



Welcome to Disks 45 and 46: Decorative Border Fonts Volumes One and Two.

Disk 45 contains the following fonts: Archimedes 36, Eratosthenes 72, Gauss 24, Heron 72, Pythagoras 72, and Riemann 72.

Disk 46 contains the following fonts: Bolyai 36, Euclid 48, Pascal 72, Plato 72, and Poincaré 72.

Each font contains dozens of intricate border characters, and is accompanied by a detailed keyboard layout chart showing how to access each character. The fonts are available at \$20 per disk (or frequently less when purchased in conjunction with other graphics disks) from:

SunShine
Box 4351
Austin, Texas 78765.

PLEASE READ THROUGH THE FOLLOWING PARAGRAPHS BEFORE YOU TRY OUT THE ARCHIMEDES FONT.

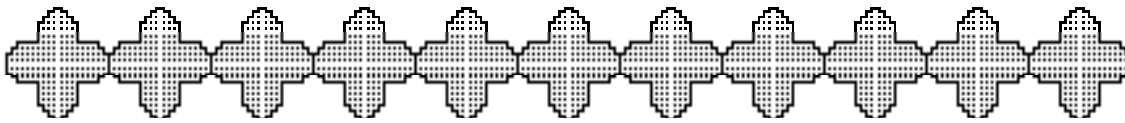
Accompanying this document is a reduced but fully usable version of the Archimedes 36-point font. The following characters are active:

all the lower-register keys in the top row of the keyboard, from ` (grave) through = (equals); the number keys from 1 through 0 afford spaces of from 1 through 10 pixels, as explained below;

all the lower-register keys in the next row, from q through] (right bracket);

the a, s, and d lower-register keys in the third row.

Most fonts contain primarily letters of the alphabet, along with numerals and certain other symbols. They are intended for writing. This font, however, has been designed to communicate visually rather than in words.



Traditionally, fonts have had to be installed in a system in order for you to have access to them. The way you put a font into a system is with Apple's Font/DA Mover, which you received free when you bought your Macintosh. Instructions for its use are contained in the manual that came with whatever model of the Macintosh you bought. If you're not familiar with the Font/DA mover, take time now to read up on it in your manual, otherwise you may not be able to use the Archimedes font. Starting in 1987, programs became available that let you use fonts even if they aren't installed in a system. Two such programs are Suitcase™, from Software Supply, 599 N. Mathilda Ave. #201, Sunnyvale, CA 94086, and Font/DA Juggler™, from ALSoft, Inc., Box 927, Spring, TX 77383-0927. You may wish to use one of these programs, or others that may well have come out by the time you read this, rather than installing a lot of fonts in your system. That seems to be the way things are going in the Macintosh world.



Let's assume, then, that in one fashion or another you have installed the Archimedes font in your current system or have access to the font via some other program. How does the font work? In general, each character is stored on a single key of your Macintosh keyboard. For example, the decorative strip immediately above this paragraph was obtained by typing the “i” key 13 times in a row. On the other hand, the decorative strip at the very beginning of these instructions was made in the Archimedes font by first typing “a,” which begins the border with a closed left end, then by typing the adjacent key “s” 14 times, and finally by typing the key “d” once to close the border. You can tell which glyphs are stored on which keys by looking at the Keyboard Layout chart included on this disk. The chart is a paint document, which means you can look at it with the ThrowPaint™ application that is also included on the disk. I recommend that you print out the chart for future reference. To do that, you can open the chart from within a program such as FullPaint™, MacBillboard™, SuperPaint™, Canvas™, or any desktop publishing program.

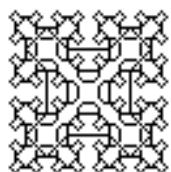


Unlike letters in a normal font, most of the decorative “glyphs” in this font touches each other with no space at all in between them. That's because one of the main purposes of this font is to make border strips. If you want space between the characters, you can get it by using the keys from 1 through 0 (zero). The “1” produces a space one pixel wide, the “2” gives you a two-pixel space, and so on up to the “0,” which produces a space ten pixels wide. Naturally you can combine the number keys to produce a separation of any desired size. For example, typing “005” gives you a 25-pixel space. Be aware that although most of the characters are overlapped by only one or two pixels, in some cases the overlap is greater, and it may take a space of several pixels just to begin to get a true separation. Compare the border below this paragraph with the one directly above it. The second border shows the effects of progressively greater spacing between characters. Notice that in this instance the characters

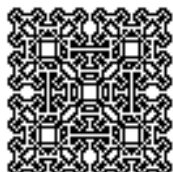
didn't truly separate until a 5-pixel space was inserted between them.



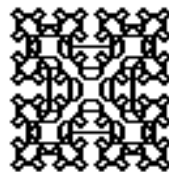
The number of permutations available to you in this font is larger than you may think. Apple has helped by allowing all Macintosh writing programs certain stylistic variants: bold, outline, shadow and italic. Many of the characters in this font look equally good when cast in one or more of the Macintosh's styles. Here are a few examples showing what happens to the “R” from one of SunShine's other fonts, the Heron font:



plain



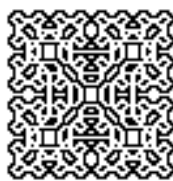
outline



bold



shadow

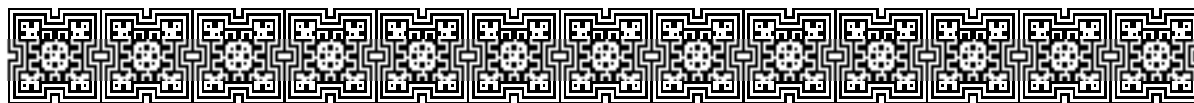


bold outline



bold shadow

Italic isn't shown here because I don't think it enhances this character. By experimenting you'll find combinations that you like. You may want to make a note of them so you don't forget.



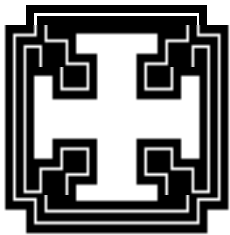
Some of the glyphs are contained in a box of their own, as in the border right above this paragraph that was typed with the lower case “o” of the Archimedes font. Some people might not like the resulting “chain of boxes” that results, but would prefer a continuous pattern. One way to partially achieve that effect is by using the Outline style, which often produces more of a frieze. The following border shows what Outline does to the previous border. Notice the thin black line at the top and bottom of the border that helps link the boxes together. The little hyphen-like trace that appears between boxes also helps unify them.



An even more surprising effect of “unification” is produced if the original border is rendered Bold. Who would have predicted it would be so greatly altered and turn into the border that follows this paragraph? Totally gone are the vertical lines that made the border appear like a series of boxes. (I have nothing against boxes, by the way. I merely want to show you how to create variety so that you get more use out of your border fonts.)



You can use these glyphs in ways other than as horizontal borders. For instance, each paragraph in a document can begin with a single decorative glyph. Depending on the program you're using, you'll have more or less control over the placement of the character. MacWrite™, in which this is written, provides very little freedom, whereas with some of the desktop publishing programs you could juxtapose a glyph and text any way you wanted to.



Here's something of the effect of a capital letter in an illuminated Medieval manuscript. The text begins alongside the decorative character, the “a” of the Eratosthenes font, but soon continues underneath it. This character, by the way,

does not look good in bold because it becomes much too black.



You actually have access to each glyph in two different forms. The obvious way is as a character in one of these fonts. The other way is as a paint image in the accompanying Keyboard Layout charts. You can further alter each image in any paint program by rotating, reflecting, stretching, tracing edges once or many times, and filling with the paint bucket. (Did you know that you can fill not just a white area but a solid black area with a pattern too? You can also, therefore, fill a line with, say, grey.) Of course your new creations won't be available to you in a font anymore, but you can put them into fonts of your own using FONTastic™ Plus (Altsys, 720 Avenue F, Suite 108, Plano, Texas 75074). That's the program I used to make all the decorative fonts in the first place.

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