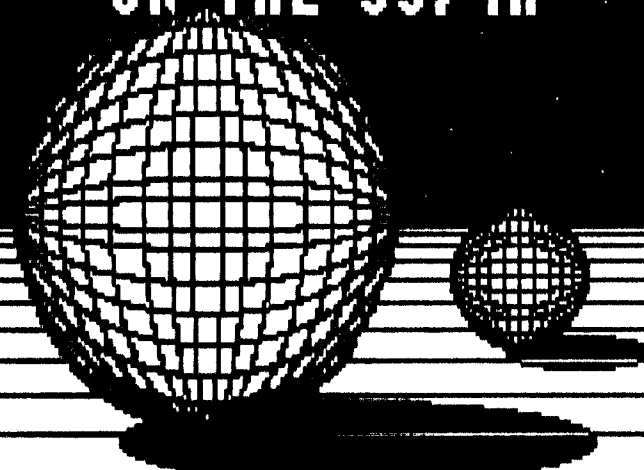


# HOME PUBLISHING ON THE 99/4A



BY HOOKY THOMAS BRASHEAR



# HOME PUBLISHING ON THE 99/4A

by HARRY THOMAS BRASHEAR  
Edited by ELIZABETH SEIB

THIS MANUAL IS DEDICATED TO THE  
DIE-HARDS, THE ONES THAT SAY, "I CAN  
DO IT TOO!" ALSO, TO THE ONES THAT  
LEFT, AND NOW SAY, "I WISH I COULD DO  
THAT!"

A VERY SPECIAL THANKS TO  
THE FOLLOWING PEOPLE:

CHRIS BOBBITT of ASGARD SOFTWARE  
ERNEST CHANDLER of GREAT LAKES SOFTWARE  
STEVE LAMBERTI of TEXAMENTS  
ROBERT COFFEY JR. of the WNY 99ERs

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## FORWARD

This manual is about paper, and how to put words and pictures on it to communicate. It's also about four programs for the TI99; TI-Artist, Joy-Paint, Graphx, and the Picasso Publisher. With the help of any one of these programs or, better still, all four of them, you, the TI user, can prepare documents of all kinds for all occasions. There are also support tools to go with the four programs mentioned that you can learn how to use. They will give you greater graphic versatility than you ever dreamed of.

Everyone has need of paper. Yeah, I know, you bought your computer to help eliminate some paper, but try as you might, you couldn't resist going out to buy yourself a printer to attach to it. Since then, the paper pile has gotten twice as high as it ever was. What you used to do with a pencil and your checkbook is no longer good enough. Now you need six different reports every month on tax deduction status, projected savings, interest analysis, etc., etc. Like it or not, you use a lot more paper, but you are also a lot smarter than you used to be, and maybe a little less vulnerable, too.

Wouldn't it be neat to hang a banner saying, "Happy Birthday (whoever)" You could spend a few hours and draw one up, couldn't you? Sure, like you didn't have much to do, anyway. There's just a cake to bake, guests to call, shopping to do... The logical answer is to type the message into a computer program, and come back later to a six foot banner in nice clean Old English letters.

Then there's the yard sale next month? You need banners, bulletin board posters, and price tags. Advertising pays off if it's eye-catching. The computer can do a better job, faster, and give you all the pictures, fonts, and formats you need.

How about the group you belong to? Do they produce a newsletter? Probably! If that's your job, we're going to tell you how to do it easier and better than ever before.

I am going to inspire you with an encyclopedia of some of the fonts and pictures that are available to help get the jobs done and, while I'm at it, I hope to prove to you that you don't need one of those "other" computers to do these simple jobs.

We will have to learn some new words so that you and the instructor (me) can understand each other. Here are the first of them...

**DESK TOP PUBLISHING:** When you use a computer and video display to set up a picture containing words and pictures in a pleasing or practical format. The display is then saved to a disk or dumped directly to a dot matrix printer to make a usable paper copy or master for commercial printing.

Don't feel that that definition is misplaced, my intent here is to teach, so in the first couple of sections, I will stop and tell you the meaning of things. The meanings or definitions will be contained in those boxes so they can easily be skipped over if you so desire.

I have been a Tler since 1982. When I first brought my console home, the only graphics I had to work with were program commands like CALL HCHAR and CALL VCHAR. I learned to use these functions in my own programs and I also learned how to redefine the characters to put what I wanted on the screen. It was thrilling, but when I looked at what other people could do with other computers, I could see that there was definitely something lacking. Unfortunately, while TI has come a long, long way, one important item, single pixels of color, is still missing and always will be. But we Tlers are compensaters, so we'll find a way to make do every time.

The first of the innovative graphic/drawing programs we were blessed with was Painter 99, something we could really draw with to pixel accuracy. It had many features that we had seen on the other computers, including, of all things, the ability to "print color". It did this by converting each color on the screen to a different texture. Perhaps not too practical, but an impressive feature none the less.

**DRAWING or GRAPHICS PROGRAM:** In this case, we are talking about a program, such as TI-Artist, that allows you to "draw" on the screen using a cursor "pencil" in a variety of sizes and shapes. The program should allow easy means to draw circles, squares, and straight lines to make a picture or diagram. Functions such as erasing, moving parts, or copying parts will also be included in the program. You should also have the ability to save your drawings to a floppy disk or print them out on paper.

**TEXTURE:** A method of applying a pattern to a part of a picture to "shade" or simulate color. The textures can vary from close, straight lines to checkerboard effects to brick-like patterns.

After that came Draw-n-Plot, Bit-Mac, Draw-a-Bit, Graphx from Australia, etc., but not necessarily in that order. These were all great programs, but were confined to screen printouts from the given program and nothing more. It wasn't until TI-Artist came on board that we were truly given a flexible graphics medium. Artist could load pictures made with some of its forebearers,

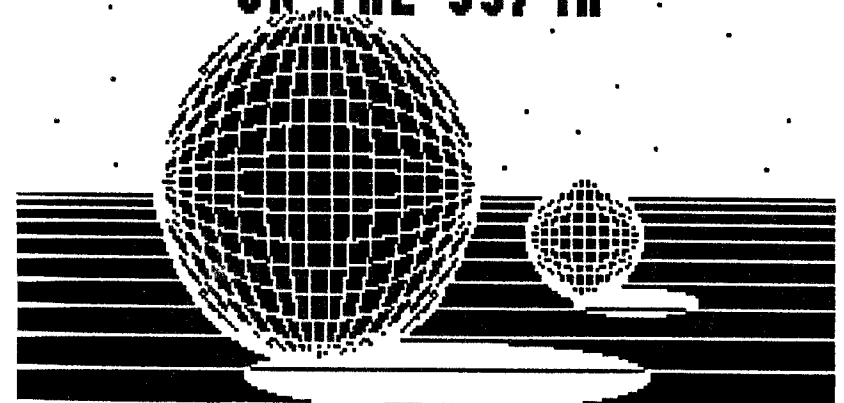
and they could be worked on and maintained in the Artist format or returned to their own environments. Pretty soon, other software companies and fairware authors took up the "compatability" idea, and TI-Artist soon became the hub of a gigantic graphics wheel that we could accomplish almost anything with.

What I would like to do is show you the "spokes" of that wheel and how to put everything together to produce your own desk top publishing system. I have no intention of telling you how to run these programs. For the most part, the instructions that come with them are fairly comprehensive. I do plan to give you a tip here and there, however, to make your life easier with the programs.

As I have said, this manual is intended to inspire you and prove that you can do some pretty impressive newsletters, reports, and other documentation. I practice what I preach, too. Everything you will see here is 100% created with TI graphic programs. I have never needed anything else.

Harry T. Brashear  
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Newfane NY, 14108

# HOME PUBLISHING ON THE 99/4A



BY HARRY THOMAS BRASHEAR

TI-ARTIST  
-The hub-  
\* \* \* \*

TI-Artist  
came to us  
about three  
years ago.  
It was the  
child of  
Chris Faherty  
and the  
Inscebot  
software  
company. As  
with many TI  
programs, if  
you want to  
make it big

enough to do a lot, you have to break it into separate files and access them throughout the usage of the program. The result of this is a program that does a lot of neat stuff, veeerrrry sloooooowly.

About the time that Artist came out, there was a lot of attention being paid to ram disks. These rams are fabulous things that you can put a lot of programs into and access very quickly. They came from Corcomp, Myarc, and the very best of them comes from Horizon.

**RAM DISK:** RAM means random access memory. The ram disk is a card that is put into the P-Box that acts exactly like a disk, except much faster. They come in configurations from 90K to a standard 1 Meg in the case of the Horizon. The Horizon is backed up with a battery so that even while the system is off, whatever you have placed in the memory will remain there. In my opinion, no system should be without one today.

It wasn't long, then, before people WANTED to put Artist into these rams, but they couldn't because of protections on the program disks. Inscebot finally gave in and released vrs 2:01, which was unprotected and also had a couple of enhancements over the old version. Once loaded into a ram, there was only a two or three second wait between files. Artist could now become a truly valuable graphics program.

What makes Artist unique? Not necessarily it's drawing abilities. Generally, it has all the same drawing features that the others do. As a matter of fact, it falls short in some areas. What it does best is accept pictures from other drawing programs. GraphX, Draw-N-Plot, and Draw-A-Bit pictures can all be ported over to Artist for further enhancements. It also has a format that allows you to easily define and use small pictures, called Instances, and fancy alphabet fonts.

# TI-Artist

version 2.01

FROM INSCEBOT, INC.

Copyright 1985 Chris Faherty



**PORTING:** The ability to take a program or the output of a program and "port" it to another computer or program of a different nature.

**FORMAT:** In this case we are talking about the standard file types of the programs we are using. For Artist the picture file is a 25 sector program image file. The picture file for GraphX is a 54 sector program image.

Some later programs have taken up the Artist standard, too. JoyPaint, a super drawing program that fell in behind Artist, can also save to the Artist format, and load from it. MAX-RLE can view pictures from various programs and then save them to Artist format. Picasso, the latest of the page maker programs, can also use TI-Artist pictures.

There are other Artist picture-viewers, such as Tass (Tri Artist Slide Show) and one made by Inscebot called Display Master. These programs view Artist pictures and, in the case of TASS, also Graphx pictures. The Display Master program will be discussed later in this manual.

The bottom line is, ALL graphic programs that come after Artist do, and probably will, recognise Artist as the hub of TI graphics. As of this writing, and being aware of some of what's coming yet for the TI, I can promise you that this is so.

One of the most unique features of Artist, and the one that has captured the interest and talents of the rest of the community, is its ability to use various alphabet fonts. There were a couple of these fonts on the original Artist disk when it came out years ago but, today, there are over one hundred and fifty beautiful styles for every occasion. Many of these have been ported over from other programs, such as GraphX and a remarkable entry called Character Sets and Graphic Design.

The latter program, called "CSGD" by most, is by David Rose. The program was intended for those people who wanted to dump fancy signs right to the printer. Someone learned how to convert the multitude of fonts from this program to TI-Artist and we were off and running. The same thing was so for ClipArt Fonts from GraphX. We will discuss both of these programs at length later on. For now, it's just important for you to realize that these programs and utilities should be a part of your graphics library.

There are many tools (utilities) out there to help you work with Artist, correct its faults, and enhance its output further. For instance, a major problem with Artist is its printer output. In order to allow for as many printer types as possible to be used, the program falls down on the accuracy of its output. No matter what combination of values you use from the "Copy"

function, there is some distortion in the output. A good friend of mine (and whiz-bang printer programmer), Bob Coffey, saw this as a problem. He sat down and created the Artist Instance Printer, which will produce a printed six inch circle whose circumference is accurate to one sixteenth of an inch. It will also produce a coal black image from a worn out ribbon. You will find this program in the manual software. Please be advised that almost all of the plates here were printed out using this program.

Some of the other versatilities of the Artist program are:

1) Its ability to use various input devices. Joysticks, mice, lightpens, etc., are all subject to use with just a change in the DSR (DEVICE SERVICE ROUTINE) file.

2) Slides that can be customized and complete sets that can be saved for future use. This ability has not been used for much to date, so there is a definite need for slide sets.

3) Artist borders, one of the latest of the utilities to come along. To date, there are two sets of forty borders that can be used.

4) The ability to save anything from one character to a full screen as an Artist Instance. Because an Instance is saved as a DV/80 format, it is easy to read with other programs. This is the format that is used by the Instance Printer.

You now have some idea of why this program is considered the hub of TI graphics.

There are many people that have told me they have trouble with the use of TI-Artist. I'm not sure why, but I expect that my attitude has something to do with the fact that I have been working with it for almost three years - I can't see the forest for the trees. I don't know if it will help, but here are a few hints that I have learned over the years.

Almost all functions that are available from the icon menu are available directly from the drawing area and the zoom mode, via key presses. Here's a list of them that you can keep handy.

D = DRAW	P = POINT
L = LINE	K = K-LINE
R = RAYS	F = FILL
V = FRAME	X = BOX
O = CIRCLE	Q = DISK
N = SWAP	I = INVERT
Z = ZOOM	M = MIRROR
H = HOR/VER	E = ALPHA ENT
F/; = SPEED	F/. =ERASE
F/, = COLOR	FIRE=<ENTER>
C/A =CLEAR P	C/B =CLEAR C
CURSOR MOVEMENT=FCTN/ARROWS	

The key toggle on the draw function can be a little tricky to get used to because a single key, "FCTN .",

toggles the draw/erase. Some people tend to get lost with this.

**TOGGLE:** Turning a function off and on with a single switch or keypress. Assuming the function is active on power up, pressing the key will turn it off; pressing the key again will turn it back on.

It's very important to use the key presses in the zoom mode because it takes too long to get out and come back in after making a change.

Here's a couple of other little gems of wisdom for you to use.

The color cursor (that thing on the bottom row that looks like a paint roller) can be very handy. For instance, by changing both your background and foreground color, and using this cursor, you can change both colors in a small area at once. It's like swap, only it's confined to a color cell.

**COLOR CELL:** The TI does not have a big enough VDP (Video Display Processor) to color each pixel. The best we can do is to color a cell, or a strip of eight pixels in a horizontal row.

The Alpha-Numeric function for the drawing area is about the most useless item I know of. The font stinks and so do the expansions of it. It's a terrible waste of memory but, if you must use it, keep it confined to FCTN(1), CTRL(1) for the best looks.

In the Enhancement area: When using Instances and fonts, don't forget that pressing "T" will allow you to look at placement, before you press the fire button to drop the lines.

Now it's time to see some of the potential output of TI-Artist.

Take a look at plate #2. The top illustration is an ad that appeared in the Western New York 99er's Interface newsletter. An ad like this appears on the back page of the newspaper every month. Needless to say, it would be an incredible pain to completely redraw it once a month. Here's how it's done;

The shell of the ad is maintained as an Artist picture. This is shown as Fig 2 below the finished ad. Each month the shell is brought into TI-Artist and, in the enhancement area, the new items are added for the month. The ad is then printed out via the Instance Printer and pasted to the master back page. It's a good idea to use a thick border around an ad so that it can easily be cut out after printing. (Some of us flunked scissors in first grade. The thick border allows a little fudge factor for cutting it out.)

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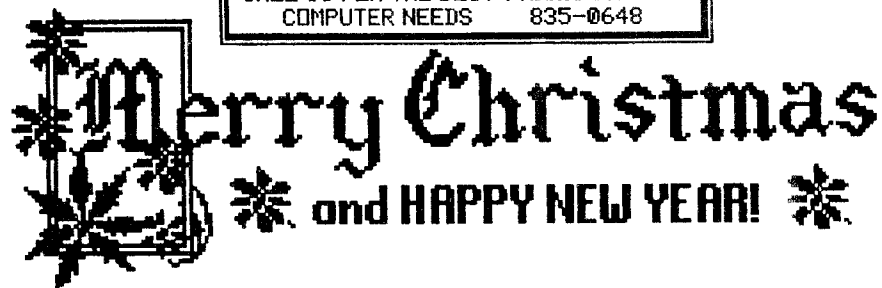
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AD AND GREETING: TI-ARTIST

PLATE 2

PAGE 8

**THE Tiger's TALE**  
 by HARRY BRASHER

A detailed illustration of a tiger sitting at a typewriter, looking towards the viewer. The tiger is wearing a small bow tie. The illustration is signed with a copyright symbol (©) in the bottom right corner.

C A P R I C O R N E



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LOGOS MADE WITH TI-ARTIST

PLATE 3

PAGE 9

If you leave sloppy areas when you cut-n-paste, the edges can often show up on copies. Also, please take note of the use of various fonts to offset individual items on sale.

Look at Fig 3, the christmas header. The pointsettias and asters were converted from a CSGD graphic to a TI-Artist instance. The little box for the first letter, "M", comes from the two point drawing cursor in Artist, and the font is Old English.

Plate 3, on the next page, is two logos that I use for other publications. Both of these started out as digitized pictures converted via MAX-RLE. To the tiger, I added the banner and the TI computer under its paw... which was an interesting problem in its own right. The computer came on a disk of instances, but it was too large. I first reduced it by half with Artist Enlarger from Asgard Software. After that, I cleaned it up a little because some of the pixels got crunched together during the process. I then moved just the tiger's paw with the move function of Enhancement, and dropped the computer in its place. Next, the paw was moved back over the computer, and using "T" to temporarily place the paw, I got a rough idea of how much of the computer to erase. I erased the part of the computer that I needed to and then replaced the paw. Because of the random dot shading on the edges of the paw, it wasn't necessary to be too precise in the erasure.

Capricorne Publications was another converted picture where I simply erased the outer edges and laid in the lettering with a font called "Brush".

In case you haven't figured it out by now... COLLECT PICTURES, all you can find. Even if you aren't a great artist, you can do a lot with pieces of other pictures. Many of these can be had on bulletin boards and from older members of the TI community. The subject matter of the available pictures covers everything from tasteful nudes to Bugs Bunny. Plate #3 shows a little of the variation available, and what can be done with a few fonts and pictures.



The image above was done in Artist, converted to an Instance, and then, with the help of an "Instance to Xbasic" conversion program, used as the title screen for a "Battleship" type game.

# GRAPHX -Accuracy- \*\*\*\*\*

When it first came out, Graphx had a fault in common with, but worse than, TI-Artist... it took over five minutes to load the program. How many times



can you eat lunch in one day while waiting for a program to load? As I recall, it took almost two years for them to correct this problem with "Turbo Graphx". In the meantime, this fine program darn near bit the dust, because of the load time and because TI-Artist and a couple of others were easier to get to.

Once you get into TI graphics, you will discover that Graphx has many features that complement Artist, a couple that make it easier to use, and a couple that are more fun to use. Let's take a look at its features and compare them to Artist; that should tell you why it's part of my graphics library.

## ADVANTAGES:

1. Graphx will give you a temporary background of checkerboard, grey and white, 8X8 pixel squares. (8X8 equals one character wide and high.) This is great for spacing lines, letters, parts of a picture, or what have you. With TI-Artist, you will go blind trying to count pixels on your monitor screen.
2. The Circle function in Graphx can be stretched in all directions to form ellipses. (Our cover logo was drawn with this function.) TI-Artist will only allow true circles to be drawn.
3. The Copy function of Graphx allows the subject to remain in view at all times for proper placement. The subject is invisible in Artist, and while you can press "T" to show where you are, it's time-consuming. I love the way Graphx just peels a duplicate from the original to move around.
4. Graphx has a much nicer typewriter mode to work with. The letters are natural, one character high, and you do have full screen editing.
5. The zoom mode of Graphx is much faster to come up.
6. Graphx will printout a superior LARGE picture. I also find that if you need to join two or three pictures together, top and bottom, you will get better results. This was made very clear to everybody a couple of months back when some enterprising person made up a digitized picture of Donna Rice in three parts. We were forced to



print out the three successive parts and I promise they hooked together real nice!

#### DISADVANTAGES:

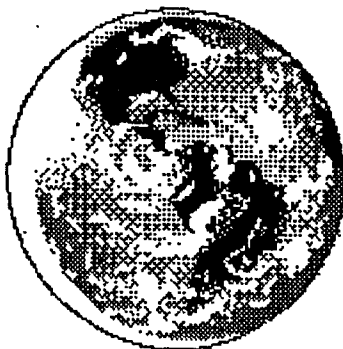
1. While some of the fonts that come with the Graphx Companion disks are quite nice, they are harder to work with. You usually can't load an entire font and you must pass through all of the letters to select one and place it. However, since you place each individual letter, it could be faster to do a semi-circle of letters in Graphx than in Artist. Also, you can quickly "balance" letter spacing this way.
2. The program is generally a little slower to use than Artist.
3. There is no variation of brush size or shape with Graphx. Single pixel drawing is all you get.
4. Graphx will not load an Artist picture or instance. The picture file is a 54 sector format and requires more space on the disk, based on a black and white image with no color.

I use Graphx when I have to draw diagrams for hardware or anything that requires quick and easy placement. The character definition sheet in plate #6 is a good example. This was much easier to do with GraphX than with TI-Artist. As a matter of interest, I have seen more buildings drawn with Graphx than Artist, probably because of the built-in grid.

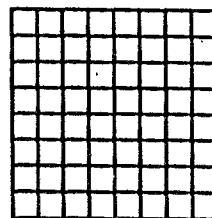
Paul Scheidemantle, one of the best TI Graphics people I know of, creates all of his pictures and fonts with Graphx and then converts them for Artist. His fine work can be purchased through Asgard Software. As far as Paul is concerned, the gray block area of the program just can't be beat for his font work.

Do you really need this program? Probably not, but I recommend it highly as soon as you have a few \$\$\$ to spare. I also recommend the Companion disks that go with it. The clipart and fonts are super. You can see some of them in Plate #7.

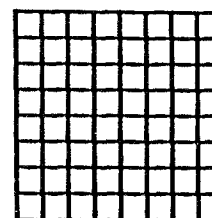
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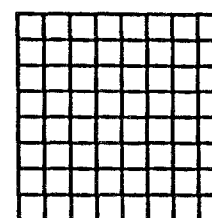
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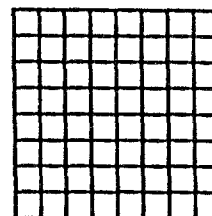
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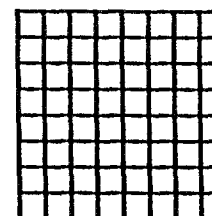
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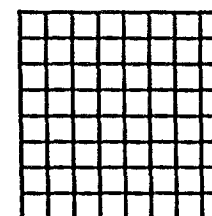
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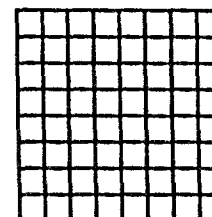
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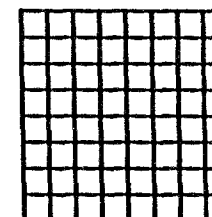
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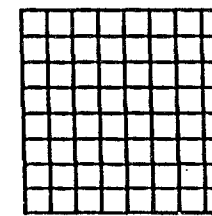
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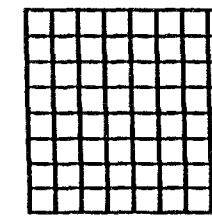
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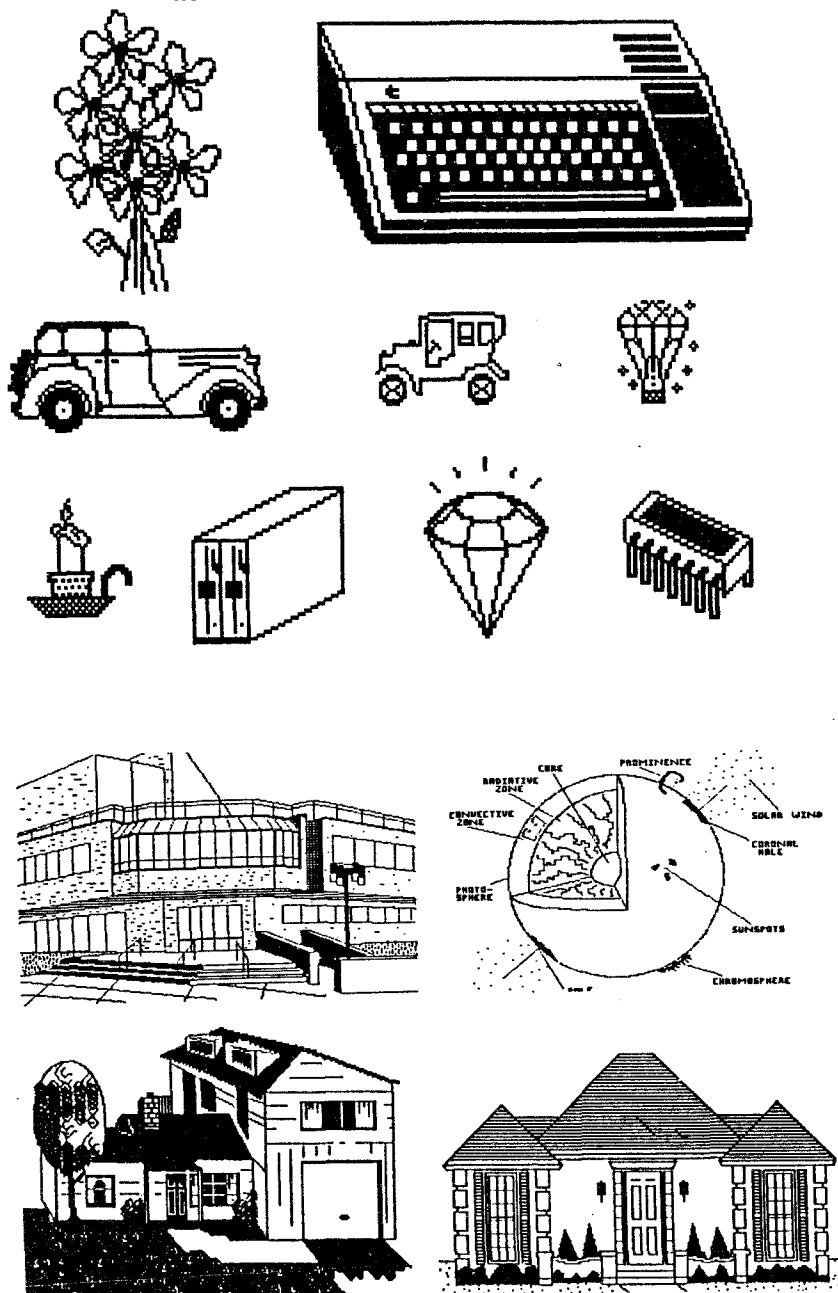
© 1984 TONY BOCCARDI



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GRAPHX CLIPS AND PICTURES

PLATE 7

PAGE 14

# JOY PAINT

-The Canvas-

\*\*\*\*\*

JoyPaint and its companion disk, JoyPaint Pal, are very interesting additions to the graphics library. The program was being worked on for almost sixteen months, but sometimes the fates tend to

be cruel. While JoyPaint was being tested, TI-Artist hit the market. Because Artist took the community by storm with its innovative concepts, JoyPaint got lost in the dust for a while. If the positions had been reversed, I'm not sure where we would be today.

I can only guess at what they were thinking when the authors went to work on the JoyPaint code, but let me try.

First of all, by 1986 it had been concluded that, for the most part, color graphics on the TI were a lost cause and a big pain in the fanny for us. Hence, by leaving out the color graphic code, memory space could be better used for something else.

Thirty-two columns just didn't give the user enough drawing area, so by scrolling the picture back and forth, and up and down, JoyPaint greatly increased the usable picture area.

Versatility in brush shapes and textures would be a priority. JoyPaint has many more available than Artist. These features make this program VERY important to the graphic artist.

Later on, to compensate for being late to market, the JoyPaint folks allowed the loading of both Artist and GraphX pictures through a companion disk call JoyPaint's Pal. JoyPaint also had features that hadn't been used in any other drawing program, like reduction, undo, spray, and other little niceties. The entire program, with the exception of the load and save inputs, can be handled with a joystick. The fill routine is one of the fastest going, and the printer output is very acceptable.

All of the improvements in the program are being done on the "Pal" companion. One of the latest is a compression technique for pictures saved from this disk. With this optional method, a great deal of space can be saved in picture files.

If I had a complaint about the program, it would be that most of the various functions, such as copy, move, etc., are restricted to a square area of 10,000 pixels. This sounds like a lot but, often, it really isn't!



(C)1985 GLS

PAGE 15

enough. In rough terms, that would be about 10 X 15 characters.

There is no question that JoyPaint is one of the very best of the graphic programs. If they had made it possible to load CSGD character sets or their equal, JoyPaint might have edged Artist out. The authors stated in the docs that they still had some room for improvements so, hopefully, this could still happen. As a matter of fact, based on a conversation I had with Great Lakes while I was writing this, I would say that you can look forward to it... but don't quote me.

In the meantime, they have created a method of using different fonts that works out pretty well. On their companion disk #2, you will find a picture that represents an entire font. At the bottom of the picture is a long box that represents as much area as can be moved around with the program. By using the copy function, you can print a title or paragraph in the box and save it as a clip, then "paste" it where you like.

If you like this method, then I would suggest you make up a few of these "font pictures" in TI-Artist and convert them through Joy Paint Pal to the proper format.

#### A JOYPAINT CO-OP

Great Lakes Software, the distributors of JoyPaint, have a unique service that I might recommend. If you own the JoyPaint programs, you can trade the pictures you draw for a series of four (at this writing) disks of other people's efforts. Just send them a picture and four blank disks, and they will return them full of clip arts. I have seen them and would have to say that they are very worthwhile.

As a final note, the main use I have found for this program is loading in a picture or ad from Artist so that the additional 92% of space can be used. Also, it comes in handy for reducing large fonts and pictures to small ones that can be used easier. The size difference is illustrated on the next page.

If you are into pictures only, and have little need of font work, I just might be inclined to suggest JoyPaint ahead of TI-Artist as the superior medium.

#### CERTIFICATE 99: A PURPOSE FOR JOYPAINT

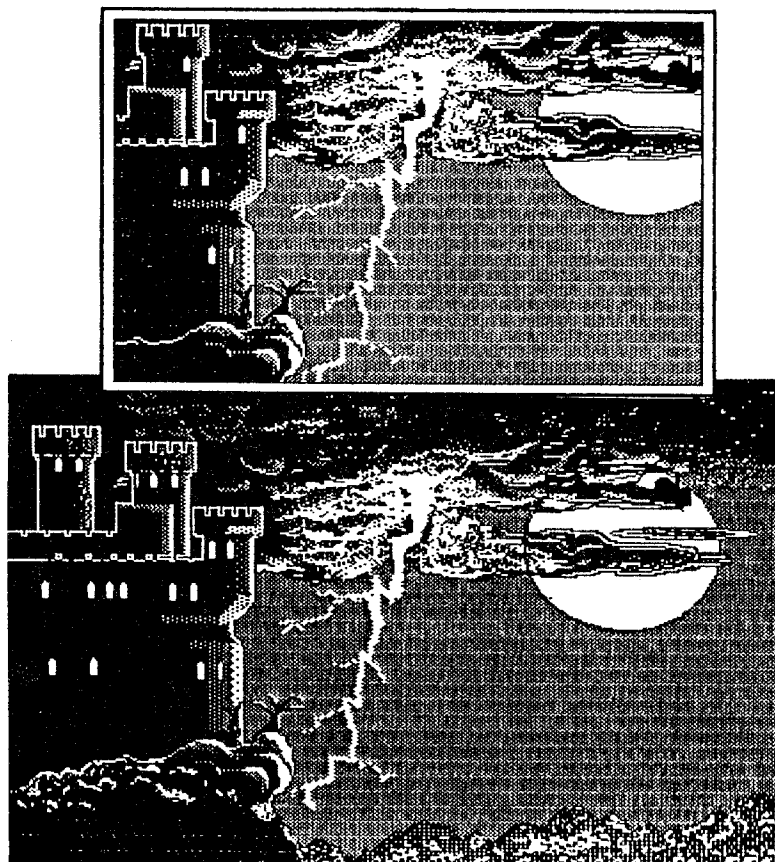
I will freely admit that when this program first came out my immediate reaction was, so what! However, after seeing the program and allowing my imagination to run wild, I would have to say that if small signs or the like are your need, this can't be beat.

If there is any doubt as to the practicality of the program, please take note that I made the registration for this manual with it. There are really a hundred uses for C99, such as awards for teachers to hand out, contribution awards, bowling, little league, or anyplace else where people need to be noticed. Door signs, notifications, special sales, bulletin board stuff, you name it, this is the ideal program for the job.

A series of companion disks has been started for the program, with the first one being available as of

this writing. The companion gives you six new fonts, five new graphic sets, and a bunch of additional borders. However, it should be noted that you can add to this collection with your own creations by having the Joypaint and JoyPal disk sets. Here's how that works...

Load a graphic or border set into the "Load Any" segment of JoyPal. I tell you to do this so that you have some idea of the area allowed to put the graphic or border into. The graphic set is twelve clips combined into one picture and, hence, the area used is critical to keep from overlapping. The C99 program breaks the big picture down to get each graphic to work with. The same thing holds true for borders, there are six per picture. If you want, you can draw a set of lines to divide the areas out and keep them as a shell to work with, but DON'T forget to erase them on a finished screen. Save the new items in the "Save Compressed" mode of JoyPal, for use with C99.



ARTIST SCREEN AND JOYPAINT SCREEN  
PLATE 8

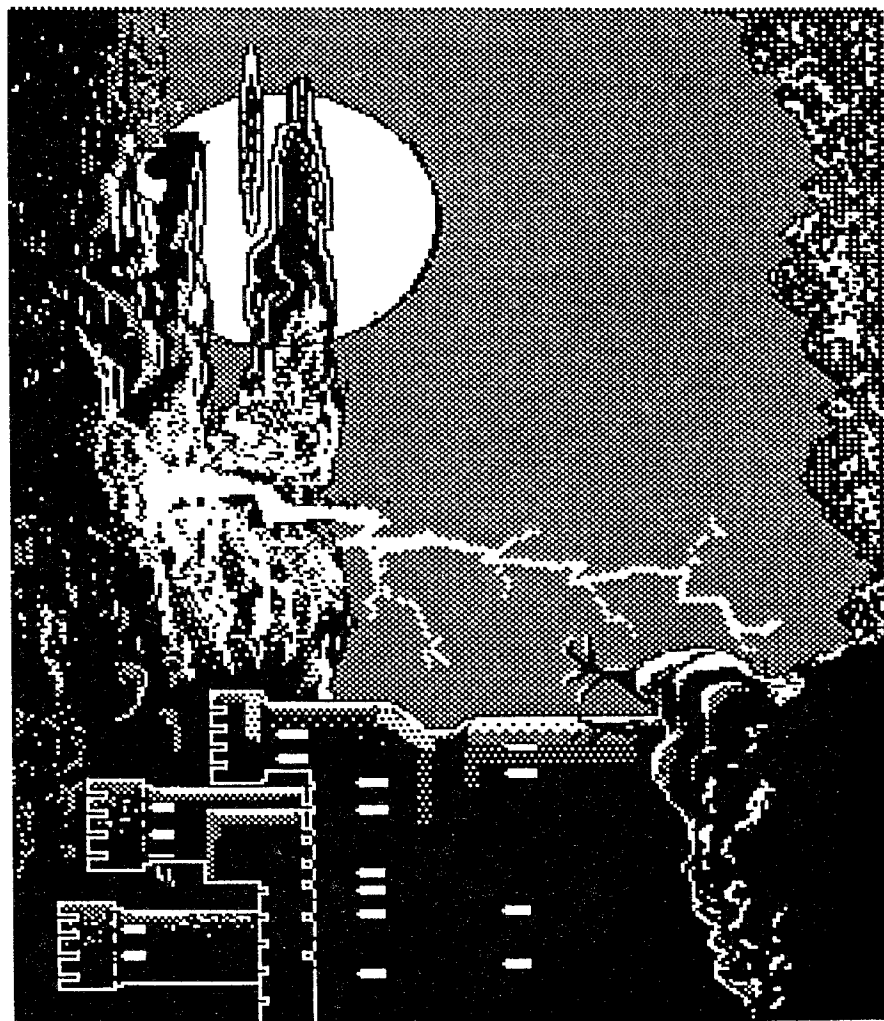
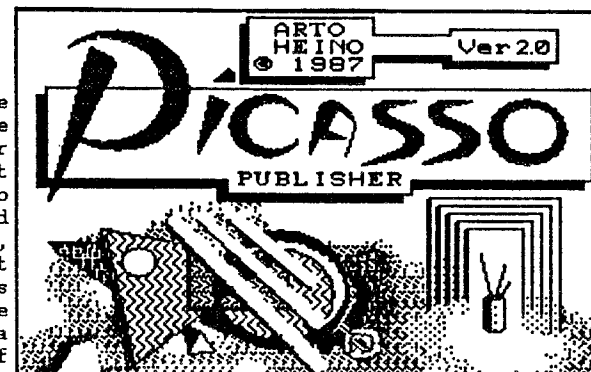


PLATE 9

This is a JoyPaint "Large" printout. Take notice of the print lines and you will see that it is printed sideways on the paper. It is somewhat compressed compared to the normal size print in Plate #8.

# THE PICASSO PUBLISHER \*\*\*\*\*

This is the last of the four major programs that I intend to be involved with here, but it certainly is not the least. As a matter of fact, for many publications it could be the only one that you need.



Picasso is different from all the rest in that it is a TRUE desktop publisher. Why? Because with Picasso, you can load in both the pictures from TI-Artist AND the text from a TI-Writer file. All of the fore-mentioned programs (Artist, Graphx, and JoyPaint) allow you to type or create titles in the program environment, but that's all. With Picasso, you create a sixty column document with the Writer and the file is loaded to the screen, which, I might point out, is almost as big as JoyPaint's. You may also use CSGD fonts to create fancy titles on the outside of the program and then merge them with your files. You can create and use different one-high fonts in the program and you can make up your own brushes. Also, zoom is for the WHOLE picture area, not just a little section.

Two Picasso files make one 8 x 11 inch page and, with a program that can be found on its utility disk (sold separately), you can dump a camera-ready page to your printer in about ten minutes. FANTASTIC!

I admit that I was involved in getting this program to market (and no program in the history of the TI had more problems getting to market) but, in the long run, it was worth every minute of it. Take a look at plate #10. This is a Picasso page that took about an hour to create; lock, stock, and barrel. Try this with anything else and it would take you all day.

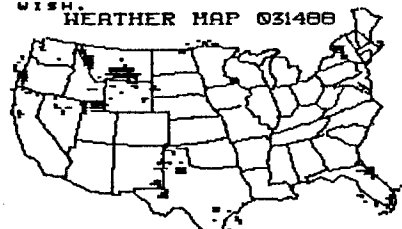
Technically, this program was created in Australia, and the first versions of it (versions 1.0 to 1.4) were considered fairware in this country. Those versions are not as complete as the final version 2.0 that is being sold exclusively at this time by Tenex. Don't waste your time trying to "get by" with the fairware versions, spend the twenty bucks on the Tenex version. And don't forget the companion disk, you'll need it for serious work. There is a camera-ready printout program on the companion that is just as fast as the regular printout and gives you a nice solid page.

## A PICASSO PAGE

HOW TO! THIS PART OF THE  
PICASSO PAGE WAS CREATED BY  
FIRST SETTING THE MARGIN OF  
THE RIGHT SIDE OF THE  
OUTLINE OF THE SIXTY-  
TWO COLUMN SET. I WILL  
LEAVE ONE COLUMN BETWEEN  
TEXT AND PICTURE.  
STARTED ON THE FIFTY-  
THAT I COULD LEAVE SPACE FOR  
A HEADLINE. WHEN THE TEXT  
HITS THE THIRTY-FIRST LINE,  
I WILL MAKE SURE EVERYTHING  
IS OK AND THEN PUT IN A  
IMAGE AND RETURN TO THE  
LINE IN THE SENTENCE. I CAN  
IS DONE SO THAT THE LINE  
NEEDS TO SIXTY COLUMNS. I CAN  
REFORMAT IN THAT AREA IF  
NECESSARY WITHOUT DISTURBING  
THIS PIECE. I HAVE ALSO LEFT  
TWO LINES FOR A PICTURE  
SUBTITLE AND I HAVE  
LINE. THIS IS THE ONLY  
A PICTURE PART OF THE  
PICASSO PAGE FOR  
VARIOUS PARTS OF THE  
FRANKLY, THIS WOULD MAKE IT  
PRELIMINARY TEXT DUMPS TO MAKE  
IT SHOULD KNOW JUST AS WELL  
TIME I WANTED TO ADJUST THE  
WOULD BE THE BEST WAY TO GO.  
DON'T HAVE TO DO ANYTHING  
PICASSO WORKING SCREEN, OR  
BY ELEVEN PAGES. OF COURSE  
WISH TO LOAD, SO I CAN TELL  
I WISH.



PAGODA: A TI-ARTIST PICTURE



WEATHER MAP 031488

YOU I AM GOING TO SET MY TABS  
WITH A LEFT MARGIN OF 30 SO  
LEAVE SOME SPACE  
FOR A SMALL PICTURE TO THE  
LEFT. THIS WILL BE A LITTLE  
TRICKIER SINCE I HAVE THE  
PICTURE PLACED IN THE MIDDLE  
OF THE PAGE BETWEEN THE  
LINES. ALSO, WHEN THE ARTIST  
PICTURE FILE IS CREATED, YOU  
WILL HAVE TO BE SURE OF YOUR  
ALWAYS BE SURE TO LOAD THE  
PICTURE IN TRANSPARENT MODE  
SO YOU DON'T ERASE SOME OF  
THE TEXT. YOU MAY ALSO  
CONSIDER DRAWING YOUR PICTURE  
IN AFTER THE TEXT HAS BEEN  
LOADED.

ONCE I HAD DETERMINED THAT  
OFTEN FOR OUR NEWSLETTER, I  
TEMPLATES THAT I COULD MOVE AROUND THE VARIOUS GRAPHIC  
PROGRAMS. THE TEMPLATES ARE BASED ON FOUR BY COLUMN SIZE SO  
I KNOW JUST WHAT I WILL NEED FOR PICTURES, ETC. SINCE  
PICASSO IS SO EASY TO USE, YOU CAN SPEND YOUR TIME MAKING UP  
SUCH UTILITIES INSTEAD OF BEATING YOUR BRAINS OUT ON INPUTS  
TO GET THE PROGRAM TO DO WHAT YOU WANT.

For those of you that feel the text is a little too close  
to read, try a different font or better still, use a double  
space in the text. As you can see, these two methods will  
help a lot. We hope you will enjoy PICASSO. Like any  
program, it will require a little time and imagination.

REMEMBER... IT'S PICASSO EASY!!

### PLATE 10

Some of the features of Picasso are as follows:

1. Giant screen area allowing sixty columns across and forty-two rows down. The line spacing is based on 1/8 feed so you can get 84 lines of text on a full page.
2. Over twenty-five brush sizes and shapes as well as an equal amount of textures. If that isn't enough, you can design and use your own. These can be saved to disk for future reference.

The Picasso half page below was created by using a large font, (included on the Graphic Helps disk), and skipping one space between lines. Compared to the full page, it is much easier to read.

## PICASSO PUBLISHER

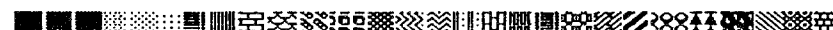
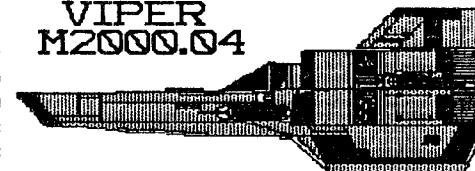
Is PICASSO good? You bet it is! The only problem I have with the program is that printouts tend to be a little hard to read if you use the standard fonts with single line spacings. You know how hard it is to read something that has been done in 1/8 line spacings, and that is what the dump is based on in Picasso.

I have found that it looks better if you move the text around to create a little wider line feed, but this can take a lot of time. A better answer may be to do as I have done here and use a large font with double spacings.

I probably wouldn't want to recommend it as the end-all for newsletter publication, but for a single flyer or something like that, it can't be beat. All I can promise you is that it's easy to make up a page like this.

I assure you that there was no cut-and-paste used to make this illustration. How can you beat a program like this one for under \$20.00?

VIPER  
M2000.04



PICTURED ABOVE ARE SOME OF THE PICASSO TEXTURES

### PLATE 11

3. Zoom mode gives you access to the entire sixty by forty-two screen area. Very quick and easy to use.
4. Will load Artist pictures anywhere on the screen area in both transparent and opaque modes.
5. Different one-high fonts can be loaded for typing on the screen area and can also be customized to your liking.
6. The Companion disk will allow you to make up titles and merge them into a pre-made file.

Sound good? You bet it is! The only problem I have with the program is that printouts tend to be a little hard to read with the standard line feed. I have found that it looks better if you move the text around to create a little wider line feed, but this can take a lot of time. Skipping lines is also an answer but use a big eight pixel high font with this method. I probably wouldn't recommend it as the end-all for newsletter publication, but for a single flyer or something like that, it can't be beat.

# AN ESSAY ON THE SUBJECT OF FONTS

When I started out with this manual, it was my intention to also include a complete encyclopedia of all the fonts that are currently available. The problem is, there are just too many fingers in the pie. A lot of the fonts have been converted from CSGD, which creates a neat little wrinkle for Artist; CSGD has a lot more memory to spare, and hence, a complete converted font will often not fit into ARTIST. The end result is that you get filenames like OLDENGL\_F, OLDENGU\_F and OLDENG\_N\_F. This indicates the same font broken down into (L)ower case, (U)pper case, and (N)umbers. This is fine, but then other people have ADDED lower cases etc., to files that contained only uppers. GOOD GRIEF, how can I let people know where to get the fonts, and then have them turn out to be incomplete or a little different than they look in the manual.

Early on, Artist companions and CSGD companions were very different from one another. As time went on, though, and the demands of the people became better known, CSGD fonts were converted by the manufacturers themselves to Artist. This is another place where the file size problem comes into play. A good example is SALOON, found on both ARTIST and CSGD user disks #6. CSGD has this font with both upper and lower case, but Artist only gets upper, simply because that's all that will fit into the Artist file. My answer was to call on the distributors and beg, borrow, or buy as many companion disks as I could. Using these disks as a base, I have catalogued as best I could, but I have not included everything there is on every disk. Also, I can't guarantee 100% accuracy of the fonts, but everything I have included was from my own Artist font files. The majority are also available for CSGD, but there are a few that are just from the Asgard disks.

The bottom line is that for the best value, get the CSGD disk and break it down yourself, IF YOU HAVE A PROGRAM TO DO SO! More on that later.

(EDITORS NOTE: There is a very important program which I have been unable to get, called Graphic Enlarger. My pleas for haste in getting it to me have fallen on deaf ears. I will include it in a later update.)

I would also like to point out that just because somebody buys CSGD files and turns them into Artist, doesn't make them public domain. Piracy is piracy and I am sure I'm going to hear about the fact that "fonts cannot be copy-righted by someone." True, but this community has grown up a lot. People pay for things more now than ever before, on a per capita basis. I wound up not telling where each font came from, but there are enough ad's here to help you out on that score.

The catalog has been set up based on the height of the fonts. Usually when you are hunting for the ideal font for something, you have a good idea of how much text you need to put on a line. You would want one-highs for maximum amount of text, and three or four-highs for titles and what not. With this system of cataloging, you can go right to the sizes you need. It should be pointed out, though, that there can be as much as seven pixels difference in a group of fonts. Because of the way a font is prepared, based on characters 8 pixels high, there can be fonts nine pixels high to sixteen pixels high in the two-highs.

I am also passing the buck where, in some cases, I found that a three-high was designated as a four high, especially on some of the earlier disks. The creators of these fonts sometimes made them with an additional eight pixels above, why, I don't know. I have left them as they are because that's the way they will appear on your disks. As long as you are aware of it, that's all that matters.

## FONTS ONE CHARACTER HIGH

<b>CARTOON 123</b>	<b>PCSET UPPER</b>
<b>CHAR2=ABC123</b>	<b>RCSET1 abc(123)</b>
<b>CHAR3*(abc1234)</b>	<b>RCSET2 abc(123)</b>
<b>THIS IS FORTH 123456789</b>	<b>RCSET3 abc(123)</b>
<b>OFFBEAT 123</b>	<b>RCSET4 abc(123)</b>
<b>ROMAN 12345!</b>	<b>RCSET5 abc(123)</b>
<b>ROUND 12345!</b>	<b>RCSET6 abc(123)</b>
<b>SLANT 12345!</b>	<b>RCSET7 abc(123)</b>
<b>SQUARE 1234</b>	<b>THIKTYPE a3</b>
<b>TECH2 1234!WS</b>	<b>SM: ATHEN ab23</b>
<b>NORMAL 1234567WS</b>	<b>TYPWTR ab23</b>
<b>SM: EDITOR a3</b>	<b>SM: ITAL2 ab23</b>
<b>LITTLE 123!</b>	<b>GOTHIC abc(23)</b>
<b>MICRO abcdefgh123456789</b>	<b>SMALL ABCS23</b>
<b>MINITURE abc(34)</b>	<b>TICHARS AB(3)</b>
<b>COMP/S abc(23)</b>	<b>SQUAT</b>

PLATE 12: ONE HIGH FONTS

## FONTS TWO CHARACTERS HIGH

**BOLD ! 123** BRUSH abc123  
 PLAIN ! 123 SMLBOLD ! abc  
 RODEO ! 123 PLAIN2 ! 123  
 PCSET2 ! 123  
 SCRIPT2 ! 123  
 SCRIPT3 ! 123  
 ATHEN abc! 123  
 FAST 77-23  
 HAFNHAF ! 23  
 SLEDGER 123#  
 2H/NRW ! \$123  
 2H/WDE ! \$123  
 BDEM ! (123)  
**BLACK 123**  
 BLOCKS ! \$123  
 COMP ! abc123  
 DOTTED ! \$123  
 FANCY ! \$ (123)  
 HDLNR/JR abc(123)  
 NOTBLOCK ! \$C123>  
 SLANT/LG ! \$ (123)  
 SLANT/SM ! \$ (123)  
 STYLE ! \$ (123)  
 3D SLANT ! 4  
 BCKSLNT ! 1234

PLATE 13: TWO HIGH FONTS

## FONTS 3 CHARACTERS HIGH

FBLOCK SCRIPT5 123abc.  
 FUNFAK 123  
 MIRROR 123...  
 RICH 123abc RODEO2 123  
 SCRIPT1 123 ABC  
 STRIPE - 123.  
 TECH 123 THIN  
 FANCY 123  
 HOLLOW2 - 123  
 LBLOCK - 123  
 OFFICAL abc: ! -  
 PSEET SBLOCK 123

PLATE 14: THREE HIGH FONTS

FONTS FOUR CHARACTERS HIGH  
 3DLG 123  
 3DLG 123  
 LCHR 123\$.\*  
 OLDE 123  
 olde  
 ANGLE NEW3D  
 FATLIN 123  
 UVETICA tica 123  
 PRISMA 123

ALL OF THE ABOVE  
ARE SPLITS

PLATE 17: FOUR HIGH FONTS

FONTS FOUR CHARACTERS HIGH  
 ARTDECO 23  
 artdeco  
 CURLY 123.:!  
 CURLY  
 NEWS 123abc  
 STAR 123star  
 TECH3 123abc  
 GAMEDO 123  
 BANER 123

ALL FONTS ON THIS PAGE ARE  
SPLIT. IN FONTS SUCH AS  
CAMEO AND BANER2, THE ENDS  
ARE MADE WITH PUNCTUATION.

PLATE 18: FOUR HIGH FONTS



FONTS FOUR CHARACTERS HIGH  
 3D 123 CHAR  
 LED BLOCK  
 BSBOLD IBM 12  
 FAREAST 123  
 GOTHIC  
 UBBLETEXT  
 2 123 3  
 LEDGER 123  
 PLAYBIL

PLATE 19: FOUR HIGH FONTS

FONTS FOUR CHARACTERS HIGH  
 SCRIPT4 123  
 script4 l SCRIPT4 IS A  
SPLIT FONT  
 STRIPED  
 BALLON 123  
 BIGFOOT  
 bigfoot 123  
 SLIM 123 alexia\$  
 ALEXIA 123!  
 ALEXIA IS SPLIT IN THREE PARTS  
 FILM 123456789

PLATE 20: FOUR HIGH FONTS

FONTS FOUR CHARACTERS HIGH

OLDEN63  
OLDEN6 123  
loweroe 123  
SHELBY  
PAT 1234  
שערפה טז  
MACBETH  
NINETY 123  
PHOTO  
BOTH NINETY AND  
SHADOW2 ARE  
SPLIT AT NUMBERS  
SHADOW2

PLATE 21: FOUR HIGH FONTS

FONTS FOUR CHARACTERS HIGH

STACKED  
ROUNDED 123  
PODCEY 123  
YANKEE

FONTS FIVE CHARACTERS HIGH

OBLONG 123  
SHADOW  
HOLLOW 123  
hollow

PLATE 23: FIVE HIGH FONTS

## BLOW IT UP

There is an interesting font support program called ARTIST ENLARGER from Asgard. It's designed to take an existing font and blow it up or reduce it in size, and then make another font file out of it for you. Actually, I have found the main use for it is to enlarge; reductions of fancy fonts can be a mess that's almost impossible to straighten out. Also, to get full enlargement on an instance, you are somewhat limited in the original size, about 10 X 12 characters.

Enlarging a font is very simple to do. Just tell the program what drive and font you want, and where to put the finished file. It takes care of the rest one letter at a time.

Plate #24 shows an example of what happens on full enlargement. The old english "A" on the far left is the original size. The second one is the enlargement and the third has been "rounded" or cleaned up by the artist.

The program will also stretch or shrink in either of two directions, and you may find this will come in handy once in a while.

I should point out that there is another program from Genial Computerware that does a similar job a lot faster, though it's not as complete as Artist Enlarger is.



PLATE 24: REG. SIZE - 2X BLOWUP - "CLEANED U "

## A FONT IS A FONT

Wrong! Take a simple four high font like PLAYBIL. At the top of Plate #25 you can see it as it comes from the file; black, bold and attention getting. However, TI-Artist has an input just before you type your text that asks if you want the text outlined. By saying (Y)es to this prompt, the second example is created, and you have a whole new ballgame. As you can see though, sometimes (usually) the letters have a tendency to hook together when you do this... messy! The third example was done by keeping a space between the letters as I typed them in, as in - P L A Y B I L. After I got them on the screen, I pulled the letters together a bit for balance but now there is ample space between them. The fourth and fifth examples used the same text but I used

two different fills on them. The final example, in 3D, was created by using the RAY function. Starting at the apex, I just set the line at each point on the text. There was a little clean-up to do afterwards using the ZOOM but the effort is minimal for what you get.

If you have not tried the OUTLINE function, I would suggest you do. It converts the one hundred and fifty fonts we now have to three hundred. If you like the results of one of your creations using this concept, you might want to read the article here on how to make up a font file for later use.

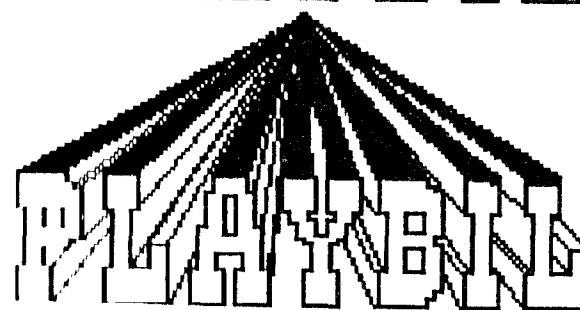


PLATE 25

250123  
SOFTWARE



Asgard Software  
P.O.Box 10306  
Rockville, Md.  
20850

# ARTIST BORDERS

Now, for the first time you can easily add borders to TI-Artist and FontWriter II pictures. Artist Borders Volumes #1 and #2 each contain 40 fancy, classic, or fun borders. This is a unique collection available only from Asgard.

Each volume only \$7.95

# ARTIST FONTS

Organized with your needs in mind, select only sets that fill your requirements for titles or text work. The Artist Fonts collection provides a wide variety of new fonts that can be used for your documents or pictures. The vast majority are complete with upper and lower case characters, numbers, and special symbols.

Volume #1: A collection of large fonts for titling, containing novelty fonts for headlines and to add character to your work. By Ken Gilliland.

Volumes #2 - #5: Four outstanding collections of smaller typefaces for use in desktop publishing. The largest collection of small sized fonts available. New Release! By Paul Scheidemantle.

Each volume - \$7.95

All five volumes for just \$32.95

# ARTIST INSTANCES

This outstanding series of artwork is the largest library ever created for use with TI-Artist. The series has been set up based on categories so you can buy only those that fit your needs.

- Volume #1-Animals 1: Domestic and wild animals.
- Volume #2-Animals 2: Familiar and rare animals.
- Volume #3-Holidays 1: Helps you celebrate special days
- Volume #4-Home: Smaller pictures of personal objects and household items.
- Volume #5-People 1: Famous and not so famous folks.
- Volume #6-Computer: A collection of computer images.
- Volume #7-People 2: Fantasy figures galore.
- Volume #8-Animals 3: More incredible animals.
- Volume #9-Holidays 2: More images for festive days.

NEW RELEASE

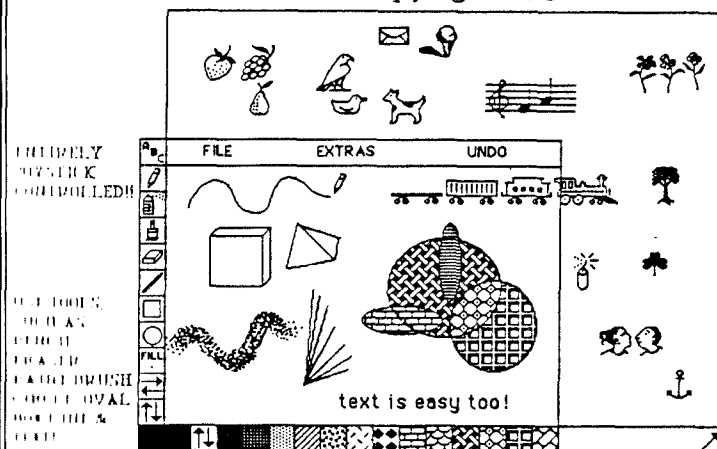
Each volume - \$7.95

Any three - \$19.95

NEW! FROM THE CREATORS OF BANNER '99 AND EXTENDED BUSINESS GRAPHS.....

# JOY PAINT '99

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92% MORE  
GRAPHICS  
SPACE THAN  
PREVIOUS  
TI GRAPHICS  
PROGRAMS!!

THE SCREEN  
ACTS LIKE  
A WINDOW!

**FREE  
CLIP-  
ART!**

INCLUDED WITH  
EACH COPY OF  
JOY PAINT '99  
IS A FREE COPY  
OF CLIP-ART  
DISK #1  
A \$9.95 VALUE!

JOY PAINT'S  
PAL  
NOW \$9.95!

We've dropped the price on this best selling package! Move up from those other graphics programs and experience the ease of JOY PAINT. This 100% assembly language program was rated **A++** by MICROpendium, and features capabilities found in no other graphics package! Take advantage of this limited offer and order yours today!

~~39.95~~ now only **24.95!**

+\$1.00 S.H.

GREAT LAKES SOFTWARE

40 E. Grand River Ave., Howell, MI 48843

# TEXAMENTS

244 MILL RD, YAPHANK NY  
11980

TI Artist and Supporting Software

TI-ARTIST: Version 2.01. The most recognized, supported, and versatile graphics drawing package available for the TI-99/4a!

ATI38IB.....\$ 19.95

ARTISTS COMPANION #1: Specifically designed for TI Artist it contains a complete set of graphic designs that aid you in creating thousands of original pictures.

1>25 character fonts. 2>160 small graphic pictures to be interfaced with ANY TI Artist picture of yours. (instances). 3>30 assorted graphic designs to be used in any picture (instances). 4>Comes packed on 5 SS/SD diskettes! ATT28DR.....\$ 17.50

ARTISTS COMPANION #2: Like Artist's Companion #1, this package was specifically designed for TI Artist and contains many graphic aids to help you in picture design.

1>13 Character fonts. 2>60 small graphic pictures to be interfaced with ANY TI Artist picture you create. (instances). 3>Includes ARTISTS CONNECTION, which is a program generator that allows almost ANY TI Artist instance to be used in BASIC or Extended BASIC programs! A must for TI Artist! 4>Comes complete on 2 SS/SD disks! ATT28DR2.....\$ 9.95

ARTISTS COMPANION #3: The continuation of supplemental graphics packages designed for the TI Artist drawing system. This two disk includes the following: 1>16 Character incredible fonts. Two fonts, BANNER and FILM, are extraordinary... made up of outrageous fonts AND detailed graphics, they are truly amazing. 2>66 small graphic pictures/clipart. ATT28DR3.....\$ 9.95

ARTISTS COMPANION #4: Keep on expanding your TI Artist graphic library with this two disk set of: 1>15 new and outrageous fonts... including Artdeco, Cameo, and Starlet. 2>15 small pictures/clipart.

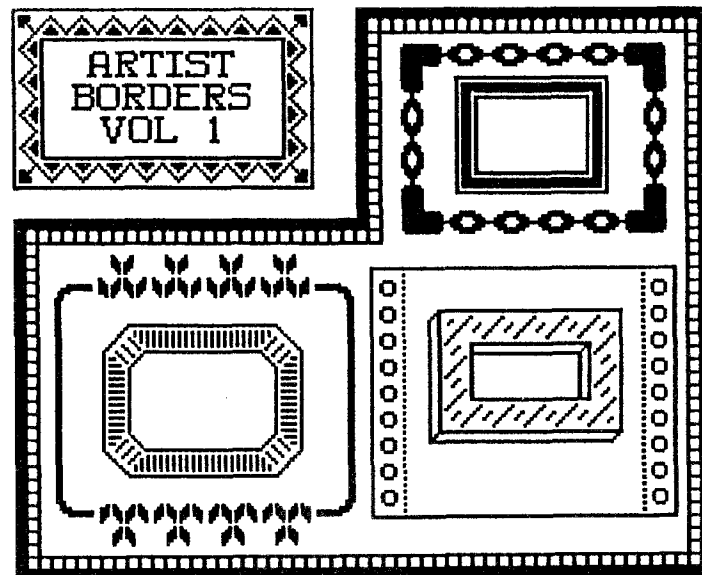
ATT28DR4.....\$ 9.95

ARTISTS COMPANION #5: A complete array of new and original fonts and clipart for TI Artist. This two disk set includes: 1>16 incredible fonts, including Barcode, Ballon, and an all new 3D font. Many small fonts too! 2>12 small pictures/clipart.

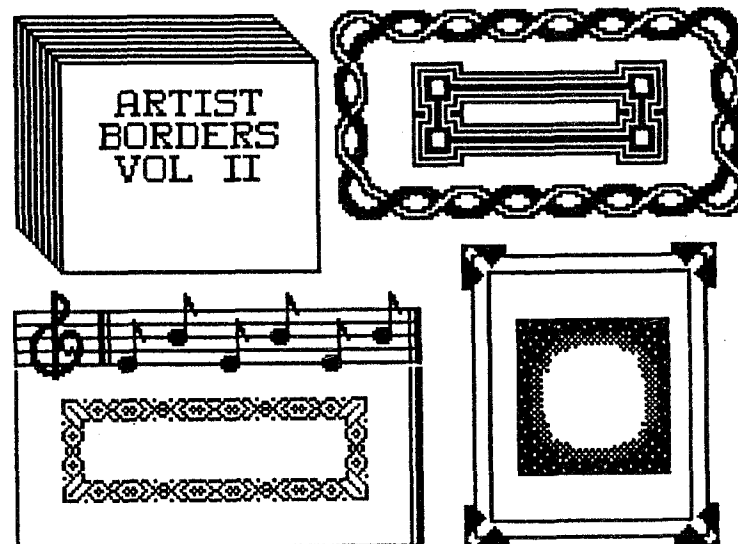
ATT28DR5.....\$ 9.95

CSGD AND TI-ARTIST SUPPORT

HOME PUBLISHING ON THE TI99/4A



A SAMPLING FROM 80 BORDERS



TI-ARTIST BORDERS

PLATE 26

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DIAL	TV GUIDE	DIAL	TV GUIDE	DIAL	TV GUIDE
02	9	12	29	22	ESN
03	2	13	5	23	USA
04	17	14	DIS	26	MTV
05	HBO	15	LIF	28	UHI
06	4	16	NIK	29	DSC
07	CNN	17	49	30	A+E
08	7	18	23	31	NSH
09	WOR	19	MAX	32	CBN
11	TBS	21	TMC		

## MAKING YOUR OWN FONT

There are a number of ways of making up your own fonts. A few utility programs are available that allow you to work on a grid much the same way as the old character definition programs for sprites. The most complete one I know of is Fontwriter II. It gives you the ability to load in other fonts and customize them, or make them up from scratch, any size. However, there is another way that's easier and doesn't cost as much.

If you are going to make a font from scratch, I would recommend that you use Graphx, mainly because of the grid that's available to help you size things up. The idea is to put all of the letters of your font into one picture, or at least as many as you can. This is the best way in my book, because you have a chance to see how they look all together. After you have finished a screen full of letters, save it to the disk, and convert the picture to Artist.

WARNING: I have experienced a lot of lock-ups in Artist after using the conversion loader. My advice is to save the picture out as a TI-Artist picture immediately after it's loaded.

If you would like to simply run over an existing font, or use one for a base, load the font into Artist and throw all the characters up on the screen. If you are planning a radical change, you might want to leave a space between each one.

One way or the other, you should always wind up with your complete font as an Artist picture(s). Once you have it, read the following instructions by Bob Coffey for converting them from a picture to workable, loadable font.

Have fun!

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
  
abcdefghijklm  
nopqrstuvwxyz  
  
1234567890:;.,  
!@#\$%^&\*()-/'"?\_

A COMPLETE FONT READY FOR CONVERSION

PLATE 27

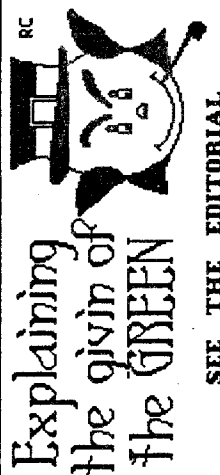
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Our ASSEMBLER Column  
Returns Under New  
Management  
SEE PAGE 17



SEE THE EDITORIAL

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## A GRAPHIC DILEMMA... SOLVED!

I recently purchased a new set of fonts and clips from Asgard Software called Companion III. This package of new artwork was, of course, intended for use with Asgard's fantastic Graphx. I, like most people, however, split my time between Graphx and TI-Artist because both have features that the other lacks. I really need BOTH to turn out good graphic work for the Interface. Generally, this is no problem because Artist allows me to convert pictures from Graphx, and I can also convert Alphabet fonts from CSGD. Unfortunately there is no way to convert a font from Graphx to Artist, and I prefer Artist for font work (usually). I presented the problem to Bob Coffey and, after much contemplation and a sleepless night, he got back to me with the solution. I felt that many people may be wishing for the answer to this transfer problem and asked Bob to document it. It's not as hard as it sounds so give the following a try.

## TI-Artist Font Format

by Robert Coffey JR.

When you load a TI-Artist font file into the TI-Writer editor, you will see a basic pattern which is very similar to the format of an Artist Instance!

INSTANCE:	FONT
A,B	n A,B,E
0,0,0,0,0,0,0,0	0,0,0,0,0,0,0,0
0,0,0,0,0,0,0,0	0,0,0,0,0,0,0,0
0,0,0,0,0,0,0,0	0,0,0,0,0,0,0,0

A and B refer to the 8 by 8 pixel characters that define the Instance or Font letter. A will be how many characters across, and B will be how many characters down. (For instance, a letter "A" from FANCY\_F is 3X3.) "n" equals the character being defined in the font; A,B,C, etc. E is equal to the numbers of pixels wide the character is PLUS a pixel of space between the font letters.

A times B will equal how many lines it will take to define the character or instance. Each definition line (the lines that show as "0"s here) contains 8 numbers, ranging from 0-255.

## Artist Font Design

For the sake of time and space, we will assume that you have already either drawn a full font as an Artist picture or have converted a font picture from Graphx to Artist.

(1) When you set your letters in the picture, leave 5-7 pixels on the bottom and right side of your letters! You may separate letters with the Move feature of Enhancement if you didn't leave enough space between

them.

(2) After you've done this, find your largest and widest character, usually the "M" or "W". Write down the pixel height, and the width plus one of ALL the characters. The extra pixel in the width is for space between the characters. If you don't have eagle eyes, use the Zoom feature to count the pixels.

(3) Save all your entire font to one Artist picture if possible, else give them sequential names like PIC1, PIC2.

(4) You are going to save each character as an instance by going to the Enhancement area and pressing "S" for the slides section, and then "7" to save a Instance. By the way, start with a fresh, clean disk because you are going to need the room.

(5) The Instance file name should match the character you are saving, such as : a number 1,2,3... UPPERCASE UA,UB,UC... lowercase LA,LB,LC... SYMBOLS !,/,#,\$...

Once the file is named you will be returned to your picture.

(6) Now use the joystick and get to the upper left-hand corner of your character. When you start to increase the size of the Instance box, the top line of the box should cross over the top-most pixel(s) of your character, same for the left-most pixel(s). Remember, whatever is UNDER the box line will be included!

(7) The box will increase by 8 pixels at a time. Increase the box so that it covers the entire character. (if you find that the box also covers a part of another character, then go back and move it so it doesn't.) Use the least amount of space possible to cover the letter!

(8) When you have covered the entire letter, hit the fire button, the letter will automatically be saved under the entered name.

(10) REPEAT STEPS 6-8 until you have saved all the characters that you want to use in your font style!

That's it for Artist for awhile.

## ASSEMBLING THE FONT

You will now start to assemble your font file. Use the EDIT SECTION OF TI-WRITER. Take note again of the FONT file example at the beginning of the article. The letter of the alphabet that you will be loading MUST be placed over the load.

(1) Let's assume that the upper case "A" will be loaded first. Place the character "A" on the first

line. DO NOT EVER USE A CARRIAGE RETURN!

(2) Hit Function 9 (BACK), so that you now are back in the command mode of the editor.

(3) Type the LF command (Load File), then using this format, (E DSK1.A\_I) load the first character Instance:

This will load the character instance into memory at the end of the file, or in this case after the letter "A".

(4) After you have loaded in the Instance at the end of your file, you will need to add a number to the line that has only 2 numbers on it, the one under the alpha letter you typed in.

2,3

After the second number in that line type a comma and the WIDTH number that you wrote down for the character you are working on. Say the number is 17. it will look like this:

2,3,17

(5) Go back to step (2) until you have finished loading and altering all your characters for your font file. Don't forget to type the letter you are loading each time.

**WARNING\*WARNING:** If you are doing it right, you are working WITHOUT carriage returns. YOU DON'T WANT THEM! So for Pete's sake and your own.. DON'T EVER HIT REFORMAT!

**NOTE:** It is a good idea to ALWAYS include a space character in every font you do. To do this put a blank line at the end of your assembled file (don't erase this one!) and load any character Instance after that blank line. Take the width of your widest character and add it to the 2 number line (like we did before). Now change those other lines that loaded in to all 0's. Keep the same number of numbers, but change them to 0's.

(6) You will then go through your file and make sure that there are NO BLANK LINES (except the space character), or C/Rs at the ends of lines. Also, double check that those lines that had 2 numbers now have 3!

(7) Now that you've double checked everything, hit Function 9 (BACK). Type the PF command. (Print File) Type the filename that you would like to call your font. Use this format: DSKx.nnnnnn\_F

(Remember, you do not want to SAVE FILE, you want to PRINT FILE to disk.)

You have now created your very own font! Now go

into the Enhancement part of TI-Artist and load your font, and see how good it looks. You may need to alter some of your characters. If everything doesn't look satisfactory, then continue to step 8, otherwise you're finished.

### MAKING CORRECTIONS

(1) Go into the Enhancement section of TI-Artist, and load your font. Get all your characters onto the screen.

There should be 1 pixel spacing between your characters. If your characters touch the one on the left may have been defined incorrectly when you saved it as an Instance.

(2) Go into the [S] Slides section and re-save that character, making sure that the left side of the box goes over the left-most pixel of the character.

(3) If your characters are not level, then you may need to see which characters are too high. Write down all the characters that need to be lowered.

(4) Go back into Enhancement, and re-save those characters as Instances, and make sure that you start 1 (or more) pixel higher than last time when you re-save it! Keep doing this until you've corrected all the faulty characters.

(5) After you have re-saved all the characters that were not right, go back to the Editor in TI-Writer. Load your Font file and Scan through the file until you find the character that you want to correct.

(6) Delete the definition lines below the 3 number line. Note the line that the 3 number line is at! Load your saved instance using the same format as before: xxxx DSKn.xxxxxxx\_I

(7) Delete the line that has been loaded that only has 2 numbers on it.

You have now (hopefully!) corrected that character, if not, do it again. Lower case characters and symbols can cause you problems on centering, etc., so a little experience may be necessary to get things right, but a little common sense will prevail.



## WHAT'S AN INSTANCE?!

An instance is a D/V 80 conversion of a Artist Picture. On the disk, the filename of an instance always uses the suffix of "\_I". It can be a part of a picture as small as one single character, or as large as an entire screen. The reason for the conversion is so that it can be read easier by a printer, or so that a small portion of a picture can be saved for inclusion with another at a later date.

On disk, an Artist PICTURE takes twenty-five sectors for the bitmap and twenty-five sectors for the color map. The two files will have the same name but will have the suffixes "\_P" and "\_C", respectively. Most people don't use color, so we will assume just twenty-five sectors for the picture file. This picture file is in compressed image code and very difficult for a peripheral device to read. The same picture in instance form can take eighty-odd sectors, so you can see why the image file is preferred for mass storage. Also, the instance file will be the bitmap only. It never has any color involved, even if it is made from a color picture.

Since an instance file or a font file is in D/V 80 form it can be viewed via the TI-Writer editor. Take a look at the top end of a full size picture saved as an instance.

32,24  
126,250,179,251,126,8,204,127  
108,56,60,255,205,133,132,204  
187,158,186,235,105,232,175,174  
188,228,111,255,249,209,145,179  
153,153,179,242,63,35,102,228  
57,51,127,207,255,61,120,126  
220,204,231,125,49,241,216,77  
ETC.

The first two numbers on top (32,24) tell us that the picture is thirty-two columns wide and twenty-four rows high. Those numbers multiplied together tells us the number of characters in the file, and also, how many lines the DV80 file uses. Each set of eight numbers underneath represents one character, or an eight by eight pixel set.

When the file is used by a program, the numbers are converted to a set of OFF/ON pixels, or in the case of a printer, tells it what pins to fire to form the pattern. I'm NOT going to go any deeper than that with this part of the explanation because you can look at your printer manual under GRAPHICS and get a better idea of what the numbers are for... if you really want to.

Instances to TI-Artist are "Clips" to Graphx and Joy-Paint, while to CSGD they are called "Graphics" or "Pictures". Unfortunately, Picasso has no ability to load a small portion of a picture into its immediate environment. This, of course, means that you must make up such a picture in Artist and then load the entire

picture in its twenty-five sector bitmap form.

There have been hundreds of little graphics, instances, and clips made up to create libraries for the users of the big three. Most companion disks that are sold contain as many as forty to one hundred of these pictures to be used as you see fit. I would take a wild guess and say that there are probably two thousand available at the present time. I have taken a few of various sizes, and presented them on the following pages. Some of them are quite large, but most will range from 5X5 to 15X10 characters in size.

The small CSGD Graphics have found their way into more label programs than I can mention. They are the perfect size to fit on a one inch label so it has been the most practical format for the programmers to work with. Since there are also programs to convert graphics, as well as fonts, over to TI-Artist, that's where the biggest library of them resides. Keep in mind that CSGD was never intended in any way to be used as a screen visual product. All CSGD graphics and pictures were meant to be sent directly to your printer. Technically, if you don't own a printer, there is NO reason to buy any of the CSGD programs. The companion disks are quite a different story, as long as you have the programs to convert the fonts and graphics. Let me repeat, though, conversion does not make the finished product public domain.

Support products for instances include such items as Artist Enlarger from Asgard and Graphic Enlarger from Genial Software to change the size of instances.

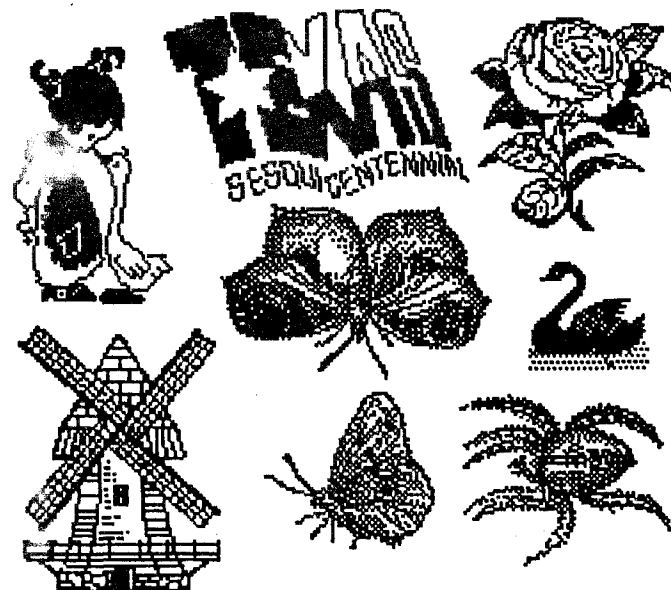


PLATE 29: INSTANCES

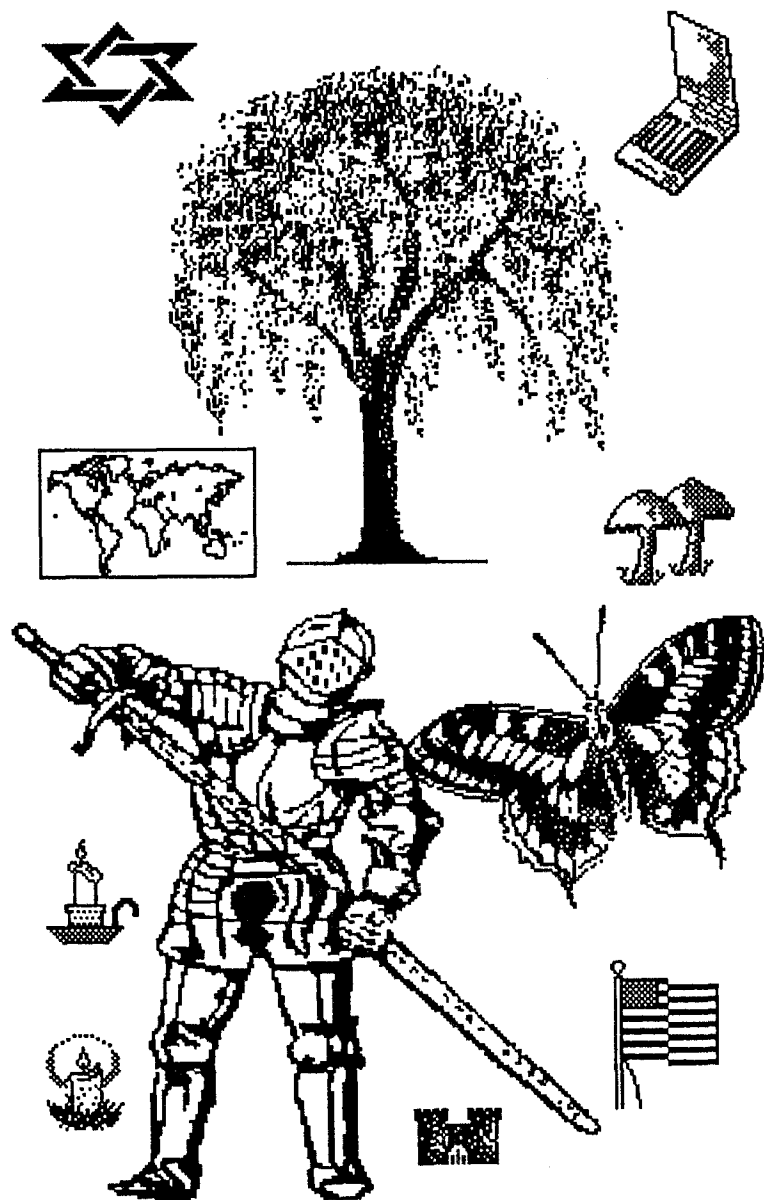


PLATE 30: INSTANCES

## THE INSTANCE PRINTER

This program was a real boon to me when I started to publish the newsletter. As I stated earlier in chapter one, Artist makes a very bad printout to paper. If you try to print ANYTHING in ANY size or density, you wind up with it being stretched or compressed in one direction or the other. This makes for some mighty funny-looking pictures.

Another fault of most graphic programs are those internal white lines you get between the printed lines of the picture. It's nobodys fault, the authors of the programs have to set the print drivers to cover as broad a range as they can. Finally, if your ribbon is not up to par, the image you get on paper has a tendency to show every pin strike.

With these three failures in mind, Bob Coffey sat down to correct the problem. The result was the Instance Printer. As I stated early on, the format that the Instance takes lends itself well to other programming. Through various math functions and a lot of measuring with a magnifying glass, Bob was able to come up with a printout that was accurate to 1/16th of an inch, and as solid black as anyone would ever need. If you compare the printouts of the Bugs Bunny picture that Bob drew, you can see the difference. The top picture on the plate was printed by Bob's program. The one on the bottom left is a 1:1 single density version of Artist. The one on the right bottom is double density, also done with the Artist program.

The only problem with the instance printer is that the program, as it appears, is slow. Even though our friend, Harry Wilhelm, has added assembly sub-routines, it still takes about thirty minutes to complete a full screen instance. I think it's worth it, though. How about you?

## HOW TO MAKE AN INSTANCE

Many people have said that the Artist docs don't explain the details of instance creation well enough, so maybe I can help.

The instance is created from the enhancement area of Artist. When you get there, press "S" for the slide screen. Numbers six and seven have to do with loading and saving instances. We are assuming that you have drawn a picture (no matter what size) that you wish to save in this manner. Press (7) to save your instance. You are asked for a file name to save to first (keep it simple and to the point), then you are returned to your picture enhancement control.

Take your cursor to the upper left corner of the area you want to save and press the fire button. You will see a joystick control on a rubber band line that has several dots on the screen. If this is hard to see, pull the joystick back to begin a box. Then continue out to the right corner of the area you want to save. Manipulate the box until the area you

want to save has been completely enclosed, and press the fire-button again. It takes a little time for the program to translate the instance area into the numbers that the file needs, then it will send it to the disk.

The only pixel flexibility you have in defining the instance area is in the upper left corner, so get as close as you can to your subject here. Forming the box is done a full character at a time, right and downwards. Even if there are turned on (black) pixels under the box edges, they will be included in the instance. Keep it tight to save file room.

Loading an instance back to the screen is done with selection six of the slide menu. Enter the file name and the proverbial box will appear in the middle of the screen containing the invisible instance. The box can be moved around to the section you want to drop the instance into. If you aren't sure of alignment, press "T" and the instance will appear (T)emporarily. Once aligned, press the firebutton to drop the instance.

It should be noted that instances are transparent to what's underneath of them. In other words, the instance can be overlaid whatever is underneath of it without loss of detail.

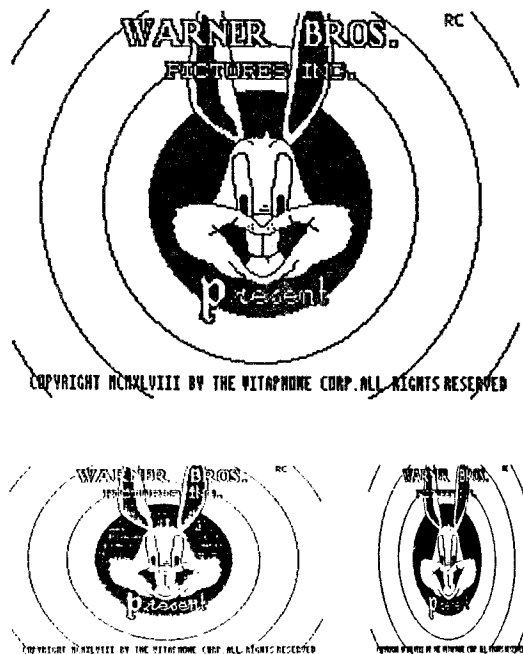


PLATE 31: The large picture of Bugs was printed with the "Instance Printer". Note the perfect circle. The bottom left is a single density from Artist. The right was the same size, but double density.

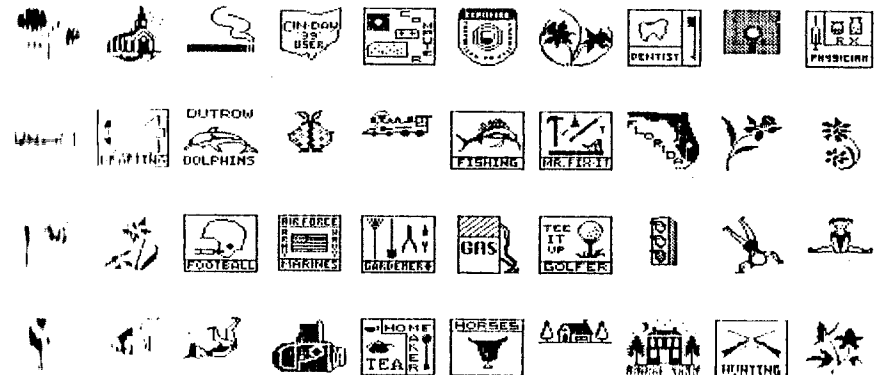
## CSGD III: WHAT IS IT?

If ever there was a whiz-bang printer graphics man, it would have to be David Rose, the creator of Character Sets and Graphic Design. Even in its primitive state of straight extended basic, it created a whole new concept of graphics for the TI when it entered the TI community some years ago. One could print out banners in any of a dozen or so fonts, and add graphics to brighten them up. You could also print out titles and text in these fonts and, of course, make up your own graphics and save them. A fantastic effort! Dave went through two major revisions of the program over the years and kept adding speed and features. Today, you can still do all of the above as well as make beautiful labels, letterheads, etc., and combine graphics with various fonts and borders into a single format. You are allowed to save everything you have created to disk for future reference, too. There is even a function to print a Writer text file in different fonts.

With twenty-four pages of very well-written docs, I assure you that, as complicated as the output is, the input is as easy as rolling off a log. One of the best features of CSGD has ALWAYS been its user friendliness.

Another interesting development in the CSGD series is the dictionary disk. This program was devised to help you keep track of all the fonts and graphics coming out on the companion disks. It will send all of the graphics to the printer in rows of nine each (along with their titles) and will also print out all of the fonts with their names and sizes. Just to keep everything straight, you can also make up very neat filename catalogs of your TI-Artist stuff too.

I have to admit that I don't use CSGD III much for publication graphics anymore, but I do beat the heck out of the label maker, and on the rare occasion that I need a banner... it does a beautiful job. You can see some of the outputs of this great program on the next page.



**HARRY THOMAS BRASHEAR**

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2

**A GIFT FOR****MERRY CHRISTMAS!****FONTWRITER II**

Fontwriter II is the Artist answer to CSGD III, and it follows a very similar method of operation. Of course, since Fontwriter II came after CSGD, they tried to go it one better. I'll leave it up to you as to whether they did.

Banners: Use the Artist fonts for nine different sizes. This will allow you a very flexible banner-making experience. You can select one font and make it five inches high on the top of the paper, then roll back and do a two or three inch message on the bottom. So who needs sign painters? You may also stretch the letters if you like.

Text output: Uses most of the Writer dot commands, either from the keyboard or you can make up a DV/80 command file.

Disk Dump: Will print out everything on the disk in single or double density. It will also print a frame around the pictures. Allows only one instance per line though. This is my own main usage for the program. Organization is the name of the game, so as fast as I fill up a disk with pictures or instances, I use FWII to print out the contents. It does a really beautiful job on the pictures, and in double density to boot.

Font Editor: It includes a really nifty editor for fonts that you can also load one character at a time into, as well as making up your own.

It includes TI-Writer on the disk, as well as the Editor Assembler for handy use from the menu.

This is another one of those situations where only one of the two programs (CSGD, Fontwriter II) just couldn't do everything you wanted. The cataloging is different for both, as are the Banner programs, and the editors are very specific, although both are excellent. It's hard to make up your mind, and really, you shouldn't have to since they are both a part of the graphics "system" that surrounds TI-Artist.



STRIPE2\_F

1 2 3 4 5 6  
 7 8 9 0 A B C D E F G  
 H I J K L M N O P Q R S  
 T U V W X Y Z

STRIPE\_F

1 2 3 4 5 6 7  
 8 9 0 A B C D E F G H I  
 J K L M N O P Q R S T U V  
 W X Y Z

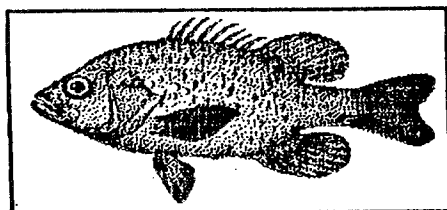
TYPWTR\_F

1 2 3 4 5 6 7 8 9 0 A B C D E F G H I  
 J K L M N O P Q R S T U V W X Y Z a b c d e f g h i  
 j k l m n o p q r s t u v w x y z

UBLAKTXT\_F

0 1 2 3 4 5 6 7 8 9 A  
 B C D E F G H I J  
 K L M N O P Q R S  
 T U V W X Y Z

FISH\_I



## COMPUTER DRAWING

or  
 (THEY'RE ONLY PIXELS FOLKS!)

I'm not going to fool you, drawing on a computer screen is no picnic, but I think that the finished product gives as much pleasure as any other medium. I also don't think it matters too much which of the big four you use. Probably, if drawing is all you have in mind, Joy Paint would be the one to choose. Just remember that if you expect to port it over to Artist, stick to just one screen.

Take a look at the girl on the next page. She looks pretty good, doesn't she? (You may have to back off a couple of feet). "But that picture was digitised," you say. Of course it was, but the point is, it's still just pixels turned off or on. Look at the close-up of the face next to it, doesn't that prove my point? You could draw the girl as easily as it was digitized, just not as fast.

Technique varies as far as line drawing is concerned. On plate # 35, figure 5, you can see a simple line drawing of a girl that looks for all the world like it was drawn with a piece of charcoal. You can see the technique that was used. It's not a single pixel line but random widths from two to four pixels thick. The result looks like it was done on heavy-grained drawing paper.

Over the next couple of pages are a few other pictures that I selected, not so much for content, as style. Each one, to my mind, is a work of art, and if you were to blow the page up big enough you could copy it, pixel for pixel, and it would look the same.

You can't be expected to just get in there and draw, and I'm not going to pretend that all of these pictures were hand done, but they COULD have been. Joylick control on curved lines is rough, almost impossible. A trackball works better, but then you have trouble with straight lines. (This was what the "H/V" icon is for in Artist... trackballs.) A common trick is to use the old "How to Draw" technique that appears in so many elementary drawing books. Start with the different squares, circles, and the "K" line functions that are in most of the drawing programs. Once everything is roughed in, go into the zoom mode and clean it up. I promise you, it will work well. The method is illustrated in Plate #38.

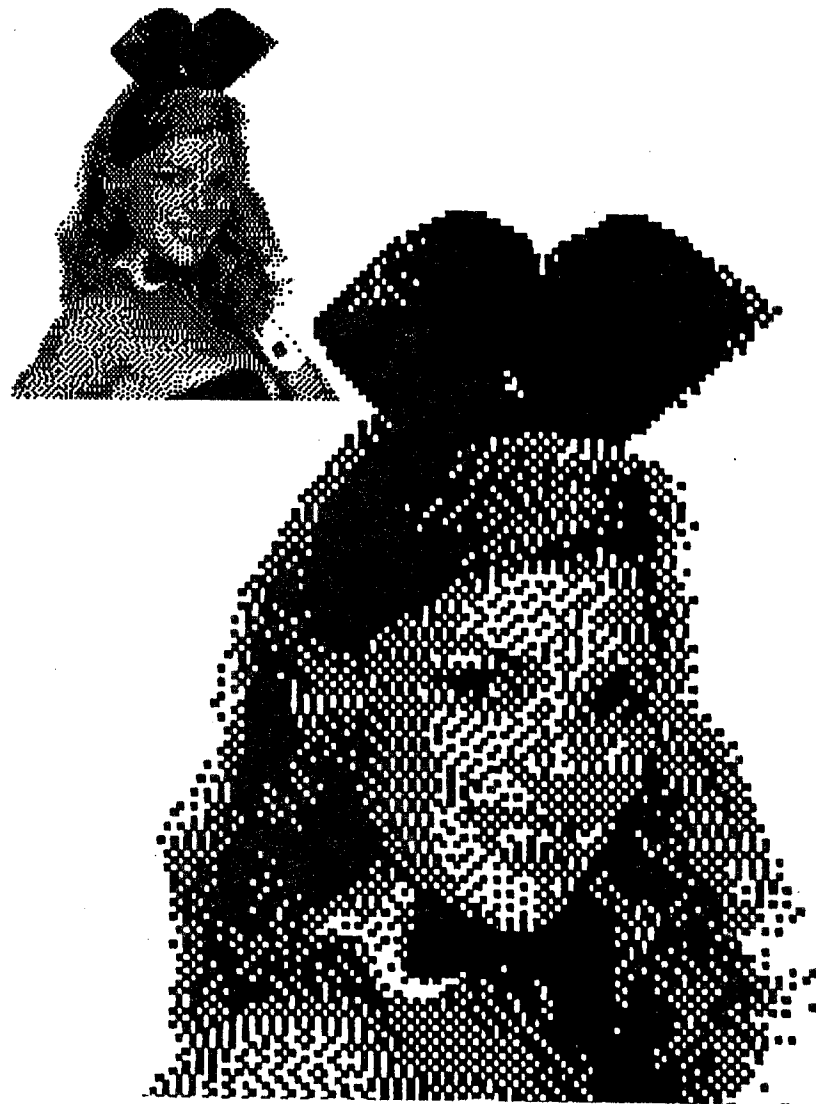


PLATE 34

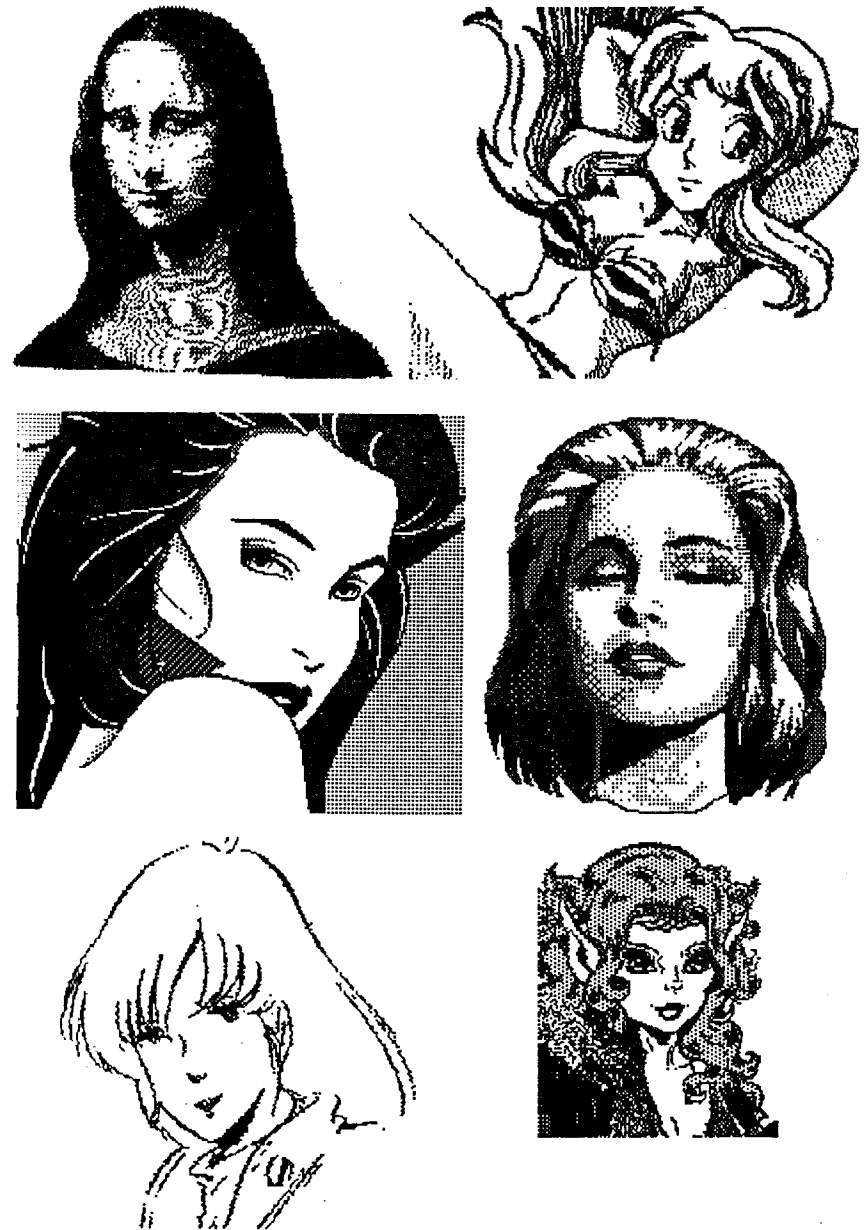
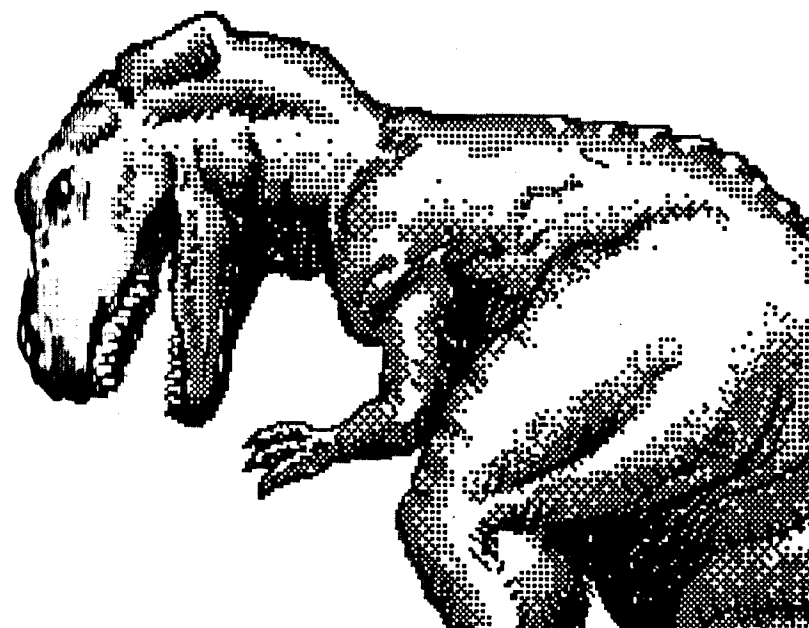


PLATE 35



PLATE 36



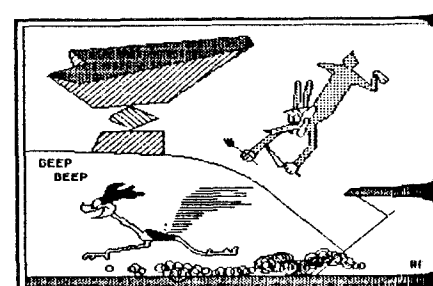
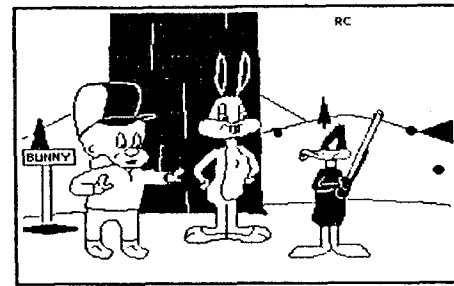
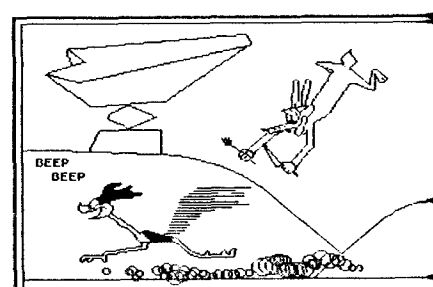
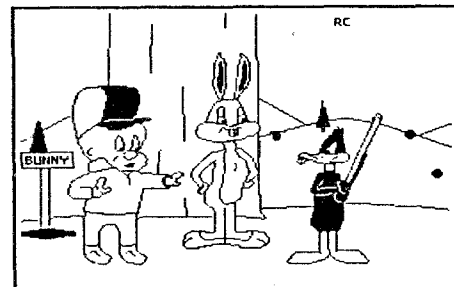
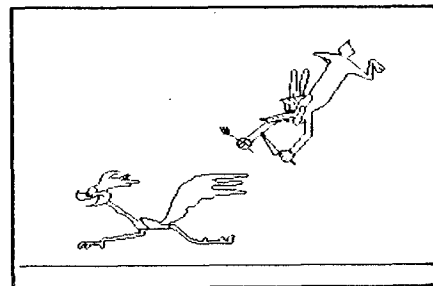
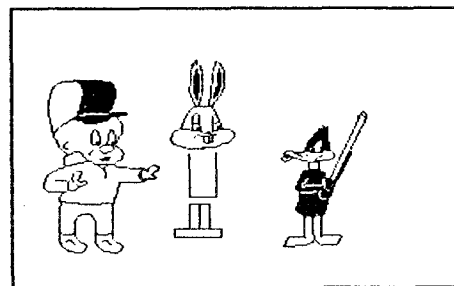
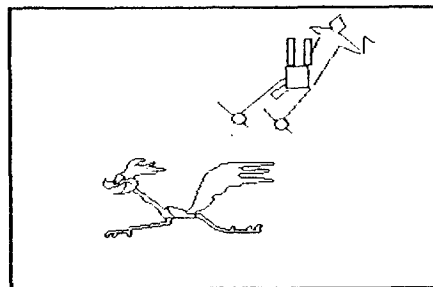
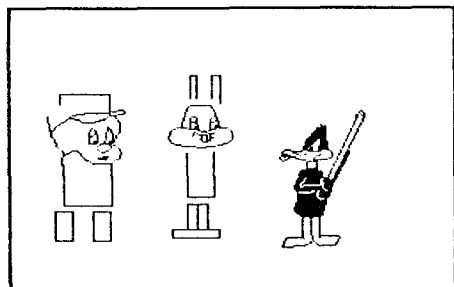


PLATE 38

## LOOKING AT THE PICTURES

From time to time, there is a requirement to show off your finished artistic work or give some kind of demonstration that requires a "slide show". There are three possibilities that I am acquainted with that will handle these tasks: TASS, MAX-RLE, and DISPLAY MASTER. All three are very different from one another, and each has a different place in your graphics system.

MAX-RLE is not only a picture viewer, it's one of the fastest converters going to convert 54 sector format files (Graphx, RLE) to Artist format. It's a very simple program that you must manually load the picture files into, but once on the screen, they can be converted by pressing "S" and then use the spacebar to select the format you want. This is a public domain program that's been around for quite a while... easily found in a club library.

TASS is a real slideshow manager. Although it is still a bit unfinished, the main portion, the show manager, is just fine. I keep it handy all the time for batches of pictures that I want to review. It will handle Artist, Graphx, and Draw-A-Bit pictures with no special formatting, and will load everything on the disk automatically. It will use every drive, from one to nine (including rams), in any order you designate, and with any time duration between pictures.

DISPLAY MASTER, also made by Inscebot, was the first product of its kind and, so far, the best. DM will only load TI-Artist pictures, so anything you have in another "language" will have to be converted to the "TI" format. It will also use the color file "\_C", unlike some of the other viewers.

What makes DM unique is that you can truly "program" it to do what you want, including nicely framed, colored signs and labels. The frames can be overlaid, peeled off of one-another, overlaid on the pictures, or used by themselves. Time delays, colors, and text are all programmed by the user in TI-Writer and then the program uses this to run the show. It's a fantastic device, and can best be used for presentations.

# the Display Master

FROM INSCEBOT, INC.

Copyright 1986 Chris Faherty



## TI-WRITER AND GRAPHICS

We have seen, or will see in this manual, various methods of incorporating TI-Writer text or files into programs such as Picasso, or using a columnizer to enhance the output of Writer. Now, I want to discuss using graphics WITHIN TI-Writer itself. This may be getting a little off the subject of this manual, but in the broad sense, it is finished printer graphics which is really our main theme.

IMPORTANT: The following information is true for any Epson compatible printer only. ProWriter and such may require some changes, but should accomplish the same thing.

First, let's look at the graphics that your printer has to use in normal text mode. The standard ASCII character set that you type with goes from CHR(32) to CHR(126), the special characters and graphics set goes from CHR(160) to CHR(255). The latter is the set we're interested in. I should warn you right now, this set may be different in your printer, depending on its age. The sets in the early Geminis and GeminiXs were vastly changed in the later models. My printer happens to be a Gemini NX-10 and, in order to reach these graphic characters, it has to be in (barf, qaq) IBM mode.

If you need to see what characters are available to you, run the following little program in Basic or Xbasic.

```
100 OPEN #1:"PIO"
110 FOR I=160 TO 255
120 PRINT #1:I;"="";CHR$(I);" ";
130 NEXT I
140 CLOSE #1
```

The neat little box that surrounds the program above was done with the printer using characters 201, 205, 187, 186, 200, 188. All we had to do was transliterate some characters out of the text set that we wouldn't ordinarily use. You can see the listed structure below for all the transliteration and the way the box really appears in Writer edit mode.

```
.TL 91:201
.TL 96:205
.TL 93:187
.TL 124:186
.TL 123:200
.TL 125:188
.CE 7
[.....]
[100^OPEN^#1:"PIO".....]
[110^FOR^I=160^TO^255.....]
[120^PRINT^#1:I;"="";CHR$(I);" ".....]
[130^NEXT^I.....]
[140^CLOSE^#1.....]
{.....}
```

You can create wonders using just this method in your text files. There are plenty of graphics to play with and you can get as fancy as you like. Take note, a box within a box -

## THE MYARC GENEVE

A look at the 9640 from a long-time user - Part II  
By:Chris Bobbitt

The characters of earlier printers were not quite as fancy, but never mind, anything you have will work as well. I made up a "box shell," including the transliteration lines, and saved it as a dummy file. Any time I needed the box, I just loaded the dummy and expanded it to what I needed. The most important thing to remember is to load all empty spaces with the "necessary space" marker. That way, Fill and Adjust will have no effect on the box.

Now, let's take this transliteration concept one step further. Is it possible to do this to an Artist Instance or Font? Guess what? Just to keep you reasonably sane, there is a program to do it for you, called ArtConvert by Trio^Software.

Let's take a look at a small instance called CANNON that we converted from a CSGD graphic, then passed through ArtConvert.

The first line, TL 60, sets up line feeds. If you are used to using PIO.LF in the Formatter, don't. To make the program work right, you must use PIO.CR.LF. The second line, TL 61, gives us a line space of eight seventy-seconds. The third line returns us to normal spacing when the printer is finished with the graphic mode, and the fourth line puts us into graphic printer mode. From then on, it's just a matter of converting a few characters to the graphic codes that fire the printer pens, printing a line, redefining the same character, printing another line, etc. The lines with the (^) are the ones that print the graphic. Finally, at the bottom, the transliterations are returned to normal and you could go ahead with a text file.

```
.TL 60:10
.TL 61:27,65,8
.TL 62:27,65,12
.TL 45:27,75,8,0,0,0,0,0,0,0,0,0
[.....]
.TL 126:27,75,8,0,0,7,8,15,15,15,15,31
.TL 125:27,75,8,0,31,15,15,15,15,15,15,15
.TL 124:27,75,8,0,15,15,15,15,12,8,17,18
.TL 123:27,75,8,0,35,39,71,79,79,72,79,79
.TL 122:27,75,8,0,71,39,35,18,17,8,12,15
.TL 121:27,75,8,0,15,15,15,15,15,15,31,15,7
```

## CALENDAR MAKER 99

```
.TL 120:27,75,8,0,1,0,0,0,0,0,0
.....J||Lzyx-<
.TL 126:27,75,8,0,0,224,16,240,240,240,248
.TL 125:27,75,8,0,248,240,240,240,252,242,242
.TL 124:27,75,8,0,242,255,192,0,31,122,250,250
.TL 123:27,75,8,0,122,186,219,234,241,0,241,234
.TL 122:27,75,8,0,219,186,122,250,250,122,31,0
.TL 121:27,75,8,0,192,255,241,240,232,244,228,196
.TL 120:27,75,8,0,2,2,1,0,0,0,0,0
.....J||Lzyx-<
.TL 126:27,75,8,0,0,128,96,24,4,194,49,41
.TL 125:27,75,8,0,88,164,68,130,254,2,254,130
.TL 124:27,75,8,0,68,164,88,41,49,194,4,24
.TL 123:27,75,8,0,96,128,0,128,128,64,64,32
.TL 122:27,75,8,0,32,16,16,136,136,70,65,32
.TL 121:27,75,8,0,30,2,1,1,0,0,0,0
.....J||Lzy<
.TL 126:27,75,8,0,128,128,64,64,64,64,64,64
.TL 125:27,75,8,0,64,128,128,0,0,0,0,0
.TL 124:27,75,8,0,0,0,0,0,0,0,0,128
.TL 123:27,75,8,0,64,64,64,64,192,0,0,0
.....J-||L<
.TL 126:126
.TL 125:125
.TL 124:124
.TL 123:123
.TL 122:122
.TL 121:121
.TL 120:120
.TL 45:45
.TL 60:60
.TL 61:61
>
.TL 62:62
```

There's really no size limitations to this but I wouldn't want a steady diet of this type of thing. In the first place, it's only using single density graphics, and in the second place, the program takes forever to convert a large instance. The best uses are for letterheads, logos, and decor graphics. In spite of the time required to convert, once a logo is made up, that's it! You can just keep the file around and use the Include File (IF) command before your text. It sure do make life easy!

**TRANSLITERATION:** In the Writer programs, this is the way we exchange one character for another. I.E. \TL 42:65, would change every asterisk to a capital "A" each time it was encountered by the formatter. The first number (42) is the ANSI code for the asterisk, and the (65) is the code for "A".

I couldn't possibly let this manual go out without at least a minimal comment about this remarkable program. The reason I must go over it is because it requires the result of four separate programs. CSGD graphics, TI-Artist Instances and Fonts, Picasso pictures, and finally, its own specialized graphic format.

To start with, notice the little pictures used in the date boxes. These are CSGD graphics, converted to TI-Artist instances. Since CSGD is where the majority of these little graphic pictures come from, it's assumed (and, of course, highly recommended) that you have these around.

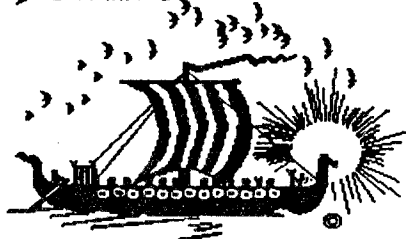
Once these are in Instance form, the CAL99 program will do the rest. There is a converter in the program that will take a disk full of small instances and double their width for you before you use them. The reason for this is so that the graphics are not squished horizontally, which would happen because the calendar prints out in condensed (or double density) printer mode. Doubling their width makes them look normal in this mode.

The top of the calendar can be a picture made from the Picasso Publisher. Picasso was selected because a full screen from that program will print out as a complete half page. Since Picasso will load a TI-Artist picture, you have a lot of room to play with your imagination. This would, of course, allow you to use the many fonts with Artist as well as pictures and instances.

The bottom line here is that you don't have to be satisfied with a hum-drum computer generated calendar. I think our sample on the next page is about as pro as you can look. It takes a little time to do something like this but I think it's well worth it. As a final note on this program, I think you will find that it gives new meaning to the term "user-friendly". It is about as easy as you can get to use and I recommend it highly, if you have a need for it.

ASOARD  
SOFTWARE

PRESENTS



# CALENDAR MAKER 99

BY CHRIS BOBBITT  
AND ED JOHNSON

## TAKING THE TI TO THE LIMIT

OCTOBER

1988

SATURDAY	FRIDAY	THURSDAY	WEDNESDAY	TUESDAY	MONDAY	SATURDAY
						1
2 	3	4	5 HOMESHIP TO FRIDAY	6	7	8 PUT UP STORMS AND CUT GRASS FOR LAST TIME
9	10	11	12 	13	14	15 
16 	17	18	19	20 PACIFIC HOLIDAY	21	22
23	24 	25 	26	27	28	29
30	31					

THIS IS A SAMPLE OF CALENDAR MAKER 99 MADE  
FOR THIS MANUAL

A FULL PAGE FROM CALENDAR MAKER 99

PLATE 99

PAGE 64

## YOUR NEWSLETTER

Nobody wants to read something that has light print, sloppy titles, old news, or 100% editorial from start to finish.

The one most important factor that has kept the TI99 alive is the user group newsletter. The passing of these newsletters from group to group has kept the excitement to a fever pitch.. most of the time. There are probably 200 newsletters distributed around the world, but of those, perhaps ten percent really generate the excitement. The size of group has little bearing on the quality of the newsletter output. I have seen some of the smallest groups produce trully magnificent letters. I would also not hesatate to say that I have seen items come out of groups with big reputations that I wouldn't bore the bird with.

Allow me editorial priviledge for a minute here; The newsletter is the most important thing a group gives its membership and it's what they pay their dues for. If you load it up with old news and old programs, it's just not worth it! So many newsletters show a lack of interest, and a lack of knowledge, that it's no wonder the groups lose membership. How hard can it be to ask someone to call CorComp to find out "what's new", or call a software company and chat about a program. I have absolutely no sympathy for groups that are falling apart, it's not the membership that is losing interest, the leadership isn't supplying any! My group newsletter, the New York Interface, fills twenty pages every month, with only one page in every forty being dedicated to news from other groups. We keep the other newsletters on the library table for our people to read, why duplicate that in our own letter? Nuff said!

There are some real nice original newspapers that come out on a regular basis. A couple that come to mind currently are the Long Island group, Chicago, (sometimes), Channel 99 out of Hamilton, Canada, and, of course, the top Newsletter in the world, The Hunter Valley Group in Australia. I have also been told that my own group, the Western NY 99ers, does a fair job. Since that is the one I am most acquainted with, I'll tell you how it's put together later, but first....

## GETTING THE CONTENTS

Please don't get the idea that I am knocking ninety percent of the community's newsletters, I'm not. The problem is that most of the groups are looking at their newsletters as something for THEIR group. If that's so then why do they send out fifty copies a month to other groups? Your publication is being read by the community at large, not just your membership. You are conversing with Peter Hoddie, Chris Bobbitt, the two Barrys, Computer Shopper Magazine, Micropendium, CorComp, Myarc, Texaments, etc., etc. All of these people and companies, in some way, are interested in what you have

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to say. Present your articles and information with pride because it's valuable.

I'll tell you right now, getting articles out of your membership is like pulling teeth. They all have something to say, but they are scared to write it down, so you're going to have to look for types. I.E.

**The Software Freak:** He owns every piece of software that was ever made, or ever will be. Convince him that it doesn't matter where he got it, as long as he looks at it and gives you a review once a month. If he seems nervous, let him write under a pen name. With luck, a lot of people will read it and support the outfit he stole it from.

**The Programmer:** Every group has one, and boy, does he have an ego. He's the only one in the group that has ever used a six dimension array. Beg him to please, explain it to the world. You won't have any problem getting this one to use his name.

**The Q and A man:** He's the one with half the people circled around him after the meeting. He's a nice guy that has been around the Horn with TI. Get him to write down some of the answers.

**The Mainframer:** A lot of groups have at least one of these. He works all day on a mainframe and tackles his TI all night to relax. Ask him to explain things like archiving, relational data base, complex data statements, etc.

**The News Man:** He gets newsletters from all over, talks to Myarc each week to find out what's new, and drops names like pennies on the floor. He also likes to drop his own name, so get him to write about what his friends are doing.

**The Hardware Man:** He's always hacking at his console or P-box or making a new board for something or the other. Get him to write about his failures as well as his triumphs.

**The Bigmouth:** He's always got an opinion on something going on in the community, let him get it off his chest with a pencil. If the guy in California doesn't agree with him, so what? He's too far away to punch anybody, so he may write a letter you can publish. Everybody loves a controversy.

The list can go on, but I think you get the point. People have to be drafted for specific items and they have to be hounded a bit to keep getting them. The best idea is to set the newsletter up with columns; that way you can get articles that fit into the columns by different people. For instance, every couple of months the Interface has a column called the Upper Level. It has covered Boolean math, main frame archiving, storing numbers in the VDP, etc., all by different people.

Above all, try not to use articles from other newspapers. There's too much repetition now. If you must use such things, do so in your own words.

When you have all of your articles, turn them over to your graphics man to add interesting diagrams and pictures. Don't go overboard, though. A little good

# INTERFACE

April 11, 1984

Vol. 1, No. 3

SOFTWARE GIVEAWAY  
WITH PURCHASE  
OF MAGAZINETI FORTH  
NOW AVAILABLE

A. STEWART



## INFOCOM SELLS OUT; THEM AND US

FAMOUS ADVENTURE CO. KISSES OFF "LITTLE" TI COMPUTERS

AS OF FEBRUARY 19, 1984, THE SMALL  
INFOCOM AND THE LARGER THE WEST LITTLE  
ADVENTURE PUBLISHING COMPANY THAT THEY SUE  
THEM.

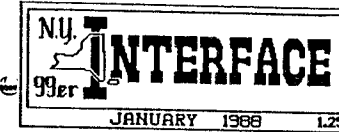
The news came  
from a letter  
bought up by  
the other and  
then I heard  
half the state of  
California. The  
the publication  
long then during  
month, just before  
Activation to be  
given for us. No  
test-control I am  
and ask a couple of  
them to this day  
say.

The answers sh  
half of several  
probably no change  
over to us, I am  
any one of them for  
it seems the  
version will still  
get the large  
system, as we are  
demonstrated.

While only we  
think the sale  
stepped from the  
they had for  
COMPACT, and  
excellent one in  
from both the way  
it just couldn't  
of the great  
originally, COME  
but it recently we  
are OK. Even  
INFOCOM's user re  
of \$15.00, to a  
town of your chat  
and that INFOCOM  
having all mail it  
than they sold it  
their system, and  
it seems more  
between the two  
So, here we  
appear. The well

with one less thing to do. Never mind  
that better than 25C or so more at least  
the article, with most of them at least  
\$500. Never mind that Activation puts us

and get a protection scheme that NO one  
has been able to break. Never mind...  
if they get a letter from one out of  
probably couldn't  
their line little  
NO



## SQUEEZE PLAY..

SEE THE "UPPER LEVEL"

GREAT REMORSE FOR REJECTED  
TIERS AROUND THE COUNTRY

SEE EDITORIAL

## INTERFACE CONTENTS

EDITORIAL.....	Page 2
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INTERFACE NEWSLETTER; 1984-88

PLATE 40

PAGE 67

taste will keep the graphics off the paper border. I have seen some papers that are so "busy" with graphics, it really draws your eyes away from the text.

The Interface has gone through a lot of changes over the years. If you look at the headline banners, you can easily see how the format has changed. The first, back in 1984, was a "group newsletter", intended to keep a group of some 150 people up to date on what was happening on a local basis. Also, there were a lot of children involved back then, so type-in programs and games were an important part of the paper.

Next came the "Tabloid concept" in '85. The group was losing a few members and there had to be some excitement to keep things going. We switched to the enticing headline to spark interest in the newsletter, and also went into more national news. This is where graphics became more important to us because we wanted it to LOOK like a newspaper, not a newsletter. There was some opinion to stir up the crowd and we also spent a few dollars on telephone interviews when news was lean. The entire paper was done by cut and paste method. All of the titles were printed out with CSGD and pasted up, along with narrow columns. It was tough getting things straight, and the condensed print was hard to read.

Finally, in 1986, with a lot of experience under our belts in graphics and a good idea of what the people wanted, we went to the Journal format that you see last. We were looking for a way of making our newsletter bigger and yet not double our price of printing. The tabloid style (eight and a half by eleven) was costing us about \$54.00 for 150 eight-page newsletters a month. We finally came up with the idea of reducing the page size to 5 1/2 by 8 1/2. This would give us 20 pages a month and would cost about \$87.00 for a better than equal increase in printed material. This was a much easier format to work with, because the "cut and paste"-ing of columns was eliminated altogether. The only thing that has to be pasted in are the big article banners, which are always the same. While every title is not used in every paper, we do have consistent "columns" that make writing a lot easier.

There are other important factors to consider, too. First, the entire paper is printed out at once from a master formatting command file. Here is an example of a master:

```
.FI;LM 10;IN +5;RM 72;AD
.PA +0
.TL 91;27;120;1
.
.HE          WESTERN NEW YORK 99ER'S INTERFACE
.FO          PAGE %
.IF DSK1.NOTICE
.BP
.SP 10
.IF DSK1.PREZ
.BP
```

```
.SP 13
.IF DSK1.BASIC
.BP
.SP 14
.IF DSK1.GREG
.BP
.SP 11
.IF DSK1.REVIEW
.BP
.SP 10
.IF DSK1.NEWS
.SP 2
.IF DSK1.CONT
.BP
.SP 11
.IF DSK1.ZONETOP
.IF DSK1.TI*ZONE
.BP
.SP 12
.IF DSK1.FRUITWORK
.BP
.IF DSK1.DOM
```

I always set up all the articles in a master file and do a fast, draft-mode dump first, complete with banner spacing (some of the banners appear on the next page) and page numbers. This tells me what space is left over after the articles are finished. Let me clarify that. You'll notice that after most of the files there is a page feed, hence there is frequently a half page or so of blank space. I can look at this situation and chop an article off to continue it elsewhere. See the file marked DSK1.CONT? That was a piece of the BASIC article. I simply chopped it off and added it to the bottom of NEWS. It pays to know your TI Writer format commands to do all of this.

No matter how careful I am, there is always the article that slips over the end of the page by one line. That gets a re-editing. Also, there are always bottoms to fill. I keep a group of graphics available that "do" something to handle this problem; an ad for our BBS, a graphic joke, or anything like that. I also keep frames of different sizes to place user FOR SALES into. The frames draw more attention to the ad than a classified column would. Fill the pages, but don't stuff them.

Once I have closed everything up and re-edited my master file, I do my final printer dump in NLQ mode. If you don't have NLQ on your printer, use emphasized, it's almost as good, but we have found that NLQ lends itself best to the reduction process. That, by the way, is 70% of the original size.

The cover of the magazine is done completely with TI Artist instances. The NY Interface banner is a shell that is kept as an instance and the date is added each month. This is usually done in the small ATHEN font. At the bottom of the banner we add the headline for the month, usually in the BRUSH font, but that can vary. The combination of banner and headline is then saved to the monthly disk as an instance called PART1.

WESTERN NEW YORK 9900'S INTERFACE

## TIDBYTES FROM THE T1 ZONE (EERIE MUSIC REQUIRED)

COMPUTER VIBES! The very thought of it sends shivers down the spine of any stand-alone, microform programmer. VIBES!

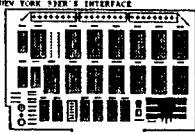
WESTERN NEW YORK 9900'S INTERFACE

## HOT TIPS IN SHORT PARAGRAPHS

How column, new writer, hints and trivia phrases. Ever wonder what it takes to catch your printer ribbon?

WESTERN NEW YORK 9900'S INTERFACE

## THE HORIZON WAY



The prices on ships are going up 200% here, so are the Horizons. As of April 1983, the 360 000 to 210 000 for the kit. I don't look forward to those spiraling...

WESTERN NEW YORK 9900'S INTERFACE

## REVIEWS WHAT'S NEW IN HARD AND SOFTWARE

### REVIEWING ME

Revised me to another one of these programs that attempts to make your TI look like "Desk Mate". However, unlike previous calendar programs, this one seems to fill the bill a little better. It has really been designed for the busy salesman, or for that matter, anybody else that has a lot to remember on a daily basis.

The program is by one (Horizon people) own John Johnson of MEMO fame and, needless to say, that's where it works best. In the Horizon. The entire program is a single program image file, so I would have to call it instantaneous when ordered from the Horizon menu. The first prompt requests the month, year, and what drive to load them from/to. These can all be defaulted, from the configure setup of the program, or you can input whatever you like. Once you have done that, you get a full screen of the month requested, and a giant cursor moves around from day to day via the arrow keys. At the bottom of the screen is a help file, showing all of the available functions. Once you have selected a day you want with the cursor, you press (ENTER) and a window appears over the calendar for the information you wish to save. There are 256 bytes available for use, and all editing functions are available within the window. When you are finished with the day, function, allow returns you to the calendar, and you can start all over again.

The month can be saved to disk for future reference and can also be printed in appointment book style. The printer defaults are set up in the configure area for any kind of print you want, too.

Revised me is available from Daniel Computers, Box 183, Graham, Pa. 95159. The cost is \$10.00 and a buck for shipping... I recommend it highly.

### COLUMBIER

This may or may not be the place to review a public domain program but, no matter what it is, if it excites me, I have to let the world know.

The columnist is a program that Chris Bobbitt made up out of need. He wasn't satisfied with any that came before this, and I agree completely. Every other text columnist was more than they were worth, and there was no way that I would ever use any of them.

There are only two features needed to make this little gem do just what you want. 1) Type your text in forty columns or less, and 2) "Print" (Print file) your text in 40 columns or less. Once this is done you can fire up Chris's program for

PAGE 13

WESTERN NEW YORK 9900'S INTERFACE

## THE OUTER LIMIT Articles From Across New York State

FROM UNDER THE DOME  
by RJ GORRINE

So much has happened this month that I hardly know where to start. We have a DOS utility for anyone having no familiarity with DOS. I have several leaders from DOS, one

WESTERN NEW YORK 9900'S INTERFACE

## BASIC BASICS GETTING STARTED IN PROGRAMMING

"A Poor Man's Leader"  
by Paul E. Scheldomille

From what I've seen over the years, most people I know have had a tendency to rely on talking to others to get the answers. Unfortunately, this leads to a misunderstanding of what

WESTERN NEW YORK 9900'S INTERFACE

On weekends, I am generally entertaining TI people and spending a lot of time on the DOS of Home, so let's default the "weekend" disk to dumped to the ram. This new contains:

Telco	221 sectors
Footage	12 sectors
Archiver	33 sectors
Menu	23 sectors
DISKIO	46 sectors

and the rest, (359 sectors) I leave open to run files in and out of while I'm deactivating or downloading from Delphi. The bottom line is that the speed and convenience of the Horizon makes it worth up time to reformat and load various systems into it for certain periods. Admittedly, the best answer is a couple of ram, or a bigger HD, a half way would be nice, but not in everybody's budget. If you are

WESTERN NEW YORK 9900'S INTERFACE

the rest.

The program right adjusts the text, based on how many lines you would like the page length to be. (It's defaulted to 60 but I like 55 for more space, top and bottom.) The program goes to work on the file, completes the formatting, then asks if another file is to be included. I haven't pushed the files to their limit as I don't really know how many pages you can do. When the formatting is finished, you can jump to the printed and get all of the text printed out in two elite columns, page after page after page. Chris, where the hell was this program a year ago when I was editing and posting up columned pages by the seat? I found a little cleanup was necessary once, but it was simple. I just loaded the formatted file back into the editor and jiggled things a little. This was required when I got into a numbered list, but that was the only time.

There are characters that can be placed into the text to center things, create double-wide titles, and copy "as is". If you're putting together a newsletter or if you like columned text, send a couple of bucks and a disk to Asgard Software. You won't be sorry. I promise you!

### FAST-TEXT

This is not a review of the Fast-Text program, just a reminder and some added information. If you want to check out the features of this fantastic program tool, refer to the January 88 issue of MicroCommodore.

Asgard Software, (PO. Box 10304, Rockville Md. 20850) has sent out their second issue of FAST-TEXT, a newsletter devoted to the use of Fast-Text. Since there is no telling what new uses of the program will turn up next, this is an almost imperative publication. It comes free with your purchase of the program, but I recommend that you order as soon as possible. (Cost is \$5.95 + \$1.00 postage.)

There is a much expanded version coming available in May. If you already own the program, it can be updated to your original disk for a cost of \$4.00.

This we are on the subject of Asgard, get six bucks out of your pocket and send it to them for the 20000 REVOLUTION. This is the pre-publication price and will double after the first issue. It is going to be competition to the old, "The" advertisement and will not be subject to the old, "The" advertisement with us, so we gotta be nice syndrome. It will definitely be controversial too, can guess who's going to have a permanent column in it? Your favorite big mouth, RJ!

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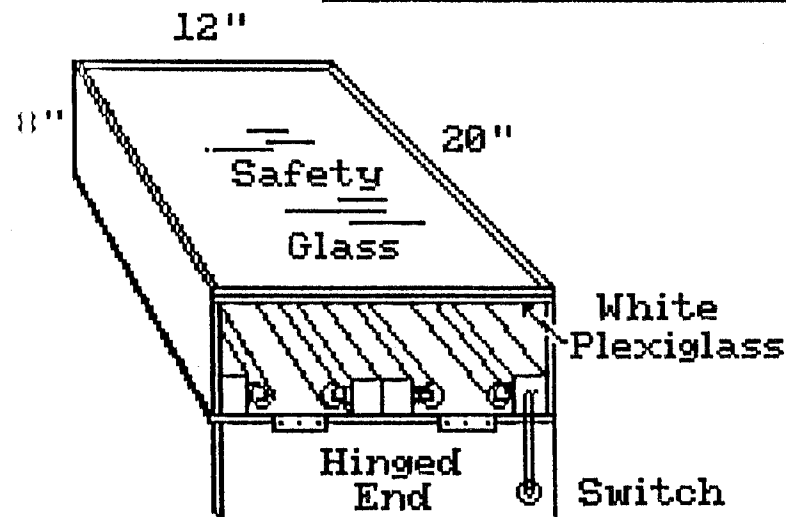
Next we try and select a picture from the library that fits an article on the inside of the magazine. If no picture fits, we threaten to let the air out of Bob Coffey's basketball, and we get some great stuff overnight. This is instance PART2.

Finally, the Interface index for the month is prepared, based on the page numbers of the final printout. Again this is a small font, usually, ATHEN, LITTLE, or lately I've fallen in love with MINITURE. This becomes instance file PART3.

Bob Coffey's Instance Printer is then used to print out the three parts that make up the cover, one after the other. The cover usually runs about twelve to thirteen inches long, but with a reduction of 65%, it all fits very nicely.

One thing should be made a capital rule... NEVER PRINT A NEWSLETTER MASTER WITHOUT PUTTING A NEW RIBBON IN THE PRINTER. Black print is a must if you are going to duplicate. Duplicating machines cannot make miracles. Garbage in, garbage out. Don't forget it!

## CUT-N-PASTE LIGHT BOX



INSIDE BANNERS FROM THE INTERFACE

PLATE 41

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A LIGHTBOX FOR NEWSLETTER CUT-N-PASTE

PLATE 42

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## CUT-N-PASTE: DO IT RIGHT THE FIRST TIME!

CUT-N-PASTE: This term is used to designate a method of setting up newspapers, or other documents, for publication. In order to make up the pages, the columns, pictures, ads, banners, etc., are fitted together like a jigsaw puzzle and then pasted on a master sheet. The master sheet is then used to create the plates for the production run. In the world of computers, much of this tedious work is being eliminated with the use of desktop publishers. One of these programs will be available for the TI in the fall of 1988.

Whether you are into signs, newsletters, reports, or whatever, sooner or later you are going to need to cut and paste. This means that you need to cut something out and "paste" it onto a master for printing. Nothing gives a worse image than pages of a newsletter that have crooked stuff all over them. This is very easy to take care of for just a few bucks and the little time it takes to construct a light box. I find that for most practical purposes, a size of 12 X 18 inches will handle almost anything you will ever want to do. Here's how: Build yourself a pine box twelve by eighteen inches, by about five inches deep. Cover the bottom side with masonite or its equal. Line the bottom and sides of the box with tin foil, shiny side up. You will need to put an edge of some sort around the box because you need to put a piece of WHITE plexiglass and a piece of regular glass on top of it. The plexiglass goes under the regular glass... make that safety glass. You need to put three cheap fluorescent fixtures into the box for sub-surface light, and a switch somewhere to control them.

Once the box is made, get yourself a piece of graph paper the size of the top. (Try and find the kind that has black lines on it, but if you can't, it might be a good idea to go over them to make the lines a dark as possible. There will be times you have to see the lines through two pieces of 20# paper. This gets taped to the top of the box.

You can lay your master sheets over the graph paper and cut-n-paste till the cows come home. You'll never have to worry about crooked work again.

For what it's worth, I have found that the very best glue for cut-n-paste is a glue stick. Some people use two-sided tape for this purpose but I have found it can be a pain if you need to align things a second time.

## THE PERFECT COLUMNIZER

Ninety-eight percent of the club newsletters I have seen require columns. Usually, allowing for gutter room and using elite print, this is a 36 - 40 character line. In compressed, that could go as high as 60 characters, but I never recommend compressed for something that is going to be duplicated. The problem is that characters such as "m"s and "e"s tend to fill right in on the second generation.

Over the last couple of years, many programmers have tried to make an easy task out of setting up the columns. Without getting into a lot of details... they failed! Every program I tried took me longer to set up than it did to cut and paste, and the results weren't that great.

A few months ago, a public domain program from Asgard Software turned up and life with two columns became easy. On the good chance that you missed this program, I have included it on the disk that comes with this package. Here's how it works.

1> First of all, only use thirty-nine columns of TI-Writer when you type your text. In other words, set your margins for Left=0 and Right=39. By using a right margin setting of 39, you will never jump screens. Now go ahead and type as you always do.

2> I recommend that you don't indent paragraphs - use line breaks instead. If you indent, the formatter will cause them to range between five or ten spaces. It doesn't look bad, though. It's up to you.

3> If you have a title less than twenty characters wide, you may put a tilde (~) in front of it and it will be printed in double wide characters.

4> If you wish to center something, use a right hand apostrophe (') in front of the line.

5> To turn off the right justification of the program, use the (:) as a toggle. (In other words, the same character is used to turn the justification back on.)

When you have finished, print (PF) the file to disk instead of your printer. When you see the device name of PIO, change it to DSKn.filename and remember, don't Save File (SF), Print File (PF).

Ok, now load the columnizer. The first prompt wants to know if you want to jump ahead to print? No, you don't. The file or files you have created must now be formatted for right justification. Just enter the name of your PF'ed file and the name of an output file. You will also be asked for the page length, which is defaulted at 60 lines, but if you wish to add page numbers later, you may want to keep it to about 55 - 57 lines.

The program will begin to do its thing, and then come back asking for more. This is one thing that makes this program so unique... you may enter as many files as your disk has room for. There are no memory

restrictions because it just keeps appending to the one formatting file. I have printed as many as twenty pages with no let up.

You can leave blank lines for cut-n-paste artwork, draw graphic lines between articles, and have all the captions done in doublewide to draw attention. If the program has a problem at all, it's the slowness of the formatting. It really needs a bit of assembly help, but what the heck, you just can't beat the ease of doing your whole paper in one shot.

## EPILOGUE

This manual is done, as is the summer of 88. Where did it go? It seems to me now that the TI community never missed a stroke during the "down months".

Try as I might, there was no way that I could put everything in here that I wanted. I was hung up by at least one software company, and a couple of very important programs have not yet been made available. All the items that I have been unable to include will, of course, be part of the supplemental issues that will come to you during the next year. I promise that they will be at least twenty pages a piece.

I want to appeal to all the software authors out there that are planning further graphics programs for us. Please send me your products for inclusion in the supplements. This includes you "little guys" that are making up the tools, diagrams, and what-have-you, that make life easier. The people that are buying this manual are interested in what you have to offer. No one ever has enough graphic tools; whether they are fonts, instances, pictures, or programs, they are all needed.

I also desperately need the input of the readers. Send me your questions... How can I do this... is such-and-such available? That's the only way I can help you. If you don't like what you've bought, I apologise, if you do, then I'm gratified because I have done my best.

HTB