm welcome, and, as you would expect, showed great interest in the concept of a magazine dedicated to their products. I found the show very informative and, at the same time, highly enlightening. I would heartily recommend it to anyone, not just Calamus users.

The next show I hope to attend, will be the Cee-Bit show at Hanover in March 1993, so until then, enjoy the magazine.

# Silhouette

Bitmaps, Vectors and Auto-tracing too.

**Reviewed Product** : Silhouette  
**Version Reviewed** : 1.38  
**Type of Product** : Bitmap, Vector and Auto-Trace program.  
**Price** : £ 60.00 inc VAT  
**Available When** : Already

**Distributors** : Ladbroke Computers Ltd.  
**Address** : 33 Ormskirk Road, Preston Lancs, PR1 2QP.  
**Telephone No** : 0772-203166  
**Fax No** : 0772-561071

**Reviewed By** : Steve Llewellyn.

If there is one topic on the Atari which can boast more than its fair share of programs, then it has to be art & graphics. So, into the Atari arena steps yet another graphic editor, but this time with a difference.

Silhouette is a new bitmap & vector graphic package which includes an auto tracing facility. This American developed program is distributed by the Preston based Ladbroke Computers, and is clearly aimed at the middle to lower end of the DTP market, but don't be fooled by the low price tag.

At the heart of this easy-to-use program lies three working windows, one for bitmaps, one for vectors, and the remaining for pixel zooming. But it's the tool box and the drop down menus which contain the real power.

## Tool Box.

The tool box allows access to a large array of drawing features, these include the usual freehand, line, box, polygon, circle, arc, spray and fill (the latter two are accessible in the bitmap mode).

In addition to these, any fill patterns can be selected from here, including a pre-defined pattern by the user. There are two new features, these are namely the STAR and SPIRAL option (see Fig 1).

There is also a clip/wrap option which can be used in both modes. In the bitmap mode it can be used to define the area for auto tracing, for saving to the clipboard, or for saving to the disk via the popular IMG format. In the vector mode this function allows objects to be re-sized or re-shape.

The re-shape option can distort an object in a number of ways (see fig2.) and in any combination, these include:

Trapezoid Wrapping (To left or To right).

Free corner wrapping.

Skew (Vertically or Horizontally).

## Other features.

Via the use of the drop down menu's, further options can be accessed. These include opening windows, setting guides, setting snap-to, setting magnification, line settings, define fill patterns, object settings, cut/paste clip board, flip, mirror, rotating object, and many too numerous to mention.

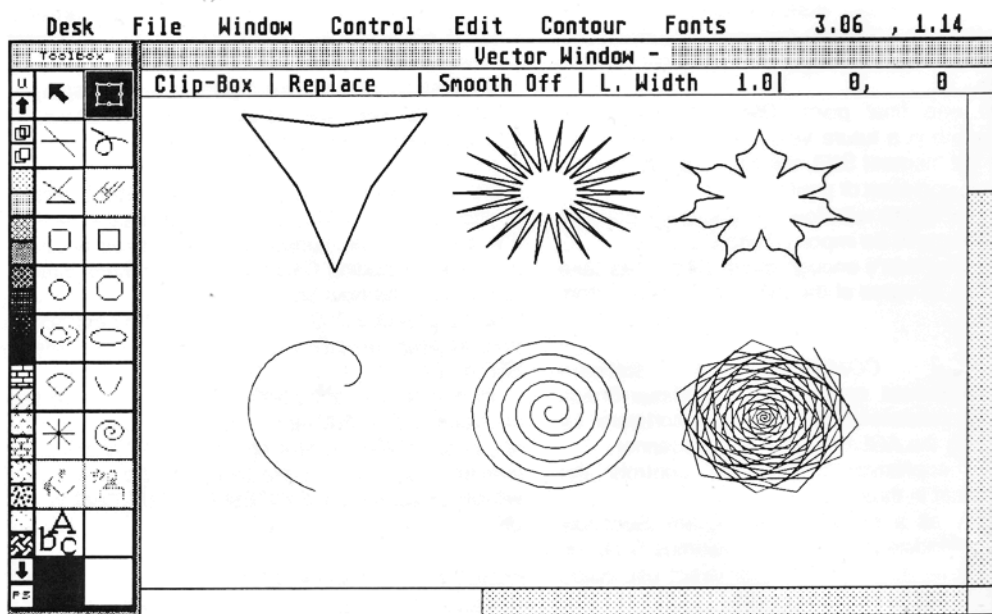


Fig 1. Using the STAR or SPIRAL feature. A variety of shapes can be chosen. These can produce some stunning effects via the use of the four arrow keys.

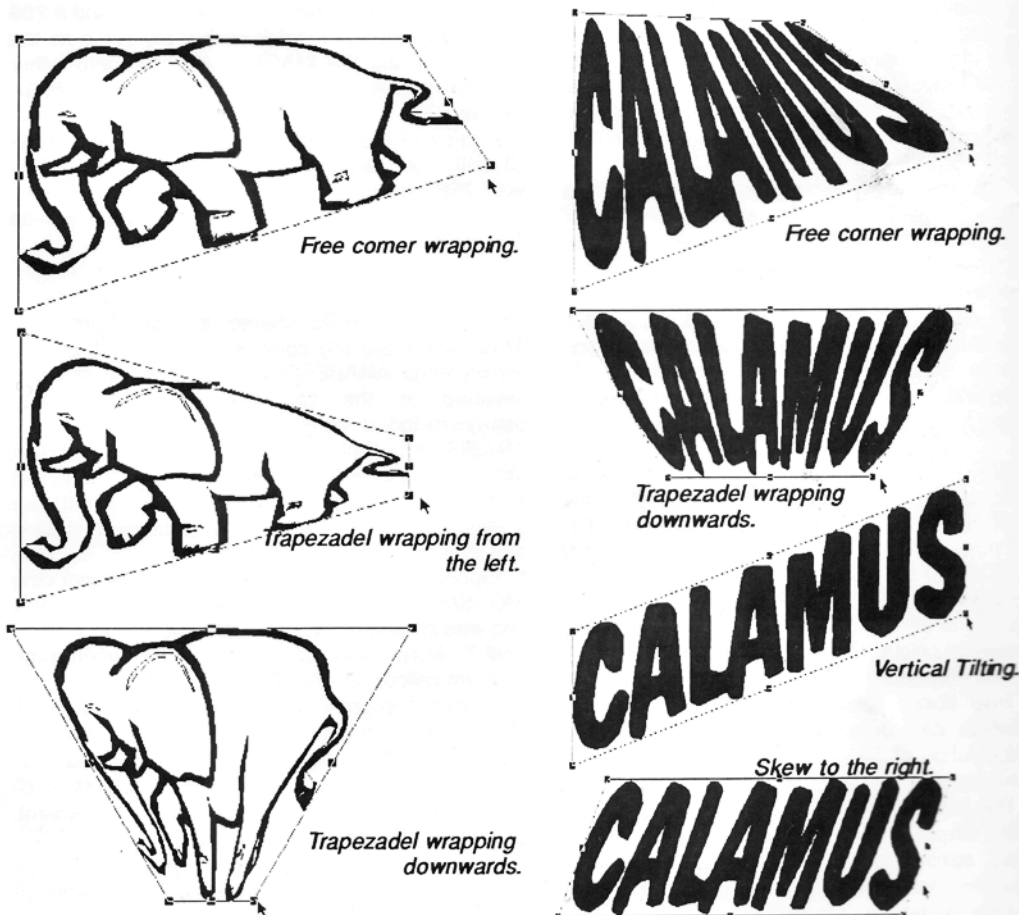


Fig 2. Using the clip box, the mouse and with a little help from the ALT, SHIFT or CONTROL keys, some strange effects can be created.

## Multiply those Objects

One option which is worthy of further mention is the Object duplication.

From within this dialogue box a chosen object or objects can be manipulated in a number of ways. These include gradual sizing, rotation, and an interesting option to change the line width and grey scale on each new generated object (see Fig 3).

# Bitmaps, Vectors and Auto-tracing too. *Silhouette*

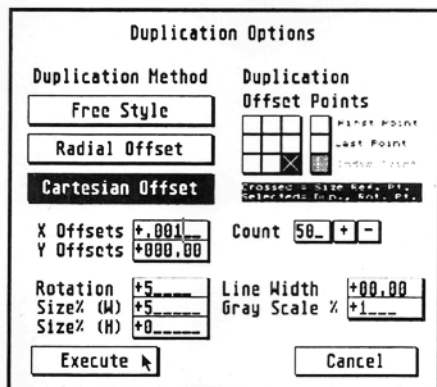


Fig 3. The Object duplication dialog box.

By using this option some impressive effects can be produced including those only generated from programs like Outline Art or Didot Professional (See below, Fig 4).

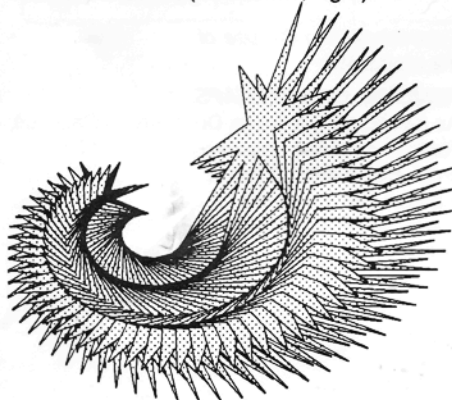


Fig 4. This spiraling Star was generated using the Object duplication feature.

Fonts, printing, and saving GEM files, are all handled with the use of that old Atari favourite, GDOS. Silhouette comes with not only the dated dinosaur version (for total compatibility), but also the new FONTGDOS program, which is also accompanied by the FONTGDOS desk accessory, allowing much easier installation.

It will be interesting to see what effect FMS-GDOS (when it finally becomes available), with its outline fonts, will have on Silhouette.

## Load and Save.

Silhouette can load & save several bitmap and vector formats, these include the following:

Bitmap Load: IMG, Degas, Tiny, Mac paint.

Save: IMG

Vector Load: SGF (Silhouette format), GEM

Save: SGF, GEM, GEM3 (inc Beize curves), EPS (Postscript), DXF (CAD format).

There are two formats that are included within the dialogue box but are not selectable. These are the TIFF & Calamus CVG formats which are to be included at a later date.

## Bitmap to Vector.

Now, on to the main option which has not been mentioned so far, the auto tracing. To use the auto tracing, you must first define a clip area around the bitmap area you wish to trace. Then, from a dialogue box, you can select a number of preset routines or finely tune the settings to allow more flexible and accurate tracing (see fig 5).

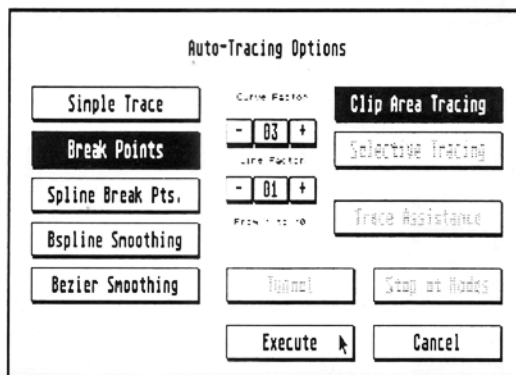


Fig 5. The Auto-Tracing dialog box.

There are three type of auto-tracing:

The Simple trace routine will produce a simple line (no curves) object in record time, but not very accurately.

The Break Point option takes it one step further and allows the user to control the accuracy and include both lines & curves.

B-spline Break Point takes the auto-trace process a little further and allows not only manual control over both line and curve, but, with the aid of B-spline Smoothing, can offer near perfect results.

After some experimenting, I managed to get the auto tracing to work just the way I wanted it to, and it produced some pretty good results (see fig 6 & 7).

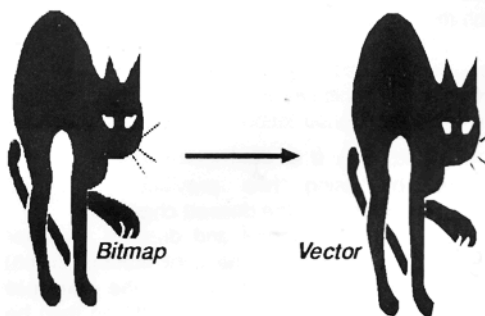


Fig 6. Here is an example of how easy it is to convert a bitmap to a vector

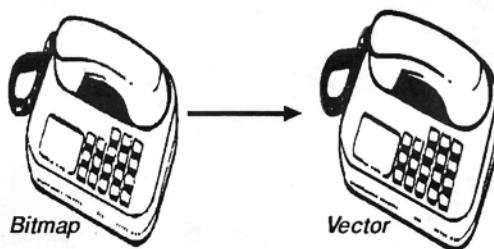


Fig 7. Another example of the versatility of the Auto-tracing feature.

## Manual.

The package is accompanied by a modestly size manual, which covers every feature in some detail. There is even a special appendix on hints & tips for auto tracing and editing. I found this to be very informative, especially on the complex areas.

## Conclusion.

### The Bad points.

On the down side, the developers of Silhouette have opted to use the aging GDOS to control the text, printing etc.

A better option, would have been to adopt the German approach and use internal routines to control all the functions that GDOS would normally cover.

The UK company, Working Titles, have taken this approach with Calligrapher 3 and have found that this is a much more efficient option. Next, the manual (like Font Designer) does not include any tutorial section to help the novice user. I would say that this is a must with this sort of program.

Finally, it's a pity that Silhouette does not include the option to save vectors in the Calamus CVG format, but you can use GEM/3 format instead.

### Good points.

Whilst the bitmap section can adequately handle most touch-up work, the real power plant lies inside the vector work space.

I had some great fun with this section and found it easy to produce both simple and complex effects using some of the more expressive options, especially with the Duplicate Object feature.

The auto tracing is the main feature of the program, and, once you understand the principals of vectorising, and with just a little bit of practice, you can easily produce the desired result. The manual is set at a very simple level and proved to be very helpful, easily telling you everything you need to know.

## Final Conclusion.

I have used this program for some time and have found it to be very unforgiving, but it is still a powerful program and contains plenty of useful features, which can produce some impressive effects.

Even with the absence of the CVG format, I still found this program works very well when used in conjunction with both Calamus 1.09n and S/SL (via the GEM & GEM3 format).

If you do not have access to or your budget will not extend to programs such as Didot Line ART or the over priced Avant Vector, then Silhouette is difnately good value for money and worth a closer look.

## The last word.

Finally, the latest word from Ladbrokes is that the a new version is now available which will support any type of hand scanner, but, alas, it does not include the missing Calamus CVG format. Though I have been reassured, that this will be rectified in the next version.

# Font Designer 2

Fonts for all reasons.

Reviewed Product : Font Designer  
Version Reviewed : 2.0  
Type of Product : Font design & conversion software.  
Price : £ 139.00 inc VAT  
Available When : Already  
Distributors : Polytype  
Address : 11 Marsh Street,  
Barrow-in-Furness,  
Cumbria, LA12 2AE.  
Telephone No : 0229-836957  
Fax No : N/A  
Reviewed By : Steve Llewellyn.

In the main, most serious software packages on the ATARI are produced outside the UK, so it was a pleasure to review a package which has been developed in this country.

Font Designer is not a new program, infact it has been available for about two years now, but it has only recently been up-graded to version two.

Apparently, according to Polytype, the only improvements they have made over the original version are the removal of the previous disk protection, the removal of the known bugs and an increase in speed.

## FONTS CONVERTED.

Font Designer is what could be described as an all round font editor, in that it can handle nearly every outline font format that you are likely to encounter on Atari.

These include MAC/PC Postscript type 1, type 3, Pagestream, Fleet Street 3, Ultra-script and of course, Calamus.

But, as far as we are concerned, the only formats we're interested in are the good old Calamus CFN and possibly the Postscript type 1 format, of which there are plenty of public domain type-faces which are ideal for conversion.

To access any of the aforementioned formats, the package is supplied with several conversion programs, which allows a font to be converted to Font Designer's own ECF (Editable Computer Font) format. From there the ECF file can either be loaded into the editor itself or converted to another format. Unfortunately this process is very time consuming and means that you have to access several programs just to convert one format to another (see below).

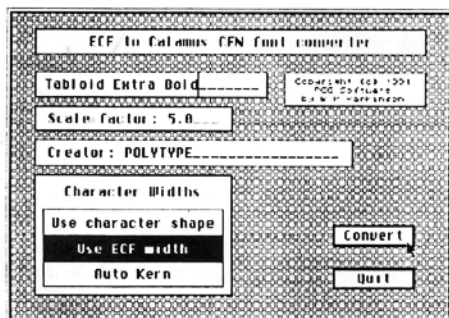


Fig 1. The ECF to Calamus CFN converter.

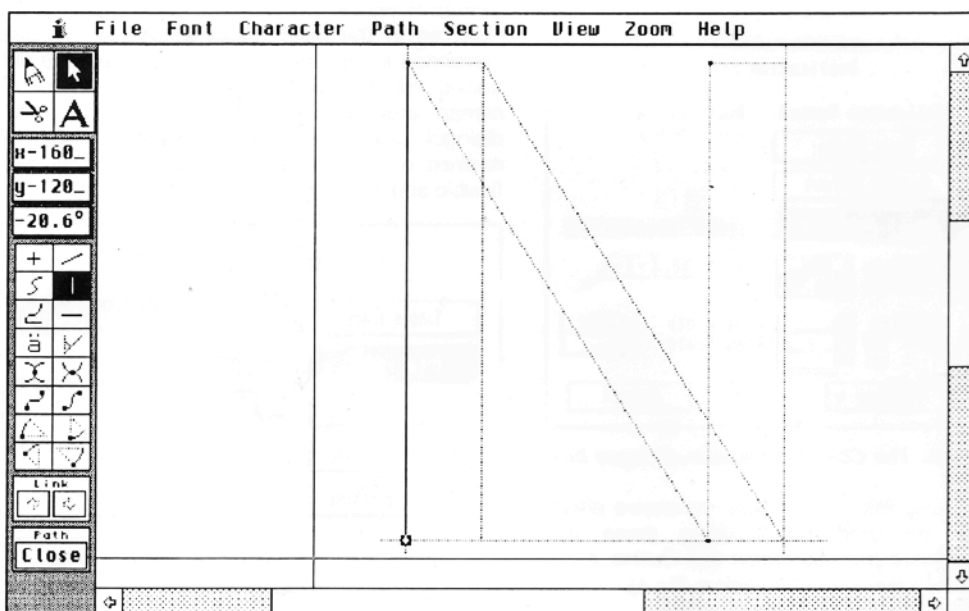


Fig 2. Here is the main editor, clearly demonstrating the use of Stems when constructing a character.

## EDITOR.

Anyway, that's enough about font converters, now let us take a look at the editor.

As you would expect, the editor contains a large selection of tools and useful options for font construction and editing, all of which are accessible from either the set of icons or the drop down menus (see fig 2).

On the left hand side of the desktop lies a collection of icons. These allow access to the four modes (draw, edit, cut, view) and the tool box.

Amongst these tools are the usual drawing features, including numerous straight lines (diagonal, horizontal, vertical), bezier curves, arcs, etc, all of which retain their individual format during editing.

The Composites option is another feature accessible from this set of icons.

It makes the construction of accent characters (such as æ, Å, Ä, ü, é, etc.) much easier. This is achieved by using two previously designed characters to produce the desired character. By entering the Edit mode and drawing a rubber band (while holding down the right mouse button) around a section of a path or over the complete character a clip area is created which can then be re-sized or moved.

## MENUS PLEASE.

Now on to the drop down menus. By using these you can access some interesting options including the following:

## CHARACTER SET.

Font designer uses the standard Postscript character (see fig 3).



Fig 3. The complete postscript Character set to choose from.

## REMOVAL OF OVERLAPS.

As mentioned in our News Desk, some Calamus Fonts contain overlaps which cause problems within Calamus S and SL. This feature can cure this with the use of this clever routine. What happens is that the routine cuts the overlapping paths, removes the unwanted paths and joins up the remaining paths to produce continuous outline characters. (See Fig 4).

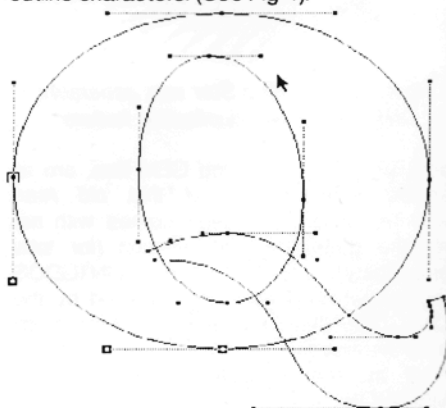


Fig 4. Here you can see an example of a badly designed character which contains overlapping paths.

## ALTER CHARACTER / FONT.

This allows either a single character or the whole character set to be altered in a number of ways, including Skewed (Italic/Backslant), Horizontal & Vertical shift and Width (Expand/Compress) & Height scaling.

## SEGMENTS.

One of the most useful options in FD2 is the use of segments. These pre-designed objects are used to reproduce regular features within a font. These features can include serifs, punctuation marks, and the tails on italic & script characters.

## SEGMENTS cont...

This option is only used within the ECF and Postscript formats and not within the Calamus format, but they are reproduced as complete objects when the font is finally converted (see fig 5).

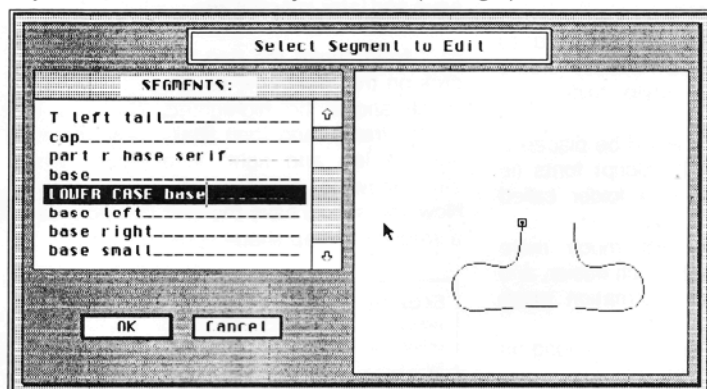


Fig 5. This dialogue box allows access to the selection of Segments.

## STEMS.

Stems are invisible guides which are used to increase the accuracy in the construction of regular shaped characters (these include E,H,X,Z,A,N,M etc) and can be defined from any of four varieties: Vertical, Horizontal, Skewed and Rotated. (see fig 6, below).

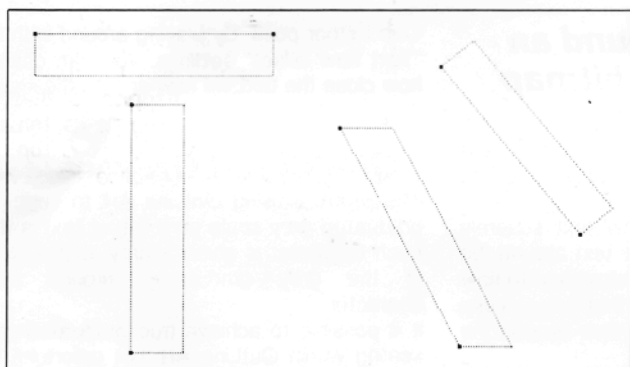


Fig 6. Here are the four variations of stems you can choose from.

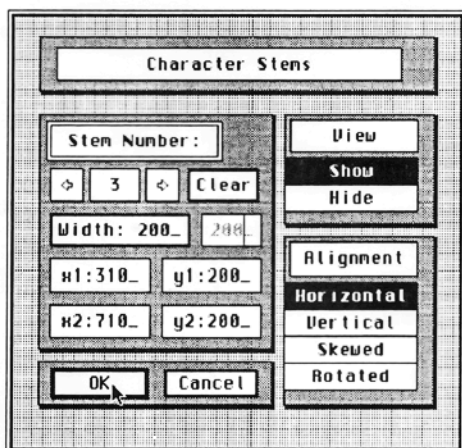


Fig 7. Each Stem has a pre-defined width and consists of two control points which can be used to alter the length or the position.

## OTHER FEATURES.

In addition there are the usual options you would expect to see, including Load & Save (ECF only) fonts, Copy to/from buffer, Horizontal & Vertical Flip, Reverse paths, Set zoom level, Help, etc.

There is also an option for importing either a Degas or IMG bitmaps for manual tracing (see fig 8).

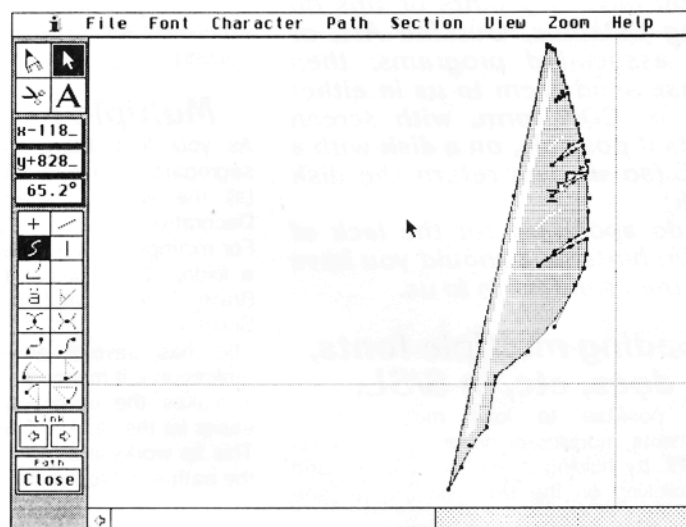


Fig 8. An imported bitmap can come in very useful when constructing a logo.

## THE MANUAL.

The A5 manual contains 24 pages, and as you would expect, covers every feature you are likely to find within the package. It also has some useful tips for producing & converting fonts and warns you of some of the possible pit-falls, but (and this is a big but) unfortunately the manual does not include any step by step tutorial, which would have been very helpful for the uninitiated user. Polytype could have done better.

## CONCLUSION.

### The bad points.

Whilst there is an option to load either Degas & IMG bitmaps for manual tracing, it is unfortunate that there is no option for auto tracing, nor is there an option for importing or exporting vector graphics (eg. GEM or CVG). Didot Line-art, Genis and Type Art do, so why not Font Designer?

I understand from Polytype that the PC version of Font Designer has a feature called Blending. This allows versions of the same font to be blended together to produce variations of weight and width. So why not on the ST?

There is no Keyboard control for choosing characters. Again Type ART has, so why not in Font Designer?

As mentioned before, the manual does not include any tutorial guide. This would have made using this package much easier, as it was, it took some experimenting to achieve any reasonable result.

My biggest gripe has to be the fact that you have to load and exit several programs just to convert one format to another.

I cannot understand why Font Designer does not import one format into the editor and then exports the result back out via another format. Didot works this way, so why not Font Designer?

### The good points.

I found the Postscript converter invaluable and it seemed to have no problems converting any of my Type 1 (Adobe Standard) fonts to the Calamus format.

The Overlap Removal option has been very useful, especially for repairing some of the public domain fonts which I use.

Another option which I found useful was the Altar Font feature which helped me produce some Italic and compressed versions of the original public domain fonts.

### In Conclusion.

Apart from the gripes I have about this package, I found it a joy to use, and extremely easy to produce the desired results.

With all these features (especially the Type 1 converter) and a price tag of £ 139.00. I would heartily recommend that anyone interested in constructing or editing fonts give this package further investigation.

However don't take my word for it, obtain a copy of the demo disk (via Polytype) and find out for yourself.

# Hints and Tips

If you have any hints or tips on using Calamus, OutLine Art, or any associated programs, then please send them to us in either text or CDK form, with screen shots if possible, on a disk with a SAE (so we can return the disk back).

We do apologise for the lack of 1.09n hints, but should you have any then send them to us.

## Loading multiple fonts, docs, etc, in S/SL.

It is possible to load multiple fonts, documents, modules or drivers into Calamus S or SL by holding down the shift key and then clicking on the files you require (see below, fig 1).

In this example the high lighted documents will be loaded in, starting with LABEL 1.CDK document.

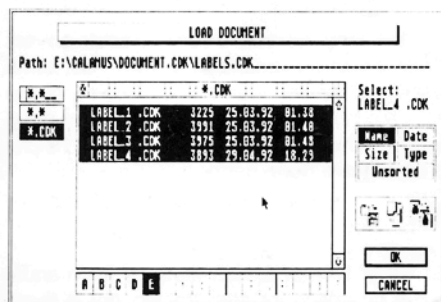


Fig 1. The Calamus file selector.

## Shadow Effect.

Here is an imaginative way of shadowing text, which is ideal for improving the appearance of headlines (see below, fig 2).

# CALAMUS

Fig 2. A simple shadow effect, which can be produced by either Calamus 1.09n or S/SL.

This shadow effect produces the illusion of a shadow starting from the centre and then spreading in both left and right directions. This effect is achieved by using two text frames, one placed on top of the other. When describing the text frames, the shadow is the bottom frame and the text is the top frame.

1). First, create a text frame which should contain the headline (for example 'CALAMUS' in 70 point), and then Copy this text frame and change the point size in the shadow to 75 pt.

2). The next step is to change the text to an outline, and finally position the text and shadow frame until they give the desired effect.

3). Once you have achieved this, you can then experiment with different greys patterns (or in S/SL, colours).

## Multiple Font directories.

As your font library grows, its a good idea to segregate them in to either their own family folders (all the weights together) or style folders (ie Decorative fonts).

For example, all the Times fonts would be placed in a folder called Times, and all the Script fonts (ie Brush, Commercial Script, etc) in a folder called Scripts.

This has several advantages. It's much more professional, it makes finding fonts much easier, and it makes the up-dating of file information much easier for the GEM environment.

This tip works in all version of Calamus, as long as the path is set to the collective fonts folder.

## Using S/SL with limited memory.

Another simple tip for making S & SL easier to use, is to only load the modules, drivers, and fonts, that you would expect to use.

## Flowing text around an Irregular shaped bitmap image.

Every DTP package allows the user to flow text around a graphic image, and Calamus is no exception.

All the version of Calamus will flow text squarely around a bitmap image (ie. flow the text around the bitmap frame), but only S & SL will allow text to flow around a vector object; this means that you can use a vector outline to make the text flow around the irregular shape of any bitmap.

The manual tells you how to use a vector shape (ie triangle, circle, etc.) with flow around text, but it fails to mention anything about using a vector outline with a bitmap image.

This useful hint is easy to use but, as mentioned before, it will only work with Calamus S & SL.

1). First, create a text frame in the normal manner and then import some text into it.

2). Next, create a Bitmap frame and import any bitmap you like into it.

3). Now, using either the vector module in SL or an external vector program, create a vector outline around the bitmap image (see fig 3.)

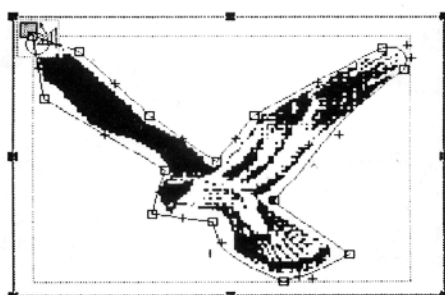


Fig 3. Note the vector outline around the Kestrel.

Make sure that the outline is a bit bigger than the bitmap image and that both the line & pattern colours are set to white.

Then, in the case of the external program, save and later import it into vector frame.

4). Next, make the text frame active, then click on the "Text flow to left and right" icon, which should be highlighted. Click on the vector frame, and then finally click on "Text flow to left and right" icon, again, which should now be un-highlighted.

Now you should have the text flowing around a irregular bitmap shape (see fig 4).

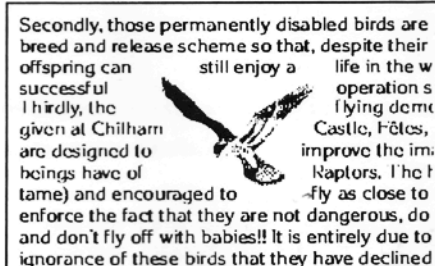


Fig 4. Finally, the text flowing around the Kestrel.

One further point. By playing around with the "Text flow offset" settings, you can change how close the text will flow around the image.

## Graduated Greyscales.

The problem using OutLine Art to supply a graduated grey scale on a line of text is that each character is given a grey level instead of the grey graduating through each character.

It is possible to achieve true graduated grey scaling within OutLine Art, but unfortunately the manual does not tell you how to produce it.

Below (see fig 5 & 6) are the icons, you will use in this hint:



Fig 5. (From left to right)  
Line to & Add Element to path,  
Modify Object (Dialogue),  
Object to Background,  
Transform Text Object to Path Object.

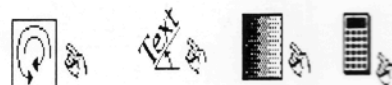


Fig 6. (From left to right)  
Alter Direction of Sub Path,  
Object: Rotate Text,  
Object: Dynamic Greyscale,  
Calculator: Transforms Objects/Points.

# Hints and Tips

## Graduated Grey Scales Continues.....

Here is a solution to this problem, just follow these steps:

1). First, click on the Rotate Text icon and then click on the Modify Object icon (see fig 5).

When the dialogue box appears, type in the text you wish to create and change the grey level to 100% - 100% (see fig 7).

Finally, click on the OK and you will be presented with a vector frame containing the text.

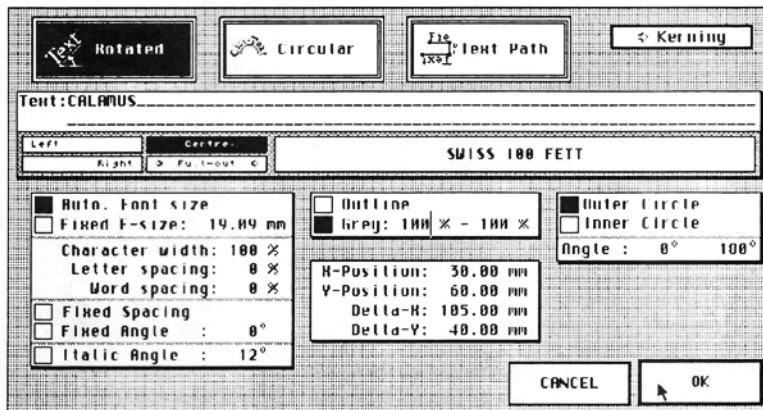


Fig 7. The Modify Object dialogue box..

2). Next, Click on the Transform Text Object to Path Object icon, (see fig 5) and the text inside the frame will be converted to vectorised text.

3). Now click on the Calculator icon and then click on the NULL preset, followed by the calculate button. This will make the vectorised text fit the frame tightly.

4). Next, make the frame containing the text active, click on the hammer and construct a box around the text (see below, fig 8).

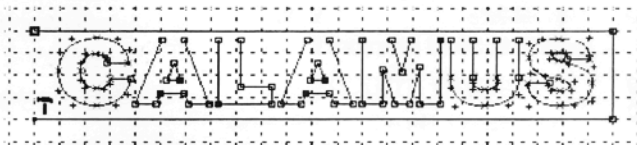


Fig 8. Construct a box around the vectorised text with the hammer.

5). Once this has been achieved change the direction of the box path by clicking on the Alternate Direction icon (see fig 5).

6). Now click on the Modify Object icon (see fig 9), which will present you with another dialogue box.

Set the line to off and the grey to 000%. Once these have been set then click on OK.

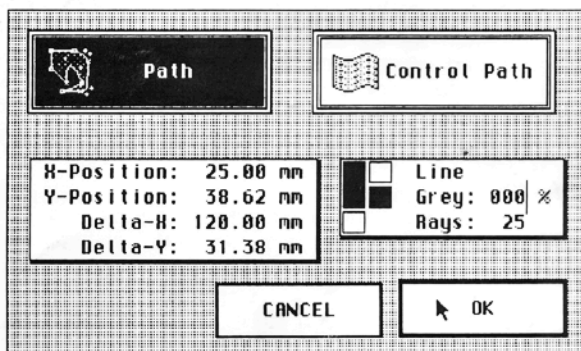


Fig 9. The primary function of this dialogue box, is to control the colours of the borders and patterns.

You should then have a solid box with transparent text (see below, fig 10).

If the text is still solid, then try changing the direction of the boxes path.



Fig 10. Note the transparent text, within the white box.

7). Next, click on the Dynamic Grey scale icon, set the direction you wish the grey scale to go from/to (see fig 11) and draw a box around the text. You should then have a graduated grey scale box.

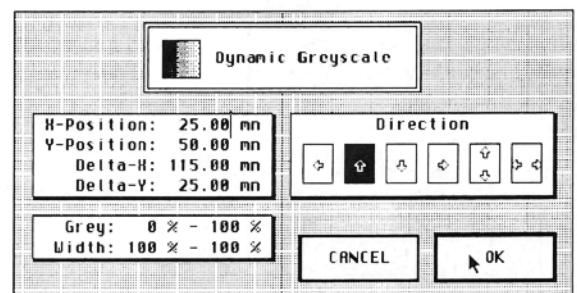


Fig 11. With this dialogue box, you can control both the direction and the ranges of greyscales.

8). The last action before saving is to place the grey scale box to the back, and you should have graduated grey text (see below fig 12).

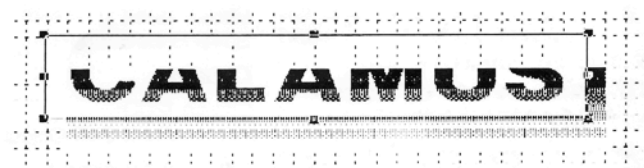


Fig 12. Note, how the greyscale shows through the transparent text.

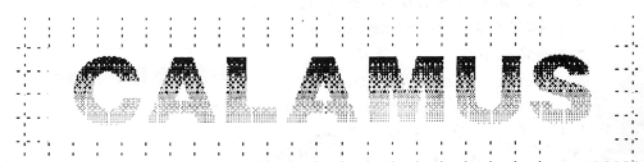
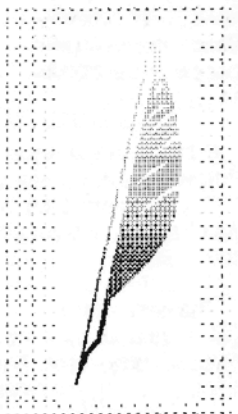


Fig 13. The final result, ready for saving.

9). Finally save the whole graphic as a OL file for future editing (OL files can also be loaded in to S/SL), and again in the CVG format.

On a final note, try using an imported CVG graphic (see the feather example, fig 14), and this time start from steps 4. It is worth taking note of this hint, because the vector mask can be used for more than just grey scales.

In the next issue, we will show you how to flow text inside a vector object.



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