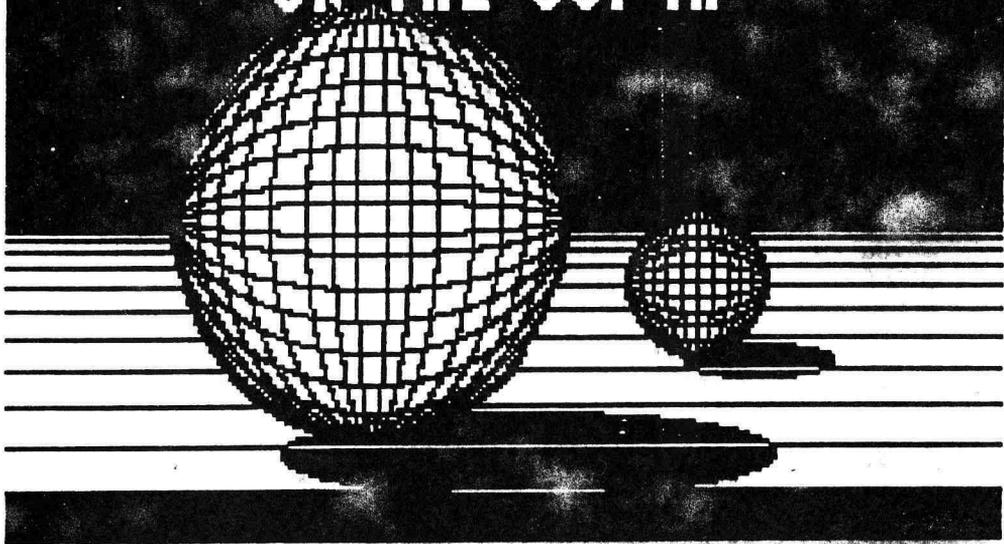


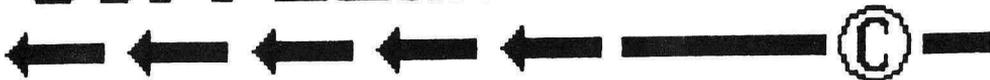
HOME  
PUBLISHING  
ON THE 99/4A



by

Harry T. Brashear  
Paul Scheidemanle

SUPPLEMENT #3



# FROM THE EDITOR

Just when you thought it was all over, here we go again with Supplement #3 of Home Publishing On The 99/4A. I had a number of reasons for wanting to give this series one more shot.

First, and foremost, some parts of TI-Artist Plus needed further documentation over and above what came with the program. If that need hadn't been there, I don't think I would have even thought about this project. TIA+ is one heck of a program, and about as good as we will ever get for 4A graphics. However, if you aren't familiar with the first Artist, you may miss a lot of the possibilities of the new one. Even if you're already a graphics freak, this extra bit of information won't hurt.

Another driving force was the new program by Bob Coffey that is on the included disk of graphics utilities. I had been beating on Bob a long time to finish the Artist Sampler. Now that it's done, I admit to having selfish interest in the program, (\*I\* wanted a picture catalog that wouldn't take much space) but you folks deserve it too.

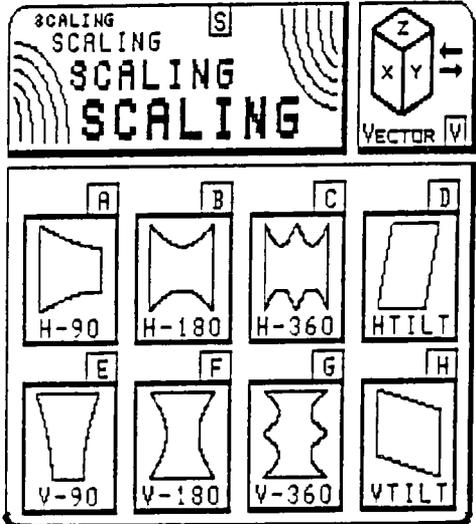
Then, you will notice a second name on the cover of this manual, that of Paul Scheidemantle. The name shouldn't be new to you, Paul is about the best all around graphics man this community has. I wanted him to work on something with me and this seemed like the best possible choice. Paul and I split TIA+ in half with him taking the most creative parts. I know that he will come up with more ideas than I ever could to fire your own creative thinking. Paul has also supplied programming to the utilities disk, and I'm sure you will find a lot of uses for his bright ideas.

A fair piece of the manual is taken up with TIA+, but toward the back you will also find some information on other recent graphic programs. PagePro for instance, the newest of the desk-top publishers, is opening up new worlds to the T1er. Although you may already be familiar with it, you may not be aware of the new additions to version 1.5 that we discuss here.

It just never stops coming folks. I doubt that the 4A will live forever, nothing does, but I think we have only arrived at middle age. We have a long, long way to go. -HTB-

## USING VECTORS - Paul E. Scheidemantle

Introducing **VECTORS**, the most powerful option of the new TI Artist Plus. This new section has three main functions. Those of scaling (having the ability to change the size), special effects (eight easy to use methods for the distortion of a picture), and finally the vectors portion (here we have the ability to manipulate the graphics in many ways). To help you best understand the workings of these options, as well as how



to achieve the type of results you most want, you will find three pages of illustrations spaced through this article. I would like to mention here that Page Pro v1.5 and it's new font sets (available separately) were used to organize the pages shown and that all pictures were made or modified with TI Artist Plus.

The first of the above vector functions that I'll discuss here will be **SCALING**. As noted above this option allows for the ability to change the size of a graphic. It's only limitation would seem to be that of the screen size.

For best results start by placing the picture that you wish to scale in the center of the screen. This is done because, if your picture is against the side of the screen you will not be able to enlarge it. (NOTE: If the area you wish to work with is in the corner, or against the side of a large picture, cut the segment out as an instance and then pull it back in by itself.) Also it is recommended that you work with the graphic on a screen by itself, and of course, a backup copy until you have obtained the results that you desire.

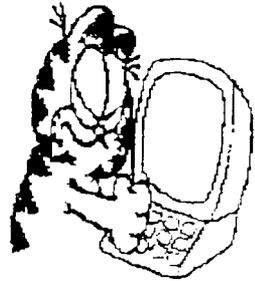
Using this option is actually so easy, it is almost an insult to take you through it, but I'll make this as

# VECTORS

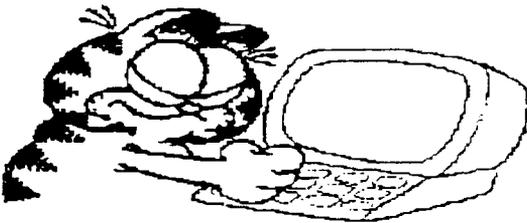
# SCALING WITH THE ERASE-AND-REPLACE



ORIGINAL PICTURE BEFORE SCALING



SIDEWAYS



SCALED FROM TOP TO BOTTOM ONLY!



SCALED IN BOTH DIRECTIONS



SIDEWAYS



SCALED IN BOTH DIRECTIONS!

ORIGINAL PICTURE BEFORE SCALING!



Note: Shown here are only a few examples of what can be done with the SCALING FUNCTION.....

## HOME PUBLISHING-SUPPLEMENT III

short and sweet as possible. After loading the picture that you wish to adjust the size of, press function quit for the main menu. Select the "V" for the vectors module. It is unnecessary to select scaling as it is the default option here. Just press the space bar to see the picture. Place the cursor at the upper left hand corner of the graphic to be changed. Then, by pressing enter and moving either your joystick or function keys to encompass the item, press enter again. Now at this stage we have the item ready to resize. By moving the joystick to make the dashed box larger or smaller as you wish you may resize it as desired. You may enlarge or reduce the segment up and down, or sideways, or a combination of both.

I guess my only gripe with this function is that you cannot use the "T" key to try it (see the result) before you have changed it for good. Otherwise it is a truly exciting new addition to the program.

Now let us look at the special effects. Notice on the menu illustration above, there are eight options lettered from A thru H. These allow you to distort a graphic. Shown in the illustrations, called out as "SPECIAL EFFECTS" you can see these options depicted across the bottom. Also shown are examples of what may be accomplished based on the original picture shown at the top of the page. Now we'll discuss here how these results were obtained.

After loading your picture in the Artist portion of the program press quit for the main menu, select "V" for vectors. Once the vectors menu is up, select the H-90 item from the menu by either pressing "A" on the keyboard or positioning the cursor over the option. You can obtain four different results with the use of this option as shown in the examples. To attain the results shown in the first two examples, place the cursor at the upper left hand corner of the graphic to be changed. Then by pressing enter and moving either your joystick or function keys to encompass the item, press enter again. To get the result in the first picture you would move the joystick so that the right side becomes smaller and then press enter to see the change. Following the same procedure now move your joystick so that the right side of the item has now expanded, press enter and check out your result. To achieve the results shown in the third and fourth examples follow the same procedure as above except place your cursor at the upper right hand

# VECTORS

**ABC**

NORMAL  
PICTURE

**ABC**

H-90

**ABC**

H-90

**ABC**

H-90

**ABC**

H-90

**ABC**

H-180

**ABC**

H-180

**ABC**

H-360

**ABC**

H-360

**ABC**

HTILT

**ABC**

HTILT

**ABC**

V-90

**ABC**

V-90

**ABC**

V-90

**ABC**

V-90

**ABC**

V-180

**ABC**

V-180

**ABC**

V-360

**ABC**

V-360

**ABC**

UTILT

**ABC**

UTILT

**SPECIAL  
EFFECTS**



H-90



H-180



H-360



HTILT



V-90



V-180

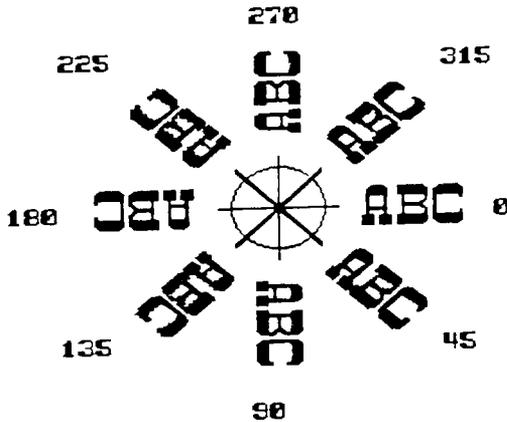


V-360



UTILT

**ROTATION**



# SPIN



ORIG. PIC



45 DEG.



90 DEG.



135 DEG.



180 DEG.



225 DEG.



270 DEG.



315 DEG.

### HOME PUBLISHING-SUPPLEMENT III

corner of the object.

Now for the H-180, H-360 options. Again follow the above procedures of, capturing the picture and distorting it by either making the box expand or contract with your joystick. You should find the results very interesting.

For the "HTILT" option do the same as above to capture the picture. Here we can slant the item easily by moving the joystick to the left or right and selecting the angle of slant shown on the screen. This option is really great for obtaining slanted character sets as you can readily see!

As in the above examples for the H-90 you may attain four different results. It is necessary to place the cursor at either the bottom or top of the picture (instead of the left or right) to get these results. Otherwise follow the same steps as in the other examples.

Now for the V-180, V-360 options. Again, follow the above procedures of, capturing the picture and distorting it by either making the box expand or contract with your joystick. You should find the results very interesting. Though a larger picture would show off the results much better.

Using the "VTILT" option we can slant the item easily by moving the joystick to the top or bottom and selecting the angle of slant shown on the screen. This option is a nice one. I think you will find these special effects invaluable in your use of this program.

And now for the final section, VECTORS! This option is made up of eight sections. Each of which will be covered here. You will find some differences from the above options, as you will be required to give a drive number and filename. The vector is saved to disk, and removed physically from the screen. To save a vector you need to place your cursor at the upper left hand corner of the graphic pressing enter and then expanding the box to encompass the object. It will be saved to disk when enter is pressed again. If you wish to abort before the save is completed, press the space bar.

Using a saved vector is very easy. When you select vectors press "I" to index the disk and enter the drive

## HOME PUBLISHING-SUPPLEMENT III

number. After the names appear on the screen, simply move the cursor to select one and press enter. An option screen will be displayed showing the following options:

1. ROTATE
2. SPIN
3. TIP
4. HORIZONTAL
5. VERTICAL
6. X
7. Y
8. Z.

For each of the options a numeric value may be entered to obtain a particular type of effect.

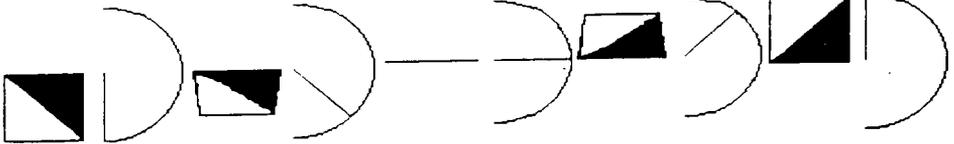
The first of these options is ROTATE. Enter the amount of degrees that you wish to have your picture rotated and just press enter for the rest of the options (this effectively ignores them). For your convince I have included a chart of what happens to the picture. Though the chart is done in 45 degree increments, any increment from 1 degree to 360 will work here. What actually happens is that your picture is rotated in what is called a two dimensional plane. It would be like taking a piece of paper with a picture on it, and rotating it by hand.

SPINning or TIPping a vector is different in that it is in a three dimensional plane rather than two dimensional. Shown in the illustrations are what is called two views of an object. The arc depicts the radius through which the picture is moved and the line shows the angle the picture has been changed to (as shown). This is like looking down on the top, or, from the side of your picture. As in the above option you select your saved vector and enter the value you wish.

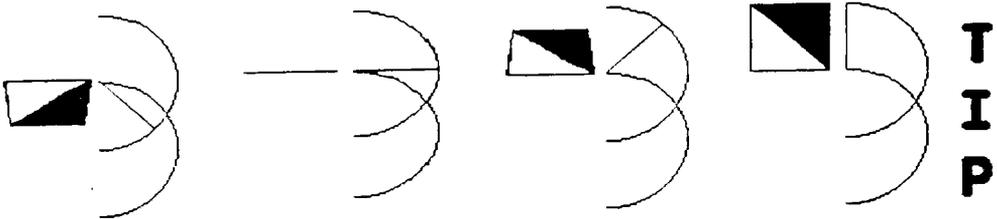
Horizontal or Vertical ranging gives you another interesting effect. The picture is shown as if it were stretched around a cylinder. Shown are pictures in forty-five degree increments to give you an idea as to how this option works. As in the above option you select your saved vector and enter the value you wish to use.

Lastly, the X,Y, and Z options are used to change the size of a picture. The "X" option will allow you to change the horizontal size and the "Y" option allows the

# VECTORS

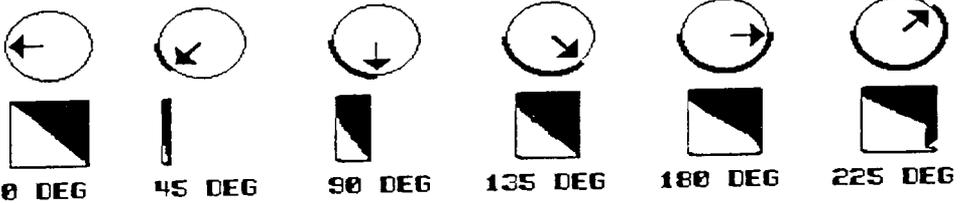


ORIG. PIC    45 DEG.    90 DEG.    135 DEG.    180 DEG.



225 DEG.    270 DEG.    315 DEG.    360 DEG.

**TIP**



0 DEG    45 DEG    90 DEG    135 DEG    180 DEG    225 DEG



270 DEG    315 DEG    360 DEG

## HORIZONTAL RANGING



0 DEG    135 DEG    270 DEG



45 DEG    180 DEG    315 DEG



90 DEG    225 DEG    360 DEG

**VERTICAL RANGING**

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vertical size to be altered. The "Z" option deals only with pictures that are saved in a three dimensional format. While you may use the first two options to change your picture size the last option will not make any change to your pictures at this time. In a talk with the author I found that he was considering the ability to do three dimensional objects and decided to leave this in the program for possibly future use.

In closing, let me remind you again that starting the cursor from different corners, when using effects will produce a variety of effects. So many people tend to get stuck in a rut of always using the upper left to start, they miss out on a lot nifty, creative, possibilities. I hope this has been useful and that you will be able to get more out of your program. These options alone will pay for themselves over the old Artist program!!  
-PS-

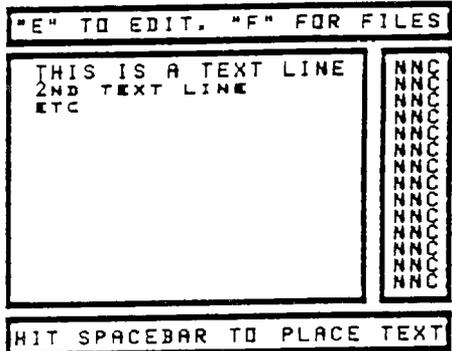
**TI-99/4A**  
**ANNOUNCING**  
**HAPPY**  
**HALLOWEEN**

EXAMPLES OF THE PAGEPRO  
TITLES SERIES

# HOME PUBLISHING-SUPPLEMENT III

## THE FONT SECTION - Harry Brashear

First of all, if you don't own Artist Plus yet, the font section no longer resides in the Enhancement module as it did in 2.01. It's now a separate entity with many of it's own features, most of which are very much to your advantage. There are a couple of ringers in it though that bear careful watching, but we'll get to them as needed.



Take note of the representation of the FONT section menu. The top and bottom bars are for instruction purposes so we'll ignore them. The two larger boxes are our points of interest. We'll call them the EDITOR BOX and the SPECIAL EFFECTS MENU. Both of these are quite remarkable in what they do, and of course, justify giving Fonts their own segment.

You are allowed to enter up to fourteen lines of text, twenty columns wide in the editor box, IF they are less than eight pixels high, and twelve pixels wide. If you look back at the main Home Publisher Manual and examine the one high fonts, you will find that you are somewhat limited if you expect to use the full editor. The reason is that many "one highs" use a full eight pixels up and down, hence, if you write on successive lines in the editor, the text will be scrunched right up together vertically. Even seven pixels in height puts your final text to darn close together in my book. One pixel between lines is hard to read.

Your best choices then are fonts like MINITURE, which are only six pixels high, and therefore quite comfortable for most use.

Since you are only allowed twenty characters to a line, you are present with a problem of how to extend beyond this for your screen. You still have up to twelve columns to write in if you are using a small font. My answer to this is to know what you want to put on the

### HOME PUBLISHING-SUPPLEMENT III

screen before hand. Set up your text using a 24 X 32 grid and then type the left part, set it, and then the last twelve characters and put them in position. This way you can still use all fourteen lines at a time.

Life gets more complicated as you move up to larger fonts, the "two highs" and above. These large fonts are subject to the same problems as the "one highs", and then some.

If you wanted to use a font that was three characters high by two characters wide, you must recognize two points. First, as I mentioned above, you don't want a font that is exactly twenty-four pixels high (three characters times eight pixels) because of the distance between lines. Secondly, you will only be able to type fifteen characters to a line on the editor. (The screen is 32 characters/columns wide, divided by the (2)two character wide font). Unlike the old TI-Artist, you don't get a warning when you have exceeded the line length. What happens is that the program centers your text on the screen and you loose the ends. Also, remember that with the three high font, you can only type on eight of the editor box lines.

**THE MOST USED KEY IN TI-ARTIST SHOULD BE "T".** Always use this key press before you set anything with the fire-button or <enter>. It will save you a lot of redo and erasing.

**IF YOU USE THE ARTIST BORDERS SERIES** the editor is a God-send. Remember how you used to have to match edges on each segment as you put it up on the screen? No more:

With the editor, you can now produce an entire box before you set it. You may want to check length or height with the "T" press, but that's all you need to do. Once you have figured that out, you can just type in the whole box and set it in one shot. I have a hunch this may even inspire some people to use the BORDERS series more often. I know I have.

**THE SPECIAL EFFECTS BOX** can be reached by pressing "FCTN 7" from each, and any, line on the editor. The special effects include **OUTLINE**, **SHADOW**, and **POSITION**. Outline is old hat, it comes from the original TI-Artist, but shadow is brand new. The following illustration will show you some of the possibilities that can be accomplished.



1. These are the originals. HDLNR/JR is the name of a font, and the next character is from the CAMEO font.
2. This line was produced by using the first option, "OUTLINE".
3. This line used the second option, "SHADOW".
4. This was a combination of BOTH "OUTLINE" and "SHADOW".
5. On the final version, I did just a minor bit of clean up, using the zoom mode in the ARTIST segment. A little FILL and edge work was used in the font title, and I straightened out the edges on the cameo.

Frankly, I'm not all that impressed with SHADOW alone, at least in these cases, but I'm sure that there will be uses for it as I go along. The point is that in many cases, "plain Jane" graphics can really benefit from these special effects.

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The last character in the special effects box is to (C)enter, (L)eft or (R)ight justify your text. This may be a little confusing at first, because there is a bit of contradiction here. If you go with the default of (C)enter on four lines of text they will line up thusly, based on pixel centering.

ALL CENTERED		C/L/R JUSTIFIED
HARRY T. BRASHEAR	C	HARRY T. BRASHEAR
2753 MAIN ST.	C	2753 MAIN ST.
NEWFANE NY	C	NEWFFANE NY
14108	C	14108
		R

The rub is that this all occurs, based on the longest line placed in the center of the screen. (R) and (L) is also based on that line. This isn't a big deal, as long as you understand what's happening. If you only have one line of text, it always will be centered on the screen, unless of course, you move it around before you set the line.

**FONT FILE SIZE:** One of the beauties of having the font section by itself is that there is a lot more room now for font files. A good example is one that I have call "CURLY". I had to have this font broken down into three files, uppers, lowers, and numbers, because the font is so big. Using the program I have listed below, I hooked them all into one file, 83 sectors worth. The entire file will now load into the font section and guess what, I still had 1232 bytes left.

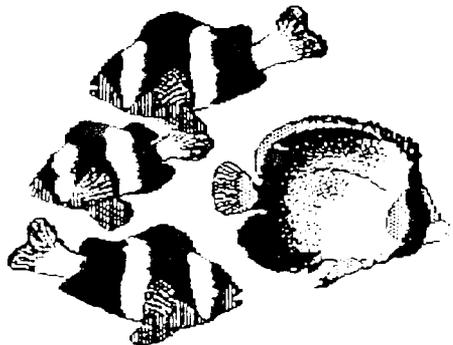
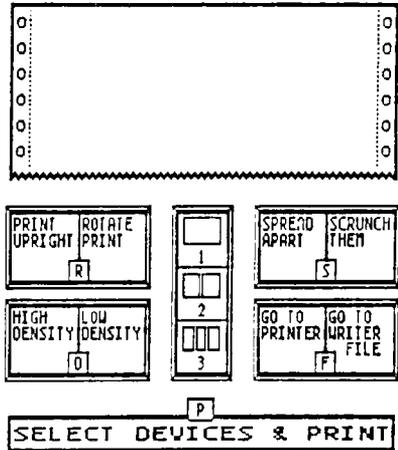
The program is down and dirty, intended to just put these fonts together. DON'T put in the "\_F" suffix, the program does that for you. Also I don't recommend that you do this on your good disks. You are going to append one file to the other, not create a new file.

```

100 CALL CLEAR :: CALL SCREEN(12)
110 DISPLAY AT(2,1)BEEP:"ENTER THE FIRST FILE NAME="
    :: ACCEPT AT(4,4)SIZE(13):F N1$ :: FN1$=FN1$&"_F"
120 DISPLAY AT(6,1)BEEP:"ENTER THE SECOND FILE NAME="
    :: ACCEPT AT(8,4)SIZE(13):FN2$ :: FN2$=FN2$&"_F"
130 OPEN #1:FN1$,DISPLAY ,VARIABLE,APPEND
140 OPEN #2:FN2$,DISPLAY ,VARIABLE,INPUT
150 IF EOF(2)THEN 200
160 LINPUT #2:AS
170 PRINT #1:AS
180 GOTO 150
200 CLOSE #1 :: CLOSE #2 :: FN1$,FN2$="" :: GOTO 100
    
```

PRINTOUTS - Harry Brashear

Having already read the section on Vectors, we have shown you that various forms of "warp-n-bloat" come in very handy. Not so in printouts, but unfortunately, just like Artist 2.0, that's what you get in most cases. I have no idea what the problem is with programming print drivers, but thank God, our friend Bob Coffey doesn't have any. I heard before that the reason for warped printout was because they had to generalize for all the different printers. So this time we have separate print drivers, and it still doesn't work right. I can't speak for the rest of the world, but my Gemini NX10, which is Epson compatible, really makes some ugly pictures with the 3-across function. Nuff said.



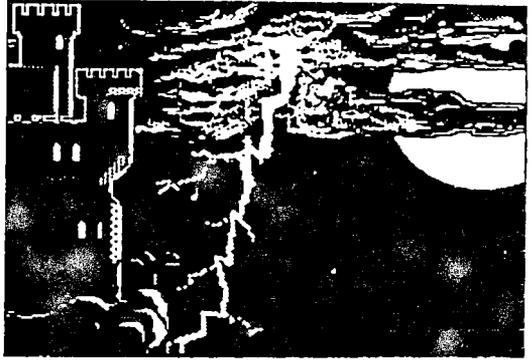
Let's look at the Printer Menu; The center block indicates the number of pictures you want to run across the page. My best advice is to avoid three at all cost because this is where "warp-n-bloat" is at it's worst. Also, keep away from the full page marker in the



# SUPPLEMENT 3

## HOME PUBLISHING ON

## THE TISSOT



## HOME PUBLISHING-SUPPLEMENT III

bottom right box, at least with pictures. (NOTE: The menu seen above is NOT the one that appears on your screen. The bottom block now prompts for half, full page, and banner.) If you want to produce a full page flyer from a single Artist screen, "full page" might be the way to go, but not with artwork. You can see what happens based on the pictures of the fish. The top picture is with the picture printer that we included with the main manual. The bottom one is with a two across, half page format using Artist. You will note that the nose and tail are cut off of the Artist picture, because my print driver DROPS THE LAST CHARACTER ON BOTH SIDES OF THE PICTURE. (Gooooood Grefff!!!) The fish picture was done in the quick, single density modes of both programs, hence, the dots show.

As you can see in the run of pictures on the next page, "half page", and the two-across format is quite acceptable for camera ready art. Just make sure you don't use the first and last character columns or you are going to be very disappointed.

The final format is BANNER from the very right hand icon. This is a very nice format for a small two and a half page banner. Beware that you set the top left menu block for ROTATE PRINT before you start, then you can select either single or double density. The banner in the illustration is crudely marked at the folds so that you can get an idea of size.

The Artist manual tells you that you can use the middle third of the picture area for the banner, but it really doesn't tell you where it begins and ends. You can use the templet that we have included on the Supplement #3. Just stay one pixel away from all of the edges and you will have the middle third of the picture.

(NOTE: As of this writing, there is a new series of Artist Companions coming from Texaments that include various templets for the Banner function.)

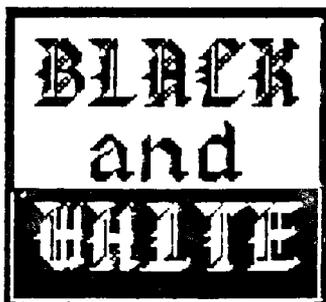
The printer section can use either the disk or memory to print from, or a combination of the two. But what if you want only one small picture in two or three across. If you don't include enough file names the program won't work, so heres how to beat that. Keep a blank picture handy! Just save a blank screen from (S) the storage section of the Artist drawing module. When you need a

## HOME PUBLISHING-SUPPLEMENT III

picture on one side or the other, or in the middle with the 3-across format, designate the blank picture as part of the printout. The same thing will hold true for the two-across option.

The last menu block says "spread apart" or "scrunch them". This is quite handy and makes up for an expanded screen area in Artist. If you want to do a big picture, you can draw two screens and "scrunch" them together. There is a problem in this though, depending on how complicated your picture is; How do you line things up when you move to the second screen? Well, here's where the programmer falls in the sheep dip and comes up smelling good.

Remember that character that doesn't get printed on the edge? Use it! When you are done with the first screen, make a one character wide by twenty four character high instance of the edge. Use that instance to start your second screen, setting it one character away from the left edge. Neat idea? Yeah, I know, that's what they meant to do all the time, wasn't it.



Variations on a sign using the INVERT function.

THE DRAWING SCREEN - Harry Brashear

There isn't too much I can say about the new drawing screen. There are a number of changes so we will just inform those of you that don't have A+ yet what they are.

The most important change is the ability to draw ellipses. The circle drawing icon used to just give you "perfect" circles, but now they can be stretched horizontally and vertically. This is a real boon to the artist because "roughing in" rarely is done with circles. It also isn't often done with horizontal and vertical ellipses, but once you have the sizes you need, you can always go to the VECTORS area and tilt them to your needs. The aforementioned is also true of DISK, where the ellipse you draw is filled in.

Closed in ellipses are not always the right thing to have either, so you now have the ability to draw arcs. In this case the full arc only represents 90 degrees of a circle, roughly speaking. I have heard that another upgrade may allow you to set points and then have the arc drawn automatically between them. Not bad, as long as a third point is allowed to the arc height. This is something that may be already assumed, I'm not sure.

The next change has occurred in SWAP and INVERT. Both of these functions used to happen to the whole screen when they were selected. Now you are allowed to set a box parameter for the area effected. This will lead to some great positive/negative effects, particularly in the area of fliers and signs.

The signs on the next page were set up as one screen, and then the INVERT option was used on each of them to produce the variations. This can be done to individual letters or large sections with equal ease.

Down at the bottom of the screen, where the Foreground/Background change used to be is another new feature, SHADING. You will find that this is a very difficult option to use, and frankly, I'd stay away from it as much as I could. If you are trying to shade a circle or some other shape, the odds are that you are not going to be able to stay in your lines. (Does this remind you of your coloring book days?)

If you feel a need to use the option, slow your cursor

## HOME PUBLISHING--SUPPLEMENT III

down to speed nine and try to move it in East and West directions. There is a line that shows up when moving up and down because there is no dot in one entire pixel column of the cursor. When you're trying to place random dots, nothing is more obvious than a row you never hit. Do a full pass of an area you wish to shade, no matter how bad it may look at first, then start over and do it again, stopping a little sooner each time. The more passes you make over a given area the darker it should get. You may have to shift a pixel one way or the other from time to time, in order to keep the "random" look.

### "GUIDELINES", A NEW COMPANION CONCEPT

Harry Brashear

It's almost time to put this publication to bed, but just in time, we received the newest "Artist Companion" from Texaments. This series is going to be called "GuideLines" and is designed to take advantage of the new functions of Artist Plus.

As you can see by the illustration, the most important features of the package are templates that can be used to line up your pictures etc. The top right shows a template for a four inch label, and although not shown, there is one for a three and a half also.

The next picture shows three of the twelve banner templates. These are really terrific for lining up the text and giving the banner maker something more creative to work with.

The calender was a stroke of genius on the part of the author. All you have to do is change the month designation, and put in the dates, along with any other information you wish. I haven't tried it yet, but I think this would do well in either half or full page printout.

The disk jacket is intended for full page printout in order to be the correct size. This one can be a lot of fun to use, I'm sure.

The two bottom templates are intended to keep you in the printable area, and supply you with some numbers for alinements. I used the bottom right to put my caption into, and let you know what else was available in the package.

There are fourteen full character fonts on the disk, and all but one are small one highs suitable for

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text or captions. There is also a two high that only has caps and numbers. Just to fill up the disk, they also included a number of tiny instances, a few of which I ran across the top of the caption box.

The two disk package is from Textaments and well worth the \$9.95 price.

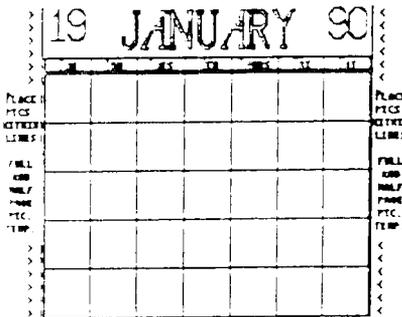
PICTURE REFERENCE SHEET GUIDELINES



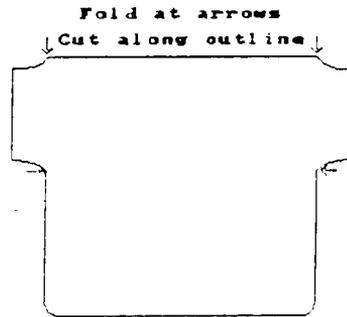
4 LABEL



BANNERS



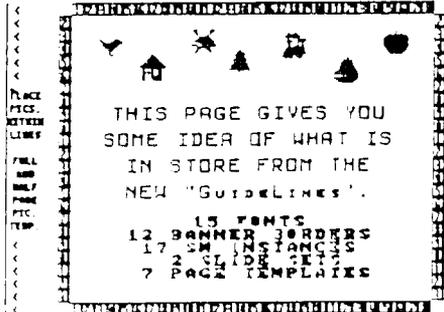
CALENDER



DISKJACKET



DISKJACKET



PAGE 20

PICTURE

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### PAGEPRO - HARRY BRASHEAR

I AM ASKED, "HOW COME YOU SEEM TO GIVE ARTIST SO MUCH SPACE IN YOUR WRITING, AND SO LITTLE TO PAGEPRO?"

THE ANSWER TO THAT IS SIMPLE, BECAUSE PAGEPRO DOCS ARE GOOD, AND BECAUSE THE PROGRAM IS BASICALLY IDIOT PROOF. AS FAR AS DESK-TOP PUBLISHING IS CONCERNED, IT'S ABOUT THE BEST WE WILL EVER GET ON THE 99/4A, ESPECIALLY FROM A "USER FRIENDLY" POINT OF VIEW.

THE ONLY WAY IT WILL GET BETTER IS, IF ASGARD AND ED JOHNSON KEEP WORKING TO MAKE IT SO, AND THEY ARE. VERSION 1.5 HAS JUST HIT THE STREETS AS OF THIS WRITING, AND THE ENERVATIONS IN THIS VERSION MAKE IT BETTER THAN EVER, WITH ALMOST NO LIMITATIONS. LET'S TAKE A LOOK.

1. ALL OF THE INFORMATION CONCERNING THE LINE, SMALL, AND LARGE FONTS ARE NOW SAVED ALONG WITH THE PAGE FILE. THE SIGNIFICANCE OF THIS IS THAT NOW WHEN YOU SELECT OTHER FONTS, YOU WON'T HAVE TO WORRY ABOUT RELOADING THEM WITH A GIVEN PAGE. IT ALSO MEANS THEY HAD BETTER BE IN THE SAME SPOT, OTHER WISE THE PROGRAM DEFAULTS TO THE IMBEDDED ONES.

2. ALL ANSI VALUES ABOVE 127 ARE NOW STRIPPED FROM THE TEXT FILE WHEN YOU "EXPORT TEXT". THIS MEANS THAT YOU WILL HAVE A CLEANER FILE TO WORK WITH IN WRITER IF YOU NEED TOO.

3. SMALL SEGMENTS OF IMPORTED TEXT WILL NOT AFFECT THE REST OF YOUR PAGE. ALSO, YOU MAY START THE TEXT WHERE YOU PLACE THE CURSOR.

4. YOU MAY NOW CATALOG YOUR DISK AT ANY FILE NAME INPUT, PASS SLOWLY THROUGH THE FILE NAMES AND THEN DEFAULT ONE BY PRESSING ENTER.

5. THERE HAS BEEN AN UPGRADE OF THE COLUMNIZER THAT HAS INCREASED IT'S SPEED, ALLOWS PAGE NUMBERING AND PARAGRAPH INDENTATION. WE'LL DISCUSS THIS TEXT STUFF FURTHER IN A MINUTE.

6. CLIPPING! I SAVED THIS FOR LAST BECAUSE IT IS THE ONE NEW FEATURE THAT MAKES THIS PROGRAM A WHOLE NEW BALL GAME, AND IT'S A WINNER!

YOU CAN NOW CLIP OUT ANY PART OF YOUR PAGE FROM A FEW CHARACTERS, TO A FULL PAGE AND SAVE IT AS A SINGLE FILE.

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THIS FILE WILL INCLUDE ALL PICTURES, TEXT, LINES, WHATEVER WAS THERE IS SAVED. THIS MEANS YOU CAN CREATE A HEADLINE WITH ONE FONT, SAVE IT AS A CLIP, BRING IT BACK IN AND THE USE ANOTHER FONT. SEE, NO LIMIT TO FONT STYLES. A WORD OF WARNING. A: A FULL PAGE TAKES SOMETHING IN THE NEIGHBORHOOD OF 190+ SECTORS, SO MAKE SURE YOU HAVE DISK ROOM. B: HAVE A RAM DISK OR BRING A SANDWICH, CUZ IT TAKES A WHILE TO DO A FULL PAGE.

WHAT I FEEL IS MOST IMPORTANT ABOUT THIS FUNCTION IS THAT NOW YOU HAVE A METHOD OF STORING A PAGE WITHOUT WORRYING ABOUT WHETHER YOU HAVE ALL THE PICTURES AND FONTS. I RAN A TEST AND THAT 190+ SECTORS CAN BE ARCHIVED DOWN TO ABOUT 100 OR SO.

\* \* \* \* \*

OK, NOW A WORD ON TEXT PREP FOR PAGEPRO.

AS I EXPLAINED ABOVE, THE COLUMNIZER THAT COMES WITH THE PROGRAM HAS BEEN UPDATED. I DON'T KNOW ABOUT YOU, BUT I HAVE A WRITING STYLE THAT DOESN'T LIKE COLUMNIZERS. I CAN'T EXPLAIN WHY, BUT THAT'S THE WAY IT IS. AS A RESULT, I TEND NOT TO COLUMNIZE. FRANKLY, I THINK COLUMNS ARE A BIG THING WITH TIER'S BECAUSE THE WRITERS WE HAVE, CAN'T!

YOU CAN ONLY FIT FIFTY-SIX COLUMNS COMFORTABLY IN THE PAGEPRO FORMAT. THAT'S ROOM FOR A BORDER AND ONE SPACE ON EITHER SIDE OF THE TEXT, OTHERWISE IT CRAWLS RIGHT INTO THE BORDER. THE POINT IS THAT FIFTY-SIX COLUMNS IS ABOUT WHAT YOU WOULD EXPECT TO HAVE IN A PAPERBACK BOOK AND IS VERY COMFORTABLE FOR READING.

I MIGHT ALSO POINT OUT THAT THE LONGER THE LINE THE BETTER YOUR RIGHT HAND JUSTIFICATION IS GOING LOOK. I HAVE SEEN THREE, FOUR OR FIVE LETTER WORDS SPREAD OUT ON ONE LINE WHEN YOU ONLY USE TWENTY-EIGHT COLUMNS FOR TEXT. TO ME, THAT LOOKS BAD.

THE TEXT YOU'RE READING WAS SET UP IN TI-WRITER USING THE FOLLOWING FORMAT LINE.

FI:LM 0;IN +4;RM 56;AD;PL 55

THEN I GO TO THE FORMATTER AND PRINT THE FILE TO DSKN.[FILENAME] INSTEAD OF THE PRINTER. THE IDEA BEHIND USING 55 LINES FOR PAGE LENGTH, IS SO THAT I DON'T HAVE TO WORRY ABOUT THE TIGHT, PERF TO PERF, PRINTING THAT PAGEPRO DOES.

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I RELOAD THE RESULTING FILE BACK INTO WRITER AND START MAKING THE PAGES. THIS IS DONE BY USING THE PF COMMAND (PRINT FILE), AND INSTEAD OF P10, I SEND.....  
C 1 55 DSKN.PAGEN

THAT COMMAND STRIPS THE LINE FEEDS (C) AND PRINTS ONLY LINES ONE TO FIFTY-FIVE TO THE FILE NAMED PAGE1. THEN I DO LINES FIFTY-SIX TO ONE HUNDRED AND TEN, ETC. THIS GIVES ME THE PAGES I NEED TO IMPORT TO PAGEPRO WITH LITTLE OR NO HASSLE.

WITH A LITTLE TRIAL AND ERROR YOU CAN ALSO USE THE HEADER COMMAND, THE FOOTER, CENTERING, ANYTHING YOU USUALLY DO JUST PRINTING TEXT TO PAPER. IT WORKS NICE, DON'T YOU THINK?

## GHOSTING WITH PP ENLARGER \*



HEAVY GHOSTING



LIGHT GHOSTING

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### TWO GREAT UTILITY/TOOL PACKAGES - Harry Brashear

The TI graphics users are up to their preverbal rumps in FORMATS, and it ain't gettin any better! In case you haven't noticed, let me list what we have at present:

Artist Picture  
Artist Instance  
Artist Vector  
MacPaint (MacFlix)  
Picasso  
Graphx  
RLE  
JoyPaint (compressed and regular)  
CSGD  
TI PrintShop (TIPS)  
PagePro  
Pix

-not to mention the stuff that works on the Geneve, and some odd-balls from West of the Mississippi.

The whole thing has gotten completely out of hand, because everybody has a better idea. No matter what we do, we wind up juggling pictures around from one program to the other. This can be a real pain and a waste of time.

Asgard released PIX-PRO last fall and believe me, it was a real God-send. This program will convert almost everything to everything else, with the greatest benefit being MacPaint to PagePro, or PIX.

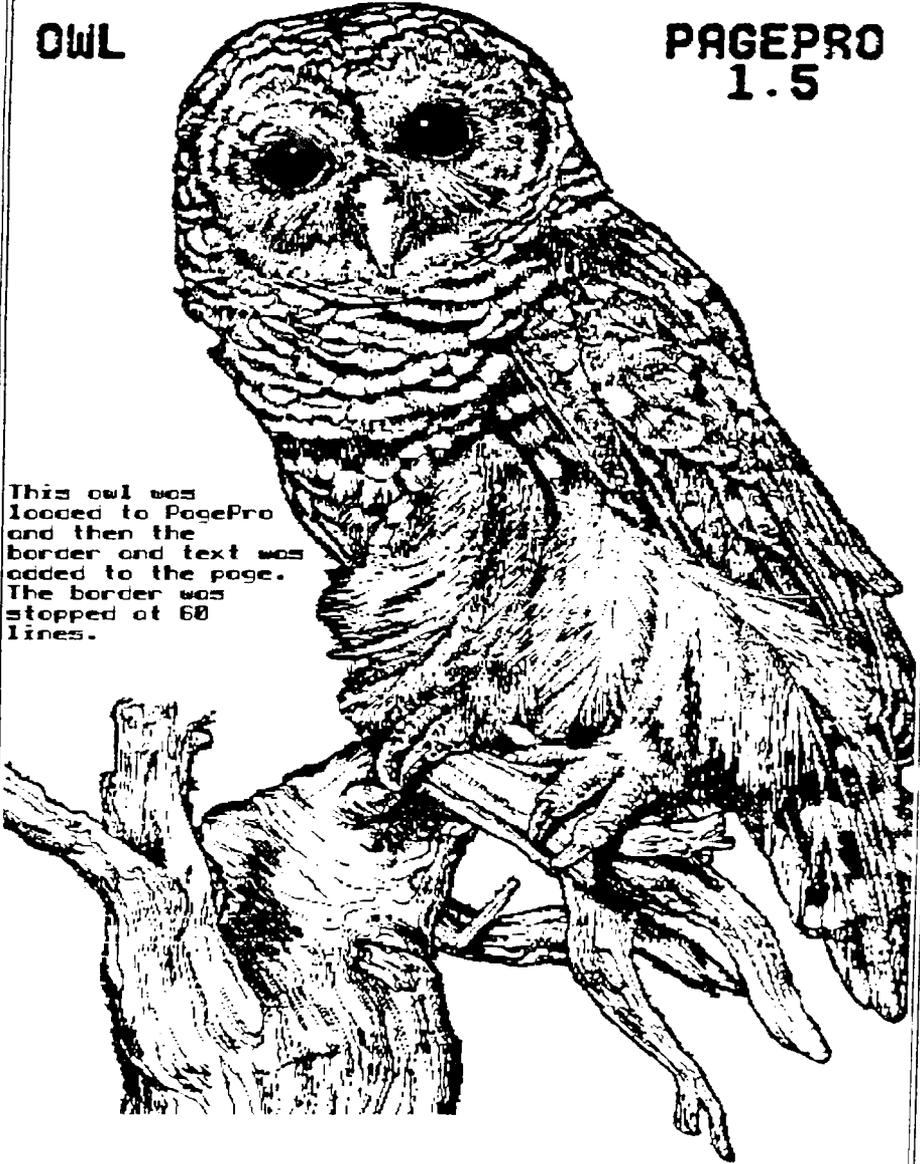
Let me explain PIX though. It's a sudo-format designed especially for use in the PixPro environment. Let's say you come up with one of those clip-art MacPaint pictures, like "Transportation". You will probably want to pull the picture apart and save it as instances, or PagePro pictures. Since you have to reload the picture every time you clip a part out of it, you want the fastest possible loader. That's PIX, so it's really a tool format that isn't good for anything else.

Another nice thing about the Mac section is that it prints even the largest Macs right from the disk. As some of you may know, it took a Supercart to see these big ones from MacFlix, and even then, some of them wouldn't print out completely. (I am told there is a new version that does.)

**OWL**

**PAGEPRO  
1.5**

This owl was  
loaded to PagePro  
and then the  
border and text was  
added to the page.  
The border was  
stopped at 68  
lines.



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PixPro will convert Mac, PagePro, Artist Picture and Instance (you may clip any size instance) Graphx and Picasso. The only one you can't convert anything else to, is Mac. I can't think of any reason you would want to do that anyway.

The only bad thing I can say about PixPro is what it does for Picasso files. I wanted to take the owl in the first picture and put it into two Picasso files. PixPro wouldn't let me do it, no way. Even though the entire picture was there, it only takes the upper half to convert. Even if you move the picture up on the screen, it still only makes only one Picasso file out of the upper half. I am told this is going to be corrected in the next version.

The reason I wanted to do that, was so that I could print out the entire owl with the PicassoPhoto printer on the Picasso Utilities disk. Since it couldn't be done we had to find other means. What I finally did was call Ed Johnson, the author of PagePro, and beg for a program to be made. A more cooperative man has never been know. In less than twenty-four hours I had a program to do the trick.

**PAGEPRO UTILITIES:** The next new utility is PagePro Enlarger. This package is about the same as Pacasso Enlarger. (PE was gone over in Supplement #2). It will enlarge or reduce by 50% in one or both directions. It will also ghost a PagePro picture by factors of heavy, medium, or light, flip a picture in either or both directions, and, strip white rows and columns to compress your PP pictures.

The algorithm that Paul Schiedemantle uses for reducing is a dandy. If you compare the original owl in the illustration "3 OWLS", with the first reduction, you will see very little noticeable difference. I had to push my luck and reduce the medium owl one more time and the result is the little fella on the bottom. Yes, it needs a bit of cleaning up, but it's not bad, at least workable.

The ghost images are very handy to use as total backgrounds for heavy text, and can be quite effective for all kinds of flyers etc.

Flip has found the most use for the creation of fold up greeting cards, where one image has to be upside down.

**3 OWLS**



The large owl is the original, the second one is reduced with PagePro Utilities, and the third one is reduced again from the medium sized one.

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PICTURES FOR PAGE PRO 99 - Paul E. Scheidemantle

As most of you may be aware, there are many pictures available for Page Pro 99. Shown here in this supplement you will find two pages of samples that I put together from volumes 1-7 and the Sports Pics packages, from Asgard Software. Shown directly to the side of each volume title are samples of each package. Each package contains from 25 to 90 pictures, about twice that of normal Instance packages. Another nice bonus is, that each package has been categorized so that you a have good idea of what you will get when ordered (no potluck here). Each of the volumes sells for \$6.95 each, except the Sports Pics which is \$9.95. A special deal from Asgard allows you to purchase Volumes 1-7 for \$39.95 (not bad for over 300 pictures).

At press time some new pictures (volumes 8-10) have become available. Also some new packages of what are called Titles. Unfortunately we have not seen these. I would suggest contacting Asgard for information. Just one quick note as to information about the titles package that I've been told... They are special titles used for many occasions and are I'm told 128 point (pixels high) type.



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### GRAPHICS NEWS - Harry Brashear

As already discussed, PagePro is into Version 1.5 as of the middle of January 1990. If you already own PP then I recommend that you spring the \$4.00 required for the upgrade. The clipping feature alone is worth the price. -Asgard Software-

There is an upgrade available on Designer Labels, Version 2.4. There have been a couple of features added, like the ability to print the label instance in double size. I'm not sure what this will be good for, but it looks handy. I also believe that, although not mentioned, there has been a significant increase in the speed of the program. Designer Labels is THE best fancy label maker we have. -Texaments-

Volume #2 of the Star Trek drawings has been finished for some time. This, like Volume #1 is a three disk package for only \$9.95. The drawings are very well done, and there are many star-ships included that are rarely seen by the average ST viewer. -Texaments-

For those of you that have been reluctant to buy a Geneve for one reason or the other, (bad quality, no software, costs too much, etc.) I would like to recommend the Mechatronics 80 Column Card. I have one now, and although there aren't many graphic programs for it, they are coming. The card will put you into a new world of text editing with the 80 column Funnelweb system right off. Also TELCO is 80 column and there is a sector editor called SectorOne that does very well. John Johnson's BOOT or MENU programs can window to 80 columns, and, as I said, there are more and more things coming for it. The card is now available from Asgard at a cost of \$199.95 plus \$10.00 shipping and handling. -Asgard Software-

If you have a Geneve, I am told that the new PRINTERS APPRENTICE for the Geneve is a very good Desk-Top publisher, and is much easier to use than the 99/4A version. I'm sorry I can't tell you more about this package, but the author and I don't get along, so you wind up the loser. It's a shame. -McCann Software-

Now, this will be the last in this series for quite some time to come. I really don't see the need to continue it unless something comes along that sets the community on it's ear. I have told you how, where to

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get it, what to get... any more would be redundant. If you get subscriptions to MicroPendum and Asgard news, you can keep up with it yourself. There are lots of new things coming including hardware and software for the TI graphics people, but it's up to you to keep in contact with the TI world.

I thank you for everything... Harry T. Brashear

CAPRICORN



Enterprises

