

August 13, 1994

Why should you send in the shareware fee?

Well, I am releasing this font in it's entirety. I put a lot of hard work into this font. I have also gotten a lot of pleasure from it. Ignoring all of the capitalistic angles, your shareware dollar will speed up the development of new train fonts and help me afford new font tools. My goal is to at least break even.

Only 17 people have registered my shareware products since I first released them six months ago. There are a lot of expenses that go into these fonts. My font editor cost almost \$300. Then there are the little expenses like ink cartridges (you wouldn't believe how many ink cartridges I go through) and paying for a mail box. Oy! And you want to talk about memory... 20 Meg of hard disk devoted to fonts and icon development.

Benefits of paying the Shareware fee:

Enough of what shareware fees do for me, what will they do for you!? I will spend less time on school and more time on producing shareware. You will also be entitled to a peek into things to come. If you send a disk along with your payment, I will give the Demo font that includes all of the odd characters that haven't quite found a home yet (including a number of steam engines!). In addition, I will rush you out the most recent versions of my fonts and icons.

What is this font and where did it come from?

Modern Passenger font will allow you to hook up your own Amtrak trains on your printed documents. For the time being, the font may not look that good on screen. After pulling and tweaking the PostScript font for so long, I really did not feel like spending another ten hours on the bit map. (still haven't gotten to the bit map, I just went on to other fonts)

I took a little bit of a break after releasing my passenger and freight fonts to the net. Most of the response to the first two fonts has been positive. Only four people have sent in the shareware fee during the first four months of release. I hope that more people are enjoying my fonts though. I am

looking forward to the day that I open a railfan news letter and find my fonts staring back at me.

There were a few holes in the passenger train font. I liked the font, but I felt that there was something lacking the day that I released it. I wanted to include modern passenger train equipment. Since most of the trains I see are in the west, when I think of Amtrak, I think of Superliner cars. Thus, most of this font is devoted to Superliner cars. I also tossed in a couple of odds and ends that didn't make it into the passenger font and aren't really modern passenger equipment, but.... Maybe you won't notice the fact that the RDC's and the commuter cars have been around for over thirty years and are not too modern. I was tossing around the idea of including the X-2000 and the ICE, but those trains just seemed so dated. I might do a high speed rail font if I am not sick to death of trains after I do all of the other fonts I am talking about, we will have to wait and see.

There are four different locomotives, two commuter cars, three RDC's and eight passenger cars. Each locomotive and car is assigned to a different key. For each locomotive, lower case corresponds to facing leftward and upper case corresponds to facing rightward. For the rest of the cars, lower and upper case characters will be opposite sides of the same car, but there is no real distinction between forward and backward. In some cases, it is a small distinction between left and right, but, it is included for completeness. After loading the font, you should print out a copy of "Modern Passenger legend" for a sample of the font and to see which characters map to which keys.

My logic for assigning the characters was to put the locomotives in the upper left corner of the keyboard. I put the Superliner cars and other equipment that you would find in a typical Amtrak train along the middle row, a-k. In the lower left, I put the RDC's. The commuter cars are in the upper right.

I have found that the font prints satisfactorily from 9 point all the way up to 72 point on my StyleWriter II. The Bit Map font is restricted to a couple of sizes, but the PostScript font can scale to any size. Don't hesitate to manually force your word processor to other font sizes.

New With Version 2.0:

IBM. Yep, I can generate IBM fonts now. I have never really used an IBM so these fonts are not fully supported, however, if it doesn't work for you then I am willing to work with you to get it to work.

I was hoping to be able to convert to True Type with the new font editor, but it doesn't look like that is feasible. The True Type version of this font would not print on half of the printers I tried it on. (I only tried it on two, but it really brought the poor Mac to it's knees) I may be able to find a way around this, but you have to remember that I am using these tools for something other than they were meant for. In a typical font, a character might have 50 points. Some of my characters get up to 1000 points. So for now, it's PostScript. If you absolutely have to have True Type, I am willing to generate it for you, but don't say I didn't warn you. Send a FORMATTED 3.5" disk, a SELF ADDRESSED STAMPED ENVELOPE, and a brief note saying what you want.

The biggest change from version 1.x should be invisible to you. I went through and cleaned up all of the paths. Your printer may notice the change though.

This font is available for the MAC or IBM (windows)

See the READ ME! file for all of the pleas and queues about the font. I hope you like the trains.

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