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Amazing COMPUTING / AMIGA

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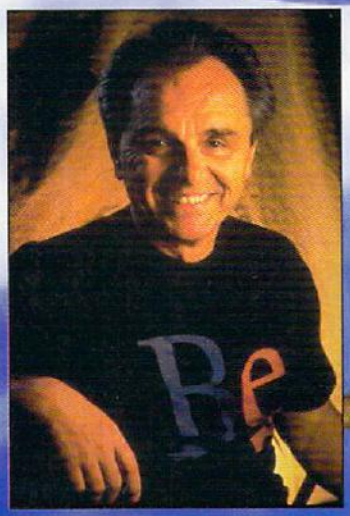

Be careful what you say!

Be's Jean-Louis Gassée

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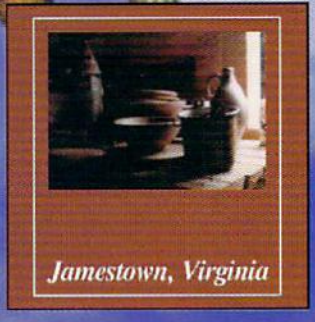

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To: Amazing Computing/Amiga Readers

From: David A. Ziembicki
CEO-QuikPak Corporation

Re: Amiga Update

QuikPak is pleased to announce The Internet Starter Package1 from Robinson Consulting. This software package contains all the pre-configured software and instructions to get your Amiga connected to the World Wide Web! Also included is your first months' access through the Netcom Network. Local dial-up numbers are provided for the Continental US and major metropolitan centers in Canada. This package includes:

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* GUI-FTP Graphical FTP client
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* Web browser for both Workbench 2.X or Workbench 3.X

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For more information on QuikPak products, or to order one of these new items, please contact your local dealer or contact QuikPak at: 1-888-QuikPak.

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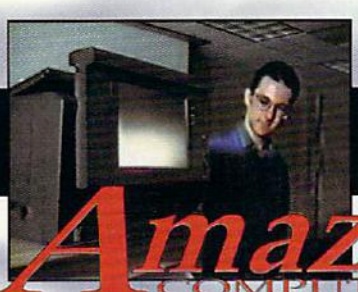

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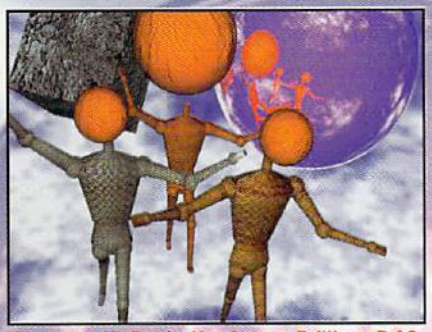

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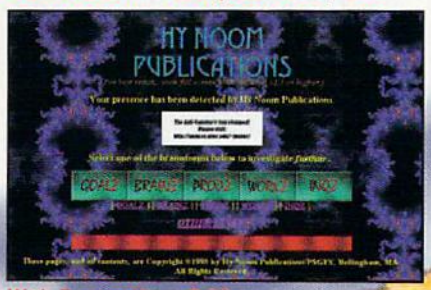

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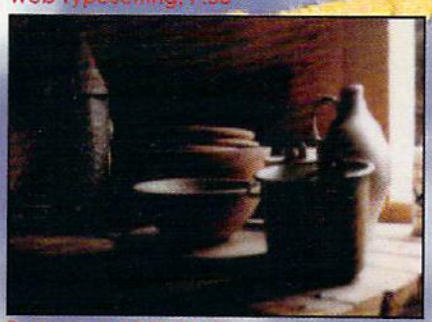


Professional DTP, P.42

9 New Products & Other neat stuff

SoftLogik announces both PageStream 3.1 and 3.2, Amiga Fest '96 planned for Toronto, CheckBook Amiga, and more.

12 Cinema 4D: Tutorial #3 Basic Keyframe Editing

by R. Shamms Mortier

Shamms uses some of Cinema 4D's object design and texturing tools to begin a dedicated look at its animation options.

17 The Gothic Church: Part 2 A Tutorial in Aladdin 4D

by Charles F. Cavanaugh

In this installment, Mr. Cavanaugh shows the Amiga user how to produce stained glass windows to rival the masters.

27 Real Chaos and the Computer Artist: Musings on a Muse

by R. Shamms Mortier

In computer art, a pinch of chaos in the recipe is the spice of a creative and worthwhile adventure.

27 On Line

by Rob Hays

A quick comparison of some of the Web authoring tools available through shareware.

30 Web Typesetting, Part 8: Image Maps

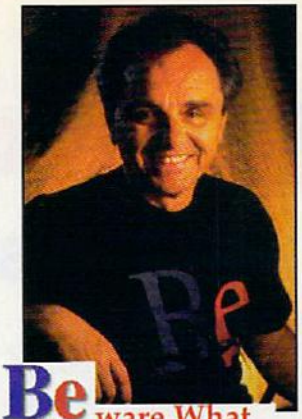
by Randy Finch

Create images that, with a few clicks of a visitor's mouse, make your home page truly interactive.

36 PC2Amiga: Connect your Amiga and PC

by Dave Matthews

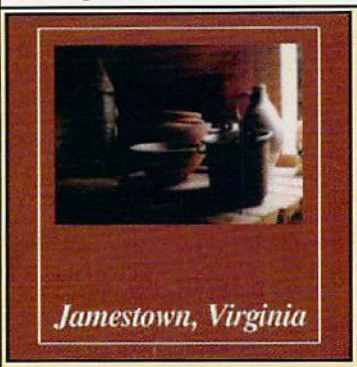
Finally a way to use those clunky old MS DOS machines. PC2Amiga allows you to mount your PC as an Amiga device.



Beware What You Say about Our Beloved Amiga

by Patrick Fish

An interview with Be's Jean-Louis Gassée after his ill-fated comments about the Amiga on MSNBC. Page—44

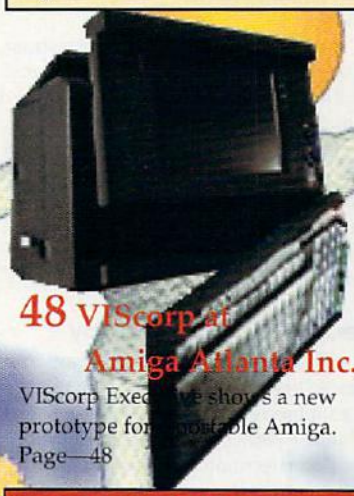


Jamestown, Virginia

42 A Glint in the Mist: Adding Surrealistic Highlights to a Photograph

by Nick Cook

Use this article's helpful tips to create this computer-processed slight of hand.



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VIScorp Exec[illegible]e shows a new prototype for [illegible]table Amiga. Page—48

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Editorial Content

Gassée's Gaff

A newlywed couple, call them John and Mary, were at home cleaning up after their first Thanksgiving dinner for their respective parents. Mary was busy about the kitchen, while John was washing the dishes.

With rapid movements, Mary was cleaning each available area in the small room, while she continued to complain about the things her mother said. "If she did not like the rolls, why didn't she say she didn't like the rolls. No, she just tells me the rolls from Bartheau's are the best."

John, in his very first role as married diplomat, tried to calm her, "I am sure she didn't mean the rolls were bad, she just thought you would like to know what she does."

"Sure," Mary replied, "that's why she left her roll untouched all through dinner."

"Well she does have a problem digesting some foods sometime." John allowed.

Mary didn't answer, but went on cleaning with renewed agitation. John, sensing he needed to say something to make his wife feel as though he were on her side offered, "I must admit, I really enjoyed your stuffing, but she was very intense about it."

Quickly Mary turned on her new husband, "Don't you say anything about my mother, she was just trying to help."

The now hapless John tried to salvage something from his past position, "I just mean she seemed to be a little too critical when she..."

Mary interrupted John with a shout, "You don't know my mother. She's my mother and don't you say another word about her."

John has just learned the first law of diplomacy, never assume you are on the same level with anyone else in the conversation. In this case, they may be your in-laws, but they are not your parents.

Becareful what you say

This was a key mistake in Jean-Louis Gassée's reference to the Amiga recently in an interview aired on the new MSNBC cable network. On an episode of MSNBC's *The Site*, a technology show about computers, web sites, and other technological issues, Jean-Louis Gassée referred to the Amiga as a forerunner to his company's BeBox. However, he also referred to our favorite computer as the "failed Amiga."

The reaction was immediate, Patrick Fish (author of the interview with Gassée on page 44 of this issue) placed an announcement of Mr. Gassée's gaff on the internet. Since the show airs three times each night, Amiga owners who also have access to MSNBC, still had an opportunity to see it during one of its reshowings. *The Site* also picked up the piece and ran it again as part of their weekend coverage (it ran exactly as it had been presented the first time, with no corrections for the "killer phrase").

The Site maintains a web site as part of its news coverage. Immediately, the web was attacked with email and comments from Amiga users. One Amiga user even went to the trouble to embed HTML links to Amiga web sites in his response.

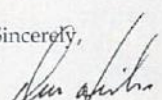
I have monitored MSNBC and The Site since it first aired just before the Summer Olympics in Atlanta. I believe there are several questions that should be raised about the concept and the presentation of this show and this network. However, this is fodder for a broader piece which I have reserved for a later time (perhaps as early as next issue).

I saw the original interview with Gassée at the 1:00 AM showing (I was doing something else earlier). Since we have known for some time that Be, Inc. has been trying to incorporate Amiga users into its new platform, I was not surprised to see the Amiga sign in his office—although, I did feel that it was just a little pushy as it was seen behind the interviewer each time the camera was on her.

I have followed Mr. Gassée's career with interest. Jean-Louis Gassée was my first national interview (back when I was writing for an A.P.P.L.E. Co-op magazine from Renton, Washington) and I was his first interview in the US after he had taken a position in the US corporate offices of Apple Computer. Mr. Gassée is polite, thoughtful, and a very capable fellow. Let's face it, he does recognize the Amiga's potential—even now. This is why I could not understand the slip he made. Calling the Amiga 'failed' is not the best way to embrace the Amiga community.

Just as John discovered above, we may say anything we want about our Amiga, because we know we love it. But, anyone else better not say anything bad about the Amiga, because it is not their Amiga. It is provincial wisdom, but wisdom none the less.

Sincerely,



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FEEDBACK

A Matter of Exposure

Dear AC,

I have been a subscriber to your magazine for a little over one year now and would like to congratulate you on your quality and continued support of the Amiga. I realize that you are the last Amiga specific publication left in North America on the newsstands, but that reason alone was not why I chose to subscribe.

For years in my area you had to fight to find an Amiga dealer and to come across Amiga specific publications was a blessing. Now there are no Amiga dealers left in my province of Newfoundland and there are three Amiga magazines left on the shelves in two local bookstores. One of those bookstores only carries *Amazing Computing*, the other carries two UK magazines.

In the heyday of the Amiga, it was not hard to find Amiga publications locally. Through local Amiga users, one name kept popping up as having the best quality and coverage, *Amazing Computing*. I was a latecomer to actually owning an Amiga (I pushed my C64 as far as I could) but have been a fan since the mid-eighties and using a friend's Amigas since the late eighties. I was a latecomer in subscribing to Amiga magazines also, at a time when people were dropping their subscriptions and changing computer types. I obviously chose the best!

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Enough of the past — on to the future! VIScorp is here (at least I think so), *AC* is still here, distributors, dealers, developers and the community are all hanging tight (though it may be a little smaller these days). We have all got to pull together to make the future brighter! I have a suggestion which could help everyone and everyone help each other.

This idea goes out to you, QuikPak, VIScorp, and to all your advertisers placing ads in this magazine. I have been following closely on the internet, along with this magazine, the Amiga buyout by VIScorp and the reintroduction of the A1200 into North America by QuikPak. Seeing as how Amiga dealers are scattered sparingly all over North America, the A1200 NTSC is being reintroduced which could bring some new users, advertisers need more exposure, *AC* could use more subscriptions, and VIScorp needs to set the record straight and show us their game plan — why not help each other out in one big effort?

I propose putting out a special edition of *AC* to be included in every single Amiga package sold in North America. Obviously *AC* is the center point and would need co-operation from QuikPak and VIScorp especially. You could get all your regular advertisers to submit ads, you provide a general introduction editorial, QuikPak provide their dealer list and general info about themselves, VIScorp could introduce themselves and lay out their plan for the future (both could help fund this effort also) and your regular authors and contributors could do a generalized version of their columns and reviews to give the reader a taste of what your magazine is like.

The results of this benefits everyone. The consumer gets to see what is out there for the Amiga (especially if they don't have a dealer near them) and could see who was responsible for and behind the Amiga. QuikPak and VIScorp could provide information about themselves, their services and plans for the future, to increase sales, your advertisers will get more exposure, your circulation numbers will increase (possibly attracting more advertisers) and we would see the publication break the 48 page barrier again. If this idea is not possible, you could print extra editions of your normal magazine a month to be included in the Amiga packages sold that month.

What can the subscribers do? Continue to renew subscriptions, buy from your advertisers and give a good word to fellow Amiga users to start subscribing. Every little bit of support counts.

Your devoted reader,
George Noel
Newfoundland, Canada

Since QuikPak has been in the Amiga business, we have supplied them (off and on) with magazines to be placed in the cartons of new Amigas. This has been a random occurrence and at times they have run out of issues.

The reason we do not send thousands of issues to QuikPak is twofold. First, we want the issues received by the end user to be the latest available. Two, we are extremely frugal with our distribution. This means that the percentage of ACs which are destroyed at the end of the month is far lower than most other magazines. While this may limit the print run quantities, it does guarantee our advertisers that they are paying for real distribution and not to waste their resources or the Earth's.

As far as a special issue, we believe that things are changing so quickly in the Amiga market that it would be difficult to provide an issue which would be both topical and helpful. However, your idea does warrant merit and I will forward it to our staff of Amazing Writers.

Thank you for your suggestions. During my reply to your letter, we have already contacted QuikPak for their next requirement of ACs.—ED.

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World Wide Web News

GIANT NEWS--Amicom has upgraded their World Wide Web Installer (which contains all the software you need to get on the World Wide Web plus full technical support). Included are Web browsers, FTP, IRC, EMail, TCP, PPP, Term programs, datatypes, and more. Includes disks, manual and tech support. ***Getting on the Web has never been easier!!!***

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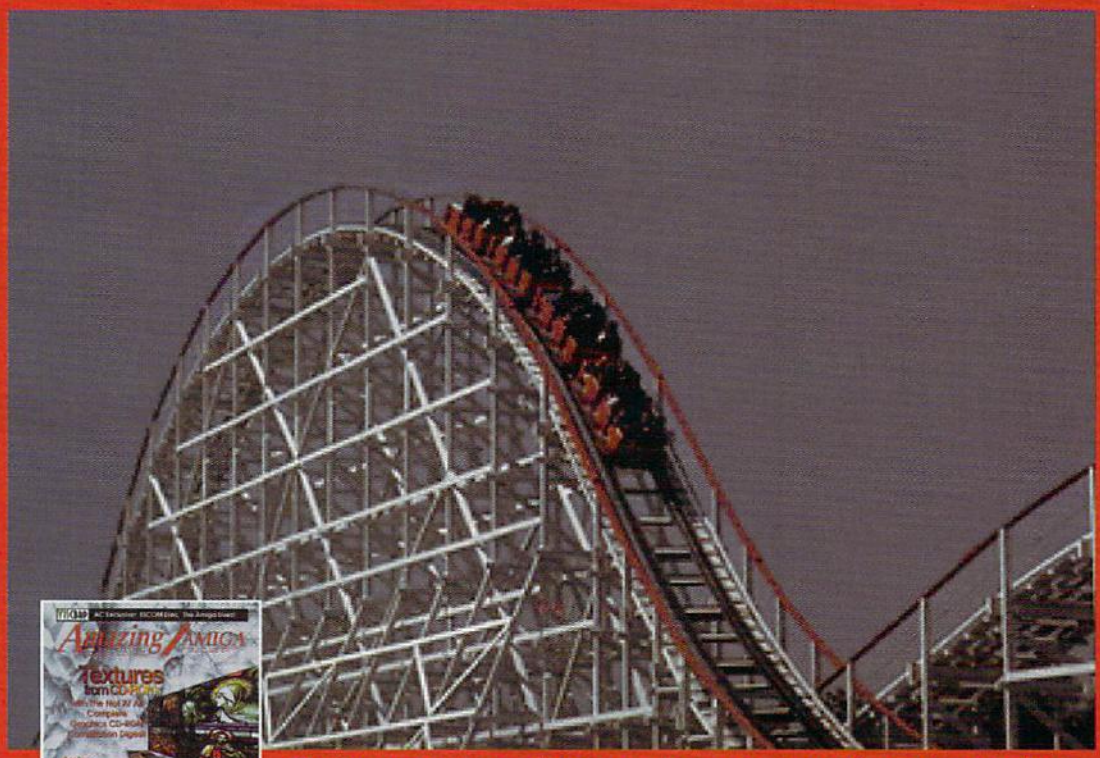
This ad was produced entirely with Amiga computers, PageStream, and other Amiga software

Been following the Amiga market lately?



Then you must have been reading Amazing Computing. AC has been with the market on every rise, fall, twist, turn, and surprising event. Each issue AC not only reviews great products, offers interesting tutorials, and brings you up to date on everything that is coming and going in the Amiga community, we also delve into the future of the Amiga. AC has followed the course of the Amiga for over ten years. It is the longest running periodical for the Amiga and it is your best opportunity to know just what is happening in the market, before you are taken for a ride.

To climb on board just call toll-free in the US and Canada 1-800-345-3360 or complete the form and send it with check, money order, or credit card information to Amazing Computing, PiM Publications Inc., P.O. Box 2140, Fall River, MA 02722. FAX is available at 1-508-675-6002.

SoftLogik announces both PageStream 3.1 and 3.2, Amiga Fest '96 planned for Toronto, CheckBook Amiga, and more!

NEW PRODUCTS

and other neat stuff

PageStream 3.1

SoftLogik has announced the release of beta 4 of PageStream 3.1. It is still a beta but customers who have been holding off on using 3.1 can now upgrade. Newly implemented features in 3.1 beta 4 include Find/Change text, print tiling and scaling to all types of printers, Define Hyphenation, and editing of multiple objects simultaneously. Many other changes have also been made.

Announcing PageStream 3.2 for Amiga!

SoftLogik also announced that it will continue to support Amiga computers. PageStream 3.2 for Amiga will be released at the same time as version 3.1 and future Amiga upgrades are planned.

"PageStream 3.2 is an example of our continuing commitment to our Amiga customers", said Deron Kazmaier. "I'd like to thank our customers who have stuck with us through the last couple of years. The only way we can continue to support them is if we release regular upgrades. We've been listening to their requests and have added some of the most popular features."

Pricing for 3.2 has not yet been set, but, according to a SoftLogik spokesperson, Pagestream 3.0 users will be able to upgrade to 3.2 for $35.00 plus shipping and handling. When 3.1 and 3.2 are ready, 3.0 owners will be able to request their free 3.1 upgrade or order a 3.2 upgrade instead. Ordering instructions for 3.1 and 3.2 will be available shortly. New features include a Configurable Toolbar, a Show/Hide Toolbar, Eyedropper Tool, Hanging Indent button, Increase/Decrease Indent buttons, Default Tab Spacing, True Pasteboard, Open Recent, Effect filters, and Masks. Matching script commands have been added for the above features.

SoftLogik Publishing Corp., 315 Consort Drive, St Louis, MO 63011-4439, Tel 800-829-8608, or www.softlogik.com.

The press releases and news announcements in New Products are from Amiga vendors and others. While Amazing Computing *maintains the right to edit these articles, the statements, etc. made in these reports are those of the vendors and not* Amazing Computing.

Amiga Fest '96

Amazing Software and Accessories has announced Amiga Fest '96 to be held November 30 through December 1 at the International Centre, on Airport Road in Toronto, Canada. Amiga Fest '96 will be held as a part of Computer Fest. Wayne Parker of Amazing Software stated, "Computer Fest is a consumer show that is held 4 times a year at various venues in and around Toronto. The Computer Fest that is held at the end of November is the largest of these shows. Its attendance is usually between 30,000 and 40,000 people."

"We have decided to incorporate an Amiga show into Computer Fest as a sub-show called Amiga Fest. Paid admission to Computer Fest is all that is needed to attend. Admission prices range from $5.00 (with discount coupons) to $20.00 for a family."

Consumers will be able to take in a full schedule of demonstrations and presentations by many Amiga manufacturers and developers. Amiga dealers will be selling products at special show prices. There will also be free ballots for an A4000 Tower to be given away at the end of the show.

For more information, see Amazing Software and Accessories' web site at http://www.cyg.net~amazing, email amazing@cyg.net, or call them at 1-800-847-3315 toll-free in North America.

Animax Moves

Animax Multimedia would like to inform the Atlantic Canadian Amiga Community that they have moved their Halifax office to the following address. Please note that their phone and fax numbers have also changed. Animax Multimedia Inc., Willow Tree Tower, 6009 Quinpool Road, Suite 802, Halifax NS B3K 5J7, Phone: 902-429-1921, Fax: 902-429-1923.

Amigans, Check This!

Innovative Digital Dynamics has announced the release of Pretium, a checkbook accounting program designed specifically for the Amiga. It is designed to be as simple to use as writing in a

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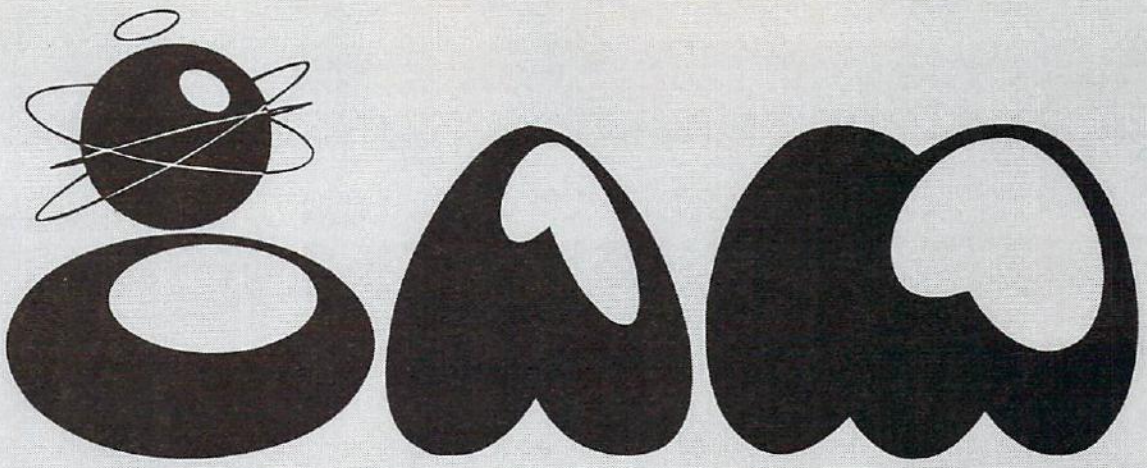

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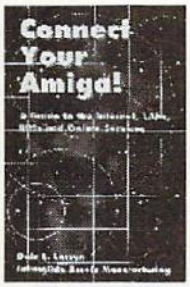

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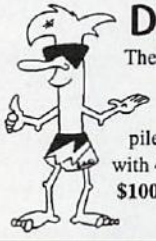

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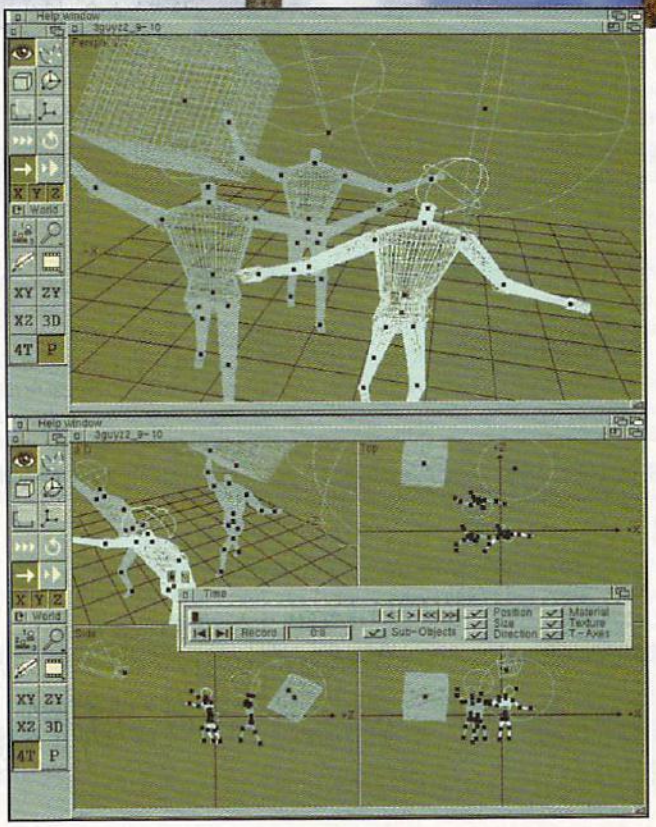
Cinema 4D: Tutorial #3
Basic Keyframe Editing

by R. Shamms Mortier



Cinema 4D from HiSoft, as we have discovered in previous tutorials and articles in *Amazing Computing*, is a very high end art and animation tool, but learning all of its ins and outs does not come without some study. We have explored some of Cinema 4D's object design and texturing tools, and, in this and a few future tutorials, we will take a dedicated look at its animation options.

As an animation application, Cinema 4D offers the creative Amiga user several dedicated choices: basic Keyframe animation, Path animation, Inverse Kinematics (also known as "IK" in the trade), and a very thorough timeline animation system with a number of effects. We are going to start off with a tutorial dedicated to Cinema 4D's Keyframe animation capacities, and we will also touch upon more of the object design and texturing applications along the way.

This tutorial will assume that you have already purchased a copy of Cinema 4D. If you have not, contact Oregon Software (503-620-4919) for the details on how to order it. If you are an Amiga animator, even if you have other exquisite Amiga animation tools, you owe it to yourself to at least investigate Cinema 4D. My experience, whether born out of need or obsession, is that any single animation program is never enough.

The Scene

You may adapt this tutorial to whatever project you desire, populating the scene with your own to-be-animated elements. Just in case you would like to emulate the objects we are using, I will talk about the process of finding them in the Cinema 4D library, and how they were textured.

The main characters for our movie are dominated by the fully customizable humanoid figure that is included in the Cinema package. I have only begun to explore the possibilities with this figure, shown as a human form in the object library menu (and also selectable from the top "Object" menu bar). You may find that this anthropomorphic figure is too simple for your tastes, but for this project, I found it perfect.

I wanted an animation that was more abstract than a picture of reality. A good part of the fun in animation for me is getting away from reality as we know it anyway. Leave that to the people who advertise soap suds on TV. Anyway, in some experiments I am going to engage in next year, I plan to replace this figure's head (and maybe the hands as well) with finely sculpted models. From there, I will build a complete human form. For this animation however, I am using the Cinema 4D human form right of the box. I will let the textures do the "talking".

The figures are connected by Inverse Kinematic joints. As you move an upper level of the hierarchy, the lower parts of the hierarchy move in an attached fashion. Moving the upper arm moves the lower arm and the hand, in real time.

The other two actors in my scene are a basic sphere and a crumpling cube. There is no "ground" in this animation. The action takes place in the "sky", dependent upon a cloud background. Now allow me to retrace my steps a bit to tell you about the finer details of my actors' personalities. let's begin with the humanoid figures.

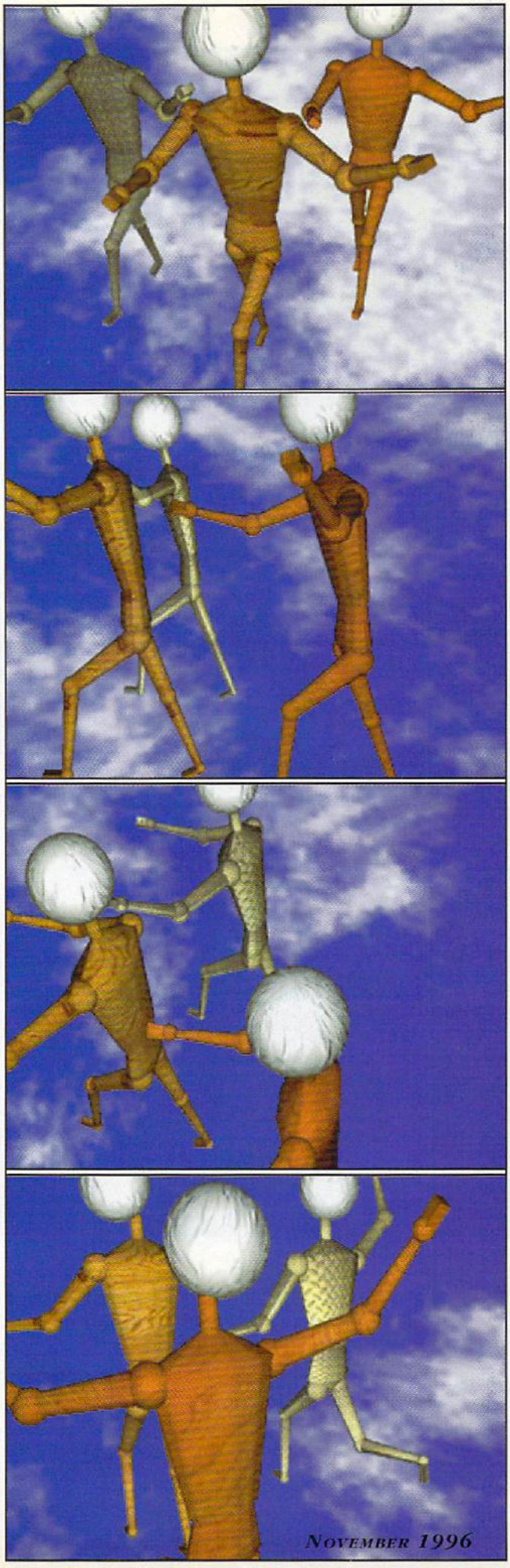


Figure 1 (left middle). The crafted scene is seen in wireframe on the Cinema 4D interface. You can clearly see the Inverse Kinematic nodes on the figures.

Figure 2. (left bottom). Cinema 4D allows you to work in four-view mode when desired. Notice the TIME requester in the center of the screen. This is where Keyframe animations are put together.

Figure 3 (right). One of the first things I do is to search for a camera angle I want to start with, turning the scene in various directions.

Figure 4. Here I have not only settled on a camera angle (looking at the figures from behind), but I have also decided to move and enlarge the head of one of the figures. By looking at them from behind, the viewer expects that they have faces, though they don't.

Figure 5. The reflective sphere has been added to the scene.

The Actors

As I said, I used these figures right out of the Cinema 4D box, cloning one of them to get the other two. However, please don't think these figures are stick objects with slap together parts. The figures are connected by Inverse Kinematic joints. What does this mean? It means that as you move an upper level of the hierarchy, an upper arm for instance, the lower parts of the hierarchy move in an attached fashion. Moving the upper arm moves the lower arm and the hand, in real time.

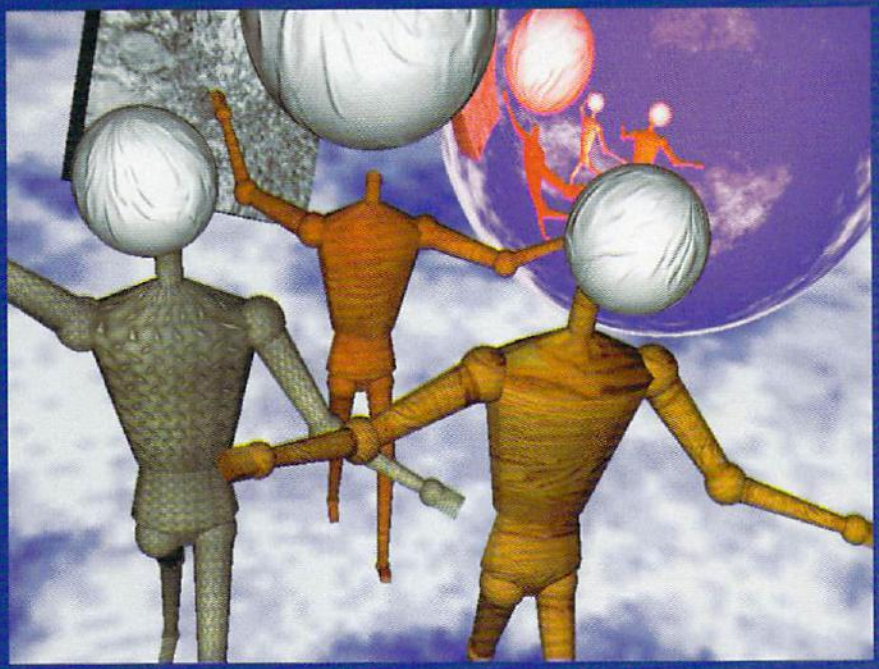
When you get used to moving Inverse Kinematic objects with their sub-objects, you are spoiled for life. Using an Inverse Kinematic figure means that at no time are you left with segments that are independent of the whole, unless you want them to be for effect. Creating organic animations with elements that appear as living beings is a lot easier with Inverse Kinematics involved.

Each of the three cloned anthros was texturized differently, except for their heads. This gives them each an individuality, while at the same time connects them as a group or tribe. As many of you do, I also collect hundreds of textures and store them away for use. I used two of my stored wood textures, Boxwood and GoodWood, to wrap two of the figures. The other one was an awesome surprise when I saw the result. The texture I used was called "Metallic 11" from my personal collection. It came out looking like the figure was wrapped in iron.

To emphasize this effect on all of the figures, I also used metallic 11 as a 100% bump map on all of them. Even the wood gets more personality this way. The wood suddenly looks metallic, with one of the wooden figures now taking on a brass appearance. It also dirties-up the figures, making them look less computerized and more alive.

The heads of the figures have only a bump mapped texture, a picture of flames taken from my library. This gives them a very wrinkled appearance over their orange color. They look a little like pumpkins. I could have used Cinema 4D's Boolean drilling feature to cut eyes and mouths in the figures, but not this time around. I chose the heads' orange color very consciously. Orange is the compliment of blue (the sky), and it is a close compliment of the maroon sphere (yellow is the real compliment), so the heads pop out quite nicely. The orange heads also stand out from the gray of the cubic moon's coloring.

The cube was textured with the "Moon" graphic that comes in the Cinema 4D library. I used the same texture as a 100% bump map, giving



The heads of the figures have only a bump mapped texture, a picture of flames taken from my library. This gives them a very wrinkled appearance over their orange color.

Figure 6 (top). The cubic "moon" has been added in this view.

Figure 7 (below). The cubic moon has been modified by adding a bump map of the same texture, and the heads have been colored orange.

Each of the three cloned anthros was texturized differently, except for their heads. This gives them each an individuality, while at the same time connects them as a group or tribe.

Figure 8. The finished scene is now in place and ready to animate.

the craters some depth. The cube itself was re-surfaced four times, giving it four times as many polygonal surfaces as it started with. I did this so that the crumpling action would work on smaller areas, giving a smoother result to the effect.

The sphere was colored red, and made 100% mirror surfaced. The red coloring shows in the reflective figures, while the blue in the sky background turns the rest of the sphere maroon.

The Sky's not a limit

A word about the "sky" background. This is not a picture simply projected upon a plane. "Sky" is a separate feature of Cinema 4D, and its surface is like a surrounding sphere.

Why does this matter? If I were to have used a planar surface as a backdrop, the camera view would never show a change in the backdrop, no matter if it turned 360 degrees in any direction. By using the Cinema 4D Sky feature, you will see different clouds from every angle when the camera turns, exactly as your mind's eye expects in a "real" world. This is another of Cinema 4D's great features.

"Crumple" is a feature that can be applied to any object. What it does is to randomly move polygons on a surface so that some move forward and some backward into the object. If used over and over (I used it a few times on the cube in the animation), the object shows serious deterioration away from its original form. Crumple can be used on any keyframe. In this animation, coupled with the striated bump mapped surface of the cubic moon, the crumpling that takes place is truly startling and magical.

The Cinema 4D Keyframe Requester

The first thing to do is to set up the animation's Global Parameters (Keyframe Menu). This allows you to determine the time (in seconds) and the frames/second, both of which give you the number of frames the animation will contain. Next, bring up the Time requester (Window menu). Cinema 4D's Keyframing animation option could not be simpler to learn.

There are six elements that can be keyframe animated: Position, Size, Direction, material, texture, and Axis. Check boxes exist beside each of these options. You can also toggle sub-objects on or off. I recommend checking everything, at least until you do some intense exploration of the processes. In addition, an object's sub-objects can be animated as well.

All that is left is to move the VCR-like controls to a point in the timeline where you want a keyframe, and hit "Record". I would advise you to go to the end first, and record everything in place. This will act as an assurance that the animation will loop. It is a good idea to record a small wireframe of the animation first. It will render very quickly, and you can check your movements. Set your desired screen resolution and size for the final renders, and record the finished animation.

In the next Cinema 4D tutorial, we will look at more animation options and effects. have fun!

•AC•

Please Write to:
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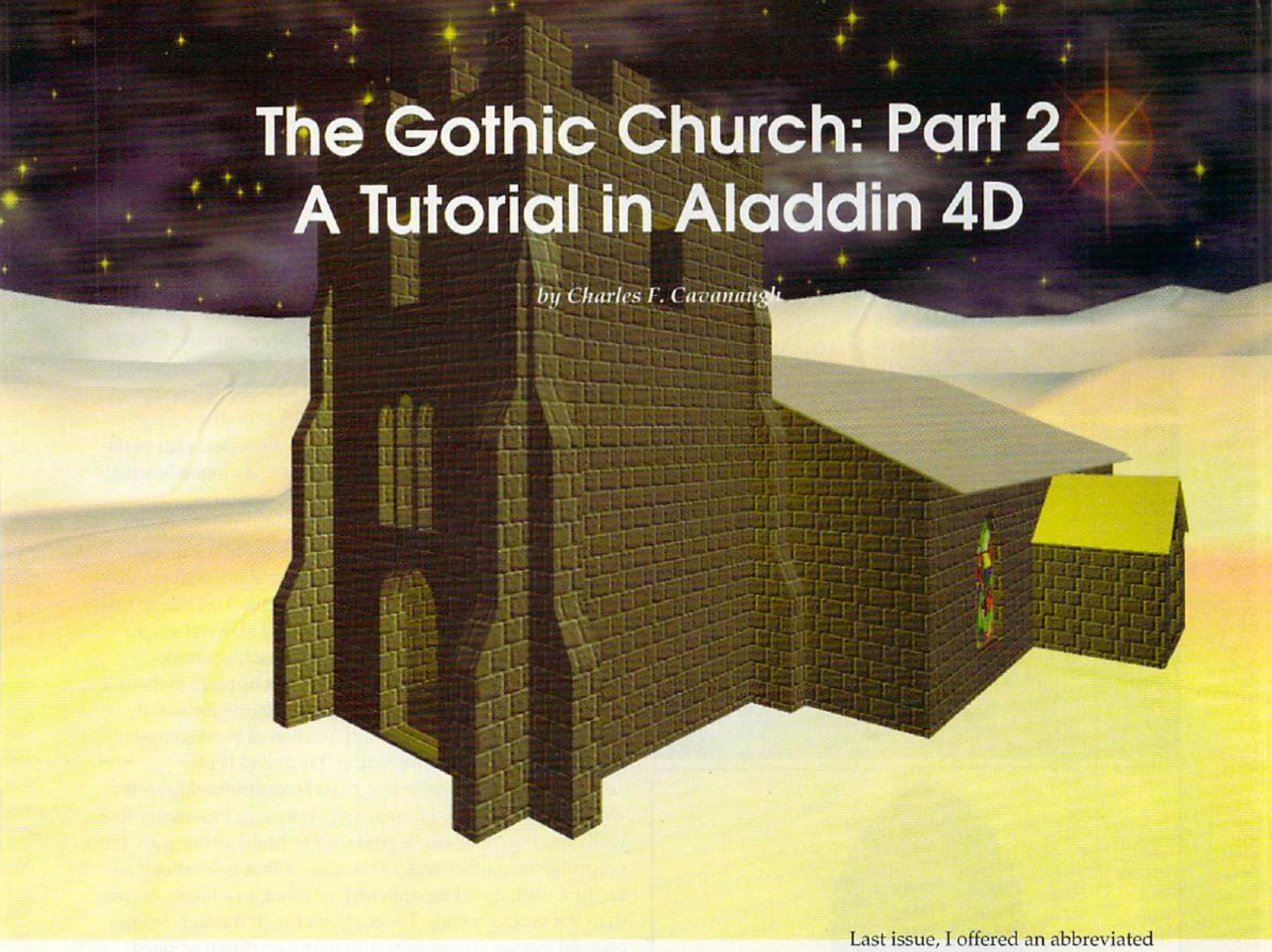
The Gothic Church: Part 2
A Tutorial in Aladdin 4D

by Charles F. Cavanaugh



Mr. Cavanaugh shows us how to produce Stained Glass windows to rival the masters.

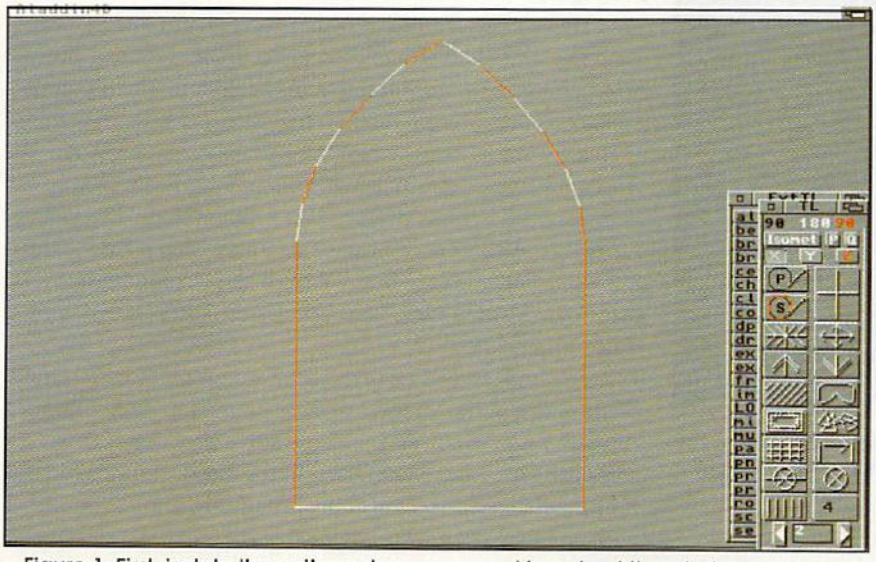


Figure 1. First, isolate the cutter polygon we used to cut out the windows.

Last issue, I offered an abbreviated version of the process of modeling a Gothic Church. In all of these endeavors, it is the fundamental steps that are the most important. If you understand the systematic approach to 3D design, you can pretty much master any modeling technique, as long as your software and Amiga system can handle it.

I believe that my Amiga system is the bare minimum for any type of comprehensive 3D work. I currently use an Amiga 1200, equipped with an '030 processor and 8MB of Fast Ram. I recently added an external gigabyte hard drive, hooked up to my computer with the Squirrel SCSI interface (which is wonderful, by the way). With this system I can do some nice stuff, but I hunger for more (particularly more memory and a faster processor). Power PC - I'm ready!

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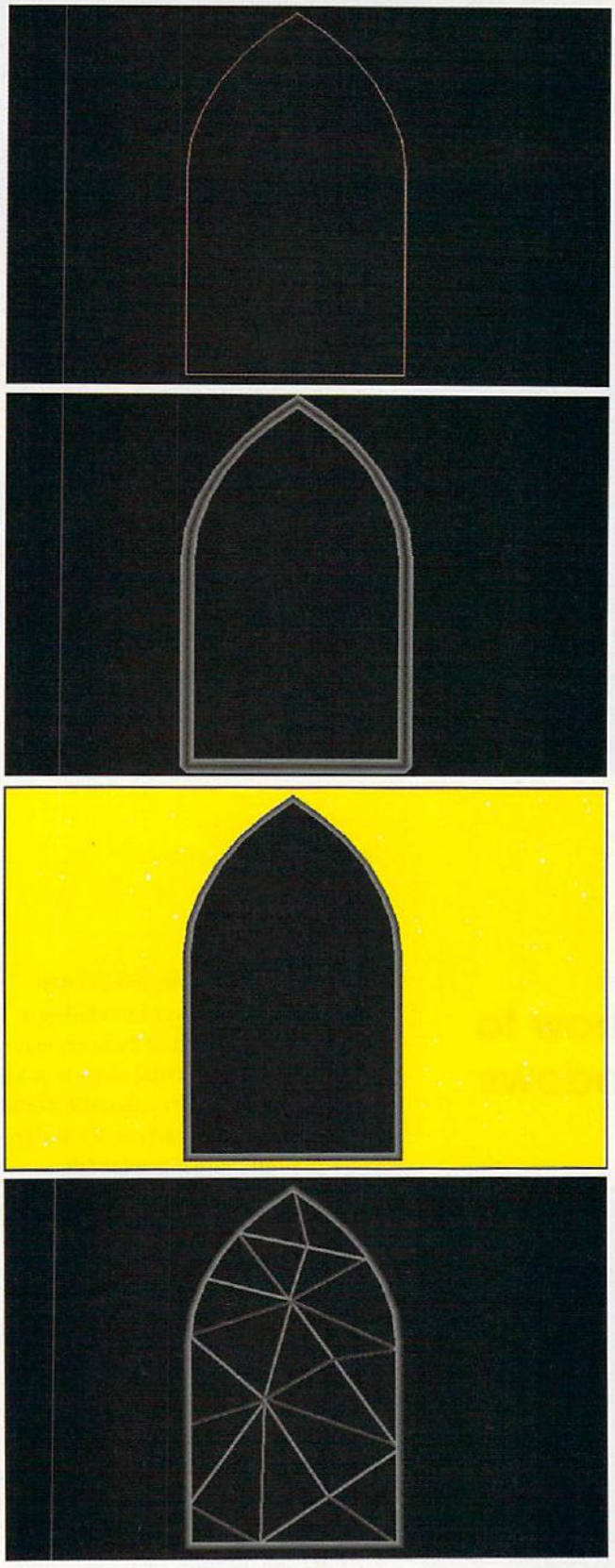

Figures 2 to 5a (Top to Bottom). These images demonstrate the initial steps in creating the tubular frame and outline for your window.

Textures

Let's take a break from the modelling process for a moment and delve into texture mapping. You probably noticed a predominant texture for my church in some of the illustrations that accompanied the first article. I wanted to achieve a rough-hewn, stone-cut look to my church walls, as if the blocks of stone were pulled from the earth and chiseled in place.

ImageFX came in quite handy at this juncture, providing many special textural effects with a few mouse clicks. If you are lucky enough to own ImageFX, then you probably know the exact area of the program I am talking about. Open ImageFX and create a 640 X 400 buffer of medium-dark grey in the toolbox. Now go to that magical area of the interface called 'Effect' and open it. In the dialogue box that ensues, choose the box called 'Apply Texture...'.

Here you must load one of the textures that ImageFX provides under the Texture Name. I chose Stone4 to apply to my flat- grey buffer, for it is one of the stone textures that provides a nice offset for each row of stones. I set the texture depth to the maximum setting of 256, and allowed a light source to the upper left with the 'Shiny' setting check-marked, and Shading left blank. This was applied to the full buffer, and the image was saved in the Ham-8 format. By the way, Aladdin allows the importation of most common Amiga bitmap formats including IFF-24 and JPEG.

There is one obstacle that must be confronted here. If we use this 640 X 400 bitmap, and apply it in its entirety to a wall of a church, it will be stretched to fit the entire wall. If it is applied to another wall of the church that is smaller than the first wall, it will be stretched, or fitted, to a lesser degree than the previous wall. The problem lies in the fact that the textural bitmap will appear differently on different sized walls.

The way that we solve this problem is through tiling, which any decent 3D package should support. The bitmap will be tiled the same amount on any surface that appears in the drawing, and will appear in a consistent manner throughout the entire structure.

This creates another type of problem, but one that can easily be remedied. This problem occurs in the tiling process when the sides of our bitmap join together on the textured surface. If the sides do not join together in a smooth fashion, then a seam will occur when the surface is rendered. An *Amazing Computing* article by William Frawley in the February, '95 issue addressed this problem with a wonderful AdPro AREXX script called 'SeamlessMap.adpro', which has a permanent place in my AdPro User Commands directory (Mr. Frawley, your articles are still perused, and much appreciated).

The ImageFX stone texture has no problem with seams on the sides of the image, but does on the top and bottom. Actually, Aladdin itself can resolve this problem if you composite the image with itself in the background layer, flipping the image on the appropriate axis, and rendering with an alpha channel in the final stage.

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The stone texture needs to be projection mapped onto the surface of each wall. If the walls, for example, face along the y axis, then the texture is applied on that axis. The sides of the extruded shell of that wall would receive the texture on the x axis, and the top and bottom would receive the texture on the z axis.

Stained Glass

Now for an unusual texture that must be created to give the church that authentic and colorful aura that lends mystery and a sacred light to the interior. I am of course referring to the stained glass windows that have adorned these structures for centuries. This is no ordinary texture, for the windows of the church have an unusual curved shape. One bitmap must be created that will fit this shape perfectly, and also give a 3-dimensional appearance to a flat plane. The following instructions apply, in a general sense, to the texturing of any abnormally shaped polygon in a 3 dimensional drawing.

The first step is to isolate the cutter polygon we used to cut out the windows (see Figure 1). If you are smart, you have moved these 'extra' polys to an alternate space in the drawing for further use as doors or windows. Flat view this 'window' on the axis it faces so that it fills up the screen, making sure that all other polys in the drawing are hidden.

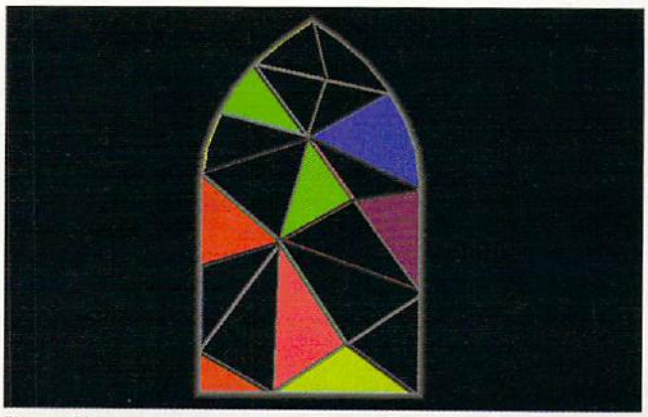


Figure 5b shows the window with additional colored glass.

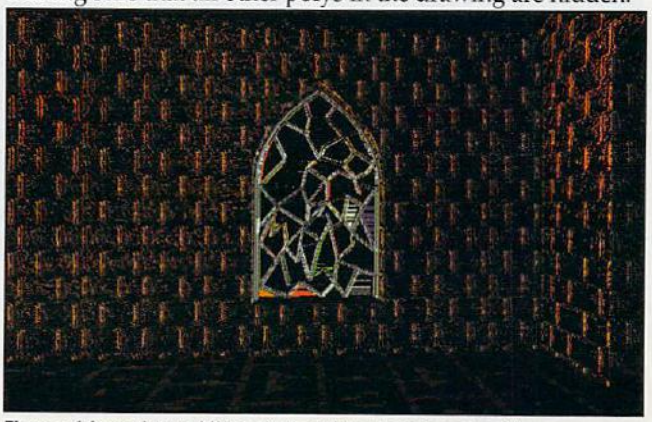
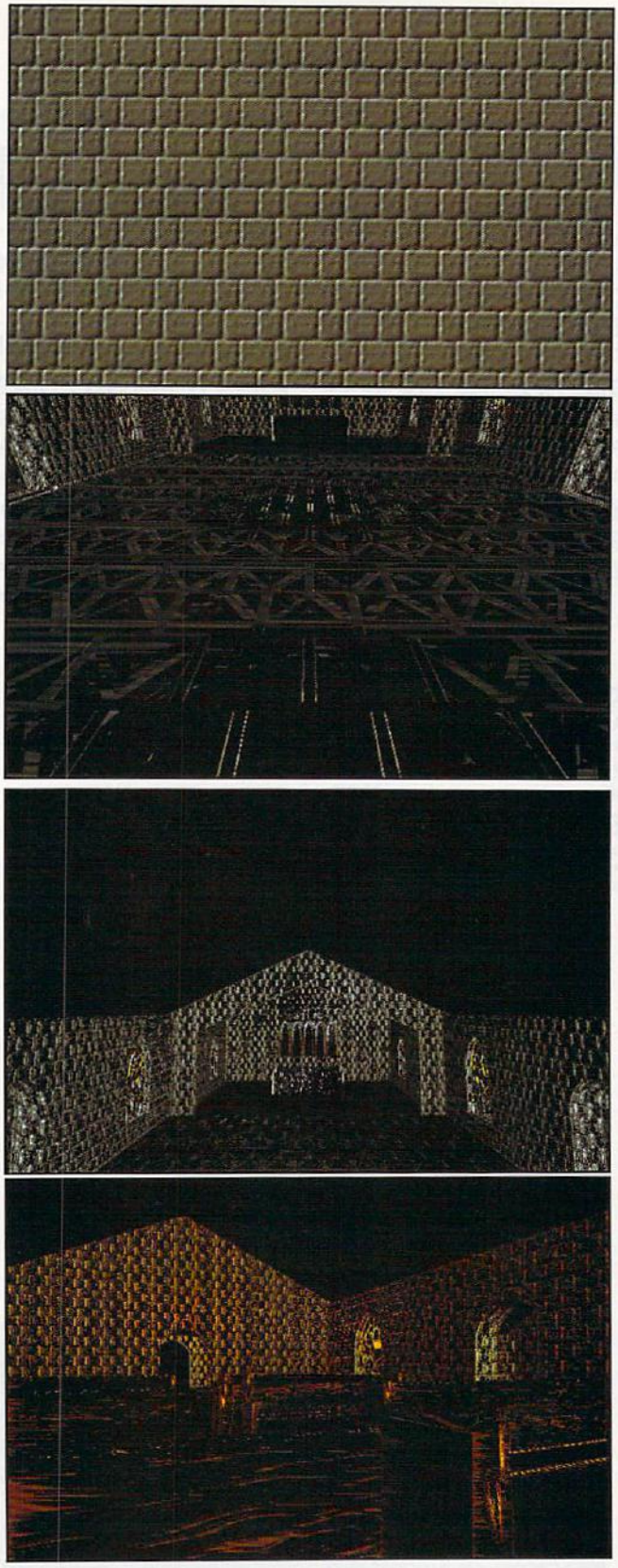


Figure 6 is a view of the window in a rendered setting.



The simple texture (top) was used to create the finish on the walls of the church.
Figures 7 to 8 (lower three images in sequence) show different scenes of the church and how important textures are to the completed image.

Turn off all the Render defaults and set the Screen Mode to two-color. Render the window poly, and you will get a wireframe image. Save this image, and import it into a paint program that supports Ham-8 or 24-bit imaging such as True Brilliance (See Figure 2). Now the fun begins.

Make sure you have a range of browns or greys in your palette for the next step. Pick up the wire frame as a brush, and switch to 'Color' in the Draw Mode Menu. Pick a base brown or grey in your palette, and you will see your window frame brush assume that color. Stamp that brush down in a spare page, and pick it up once more as a brush. This time, in the distort menu under the 'edge' heading, add an outline to the brush several times, each time adding a lighter shade of the base color you have chosen. Do this about 6 times, and you will get a nice tubular appearing frame (See Figure 3).

Place this in one of the brush wells in Brilliance, or save it. Go back to the original wireframe picture, and flood fill the outside of the frame with some extraneous color such as yellow. Stencil this color so it cannot be drawn upon. Retrieve the tubular frame you created with the outline tool, center it to the original wireframe, and stamp it down (See Figure 4).

Remove the stencil, and flood fill the outside area around the window back to black (or whatever background color you are using). The reason for this convoluted procedure is to keep the tubular frame to the limits of the polygon dimensions.

At this point, you want to replicate the intricate lead tracery that holds the colored panes of glass in place. Pick up a very small square of the tubular frame as a brush. Stencil the frame of the window so the tracery drawing does not overlap the frame. Using the connected lines tool, draw the varied shapes of the tracery that will hold the panes of glass (See Figure 5).

If you have used shades of grey to make up your tubular frame, you should end up with a fairly realistic tracery. All you need to do at this point is to fill each area enclosed by the tracery with a bright, vivid color. Once you have done that, carefully cut out the window with the brush tool, limiting your brush selection to the edge of the window frame. This is an important point, for the dimensions of the brush have to exactly conform to the dimension of the window polygon.

Back in Aladdin, give your polygon a degree of transparency in the attributes list. In the textures list, load your window brush and apply it as a normal projection map on whatever axis the window is facing. When you render a scene with the camera facing the window, you should see your window bitmap fitting quite snugly within the stone framework of the church (Figure 6).

Depending upon the transparency setting, you should be able to 'see through' the window to the interior of the church, or outside to whatever external setting you have created. The only drawback to this procedure is that the frame of the window (being part of the bitmap) will retain the same degree of transparency as the panes of glass. For those who are really ambitious, you can create separate bitmaps (using the stencilling function) of the frame and the panes of the window.

In Aladdin, you would have to create a clone of the window polygons, and assign one group to the frame (as a genlock texture), and the other group to the panes as a

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normal projection with transparency. The disadvantage to this is that you lose the antialiasing capability of the paint program when you flood fill the panes of glass (antialiasing should definitely be set to on).

Aladdin's Flexibility

Aladdin's great strength is the tremendous flexibility one has in mapping textures to a variety of surfaces. There is a whole range of configurable procedural textures (those generated by the program itself), that can be applied to your drawings.

The great advantage to procedural textures is that, one, they require little in the way of memory resources, and, two, no matter how close the camera approaches the surface of the polygon, the texture remains utterly smooth and free of pixelization. In Figure 7, I pointed the camera down towards the floor of the church. The texture you see adorning the floor is a procedural texture called Tiles: Polygons (M). It is Bump mapped on the Z axis, and each row is offset from the other.

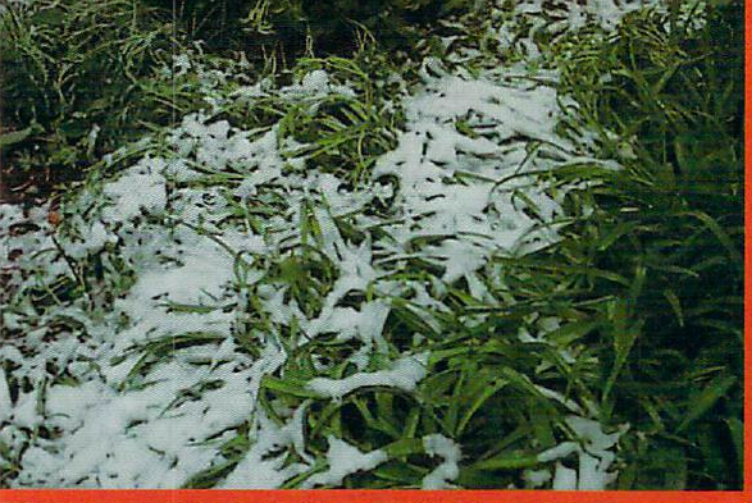
The procedural textures can be combined with other textures in innumerable layers. You have full control over the colors used in the texture, as well as other parameters too numerous to detail in this article.

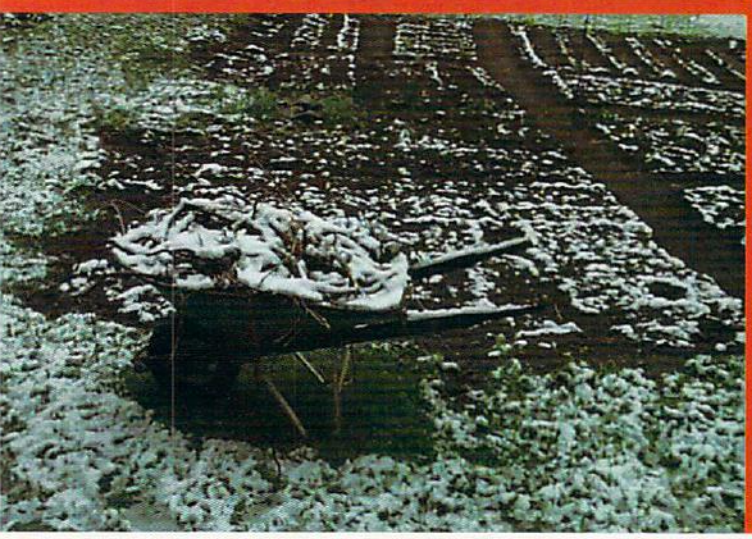
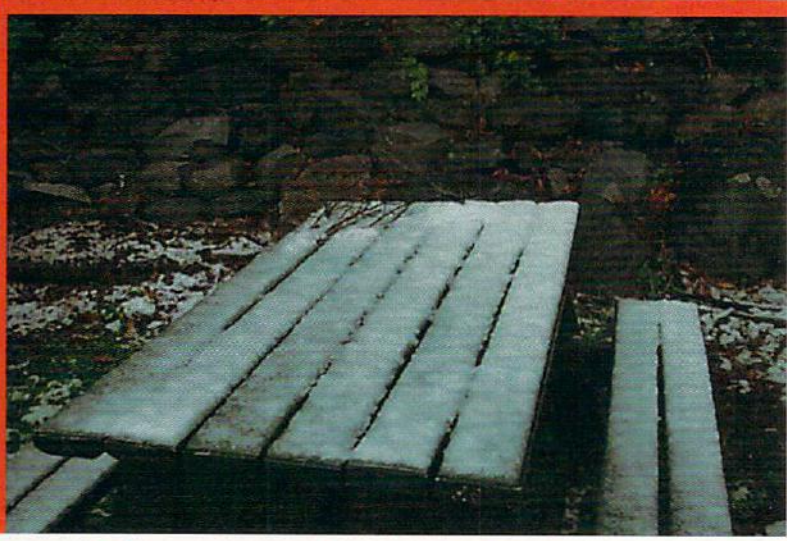
To demonstrate the overall flexibility of texture mapping in Aladdin, look at Figure 8, which combines the bitmap texture used on the walls of the church, in combination with a procedural texture called bands to create the church ceiling. I altered the stone texture so that it would look like large planks of wood, and then overlaid it with a bump map of the bands procedural texture so it would appear as though huge beams were supporting the wooden planks. The interesting thing to note about this arrangement is that the colors in the procedural texture are arranged so that a "gap" occurs between the bands, through which one can see the bitmap texture beneath it.

As a final demonstration, I offer you an image of the interior of the church as it nears completion (Figure 9). Notice the benches that are lined up facing the altar. Another article would be required to detail the marvelous spline and beveling tools in Aladdin that allowed me to create these models. For the purpose of this article, I would like to point out that a procedural texture called Noise: Open was used to create the hard, grainy wood that comprises the surface of these benches. As with all procedural textures, the integrity of the texture is maintained no matter how close the camera comes to the surface (In Aladdin, even bitmap textures retain a certain degree of integrity in close camera work, with a certain blurring function turned on in the texture list).

For the next installment in this series of tutorials, I will look at the really fun stuff - the special effects in Aladdin, which include flares, gases, and the wonderful, ineffable particle system called Fountains. Stay tuned - you won't regret it.

•AC•



Real Chaos and the Computer Artist
Musings on a Muse

by R. Shamms Mortier

Those of you familiar with jargonese will probably think that by "Chaos" I am referring to the definition that points to fractal dimensions and Mandelbrot configurations. No, I'm not. I am talking about the more basic use of the term. The chaos of the everyday, running into things that just should not happen. It is difficult to cope with chaos. Chaotic run-ins happen when least expected, and surprise us in ways that sidestep our plans for safety and security. Wait a minute! This is a computer magazine. What does human chaos have to do with computers?

Computers usually represent the opposite realm, that of structured environments with no surprises. Spreadsheet paradigms are used to represent safety, safety in numbers, everything in its proper place. But safety is a place that art and artists try to either avoid or to take in small measures.

Safe Art

"Safe art" never presents chaos to the viewer, opting instead for common themes and expected results. Safe art is produced by the truckload, encased in unthreatening frames, and marketed to the multitudes. Safe art can be safely forgotten, passed by on the way to more important tasks without a second look.

But the perplexing human condition is such that too much safety creates its opposite—chaos. Painters like Kandinsky and others have taken the safest of subjects, like clumps of grass from a field, and disclosed the immeasurable chaos teeming just beneath the surface. What at first appears as a peaceful clump of earth is seen on closer inspection to contain thousands of warring factions of biology in a constant chaotic state.

Chaotic Creativity

Where there is no chaos, there can be no creativity. That is not an artsy statement, but comes directly from Ilya Prigogene who won the Nobel Prize for studies of chaos and creativity. The artist's job, at least one of them, is to poke holes in the safety envelope in

Left: It's gotten so that I see textures at every turn, even in the midst of an unexpected Spring snow. It seems that the world can't wait to display new garments for the appreciation of the artistic eye.

order to let at least some chaotic winds into the house. Traditional and computer artists are assigned the same risky task when the desire is to create something that will make people think and blink. A pinch of chaos in the recipe is the spice of a creative and worthwhile adventure.

The Amiga offers the artist and animator a good many painting tools, most of which have been covered in *Amazing Computing* over the years. Many of these tools are capable of helping the artist produce hyper-realistic renderings, super photo-graphic visuals that cannot be distin-guished from real-world elements. This is the stuff of professional graphic design (which used to be called "commercial art" not that long ago). This is welcome for those of us that try to recoup our investments in the technology by creating a flying logo sequence for the local or regional business willing to pay for our efforts.

But that's not all there is to computer art. Nor does Hollywood represent the only worthwhile pursuit for the computer artist. Hyper-realistic dinosaurs wrapped in hyper-realistic scaly textures hopping around in hyper-realistic worlds are not the be-all end-all of computer graphic creativity. They are only one avenue, the same as flying logo animations.

As the expectation for more and more hyper-realism is met at every turn on TV and in the movies, hyper-realism itself will lose its flavor on the bedpost overnight. At some point, hyper-realistic computer graphics will lose its run-in with chaos, and at that moment, hyper-realism will have contributed (if it hasn't already) to the death of computer graphics in general. Although that moment is as yet a bit in the future, it will be upon us sooner than we care to know. Unless...

Dinosaurs survivors

When the dinosaurs were headed for the last roundup, and it looked as if the earth could no longer support mobile animated life, small unintimidating creatures began to emerge from their hidden boroughs. When the echo of the last dinosaur's thunder faded into the distance, these small mouse-like creatures arose to claim the spoils.

In the same way, when the computer graphics we know, the art form that we have become so over familiar with, is no longer appealing or worth the effort, technologies that are now mice-like (hidden lest they be devoured by the larger beasts) will rise to claim the interest of those seeking to push holes in the envelope to let in fresh chaotic breezes.

Computer Graphics and Philosophy

There is a link, though unattended to, between computer graphics and philosophy. Jay Miner, the "father" of the Amiga, is the only person I have ever heard who knew that link. Art is the response to perception, and perception is the foundation of philosophy. Jay knew that the Amiga was a toy consciously designed to allow artists and would-be-artists to play with chaos, to create and invent new ways to perceive old things, to take art beyond Picasso and animation beyond Disney. Even hyper-realism can be made to serve risky artistic adventures. It's possible to create digital surrealism, using hyper-realistic objects in unusual ways (would Dali have utilized computer graphic tools if he were alive today?).

The musing contained in this article was initiated during the last week of May by an unexpected Vermont snow. I had just planted my garden the day before, and all of my thirty-six tomato plants were strug-gling with life outside of their comfort-able boxes. Then it happened, an encounter with chaos if ever there was one.

On the morning of May the 31st, three inches of heavy ice greeted the morning. My garden was covered, from the virgin pumpkin seedlings to the tomatoes. But Amiga computer graphics has effected me in ways that I wasn't aware of until that moment. After about two seconds bemoaning my fate, and that of the plants in the garden, I rushed upstairs and grabbed the Kodak DC-40 still video camera. I ran out of the house in flimsy sandals,

Textures, that's all I could think of, novel textures that I hoped I could capture and store away.

just as the seven AM sun was an-nouncing the end of the storm. Textures, that's all I could think of, novel textures that I hoped I could capture and store away.

There before me was a mandala display of brilliant green grass melded with bluish ice crystals, tables covered with filigrees of snow, white frosty tree limbs framed against a blue sky. Chaos had threatened one world, that of my garden, and created another, a visual universe whose short-lived nature offered itself for partial capture.

I am too old and too scarred to think that all of the chaos in my life will be ameliorated by some techno-logical toy, or some redressing of the moment by artistic possibility. But I remain amazed at how effective the arts can be in answering some of the eternal chaos that is always in the process of descending, and how much joy can be initiated by those special encounters.

Everything in the garden sur-vived, by the way, and the tempera-ture rose to over seventy degrees later that day. I would like to think it may have been due to my relaxation from anxiety, and even if just for a second, seeing what the Chinese meant when they defined the term "chaos" as also being a moment for "great opportu-nity". •AC•

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on line

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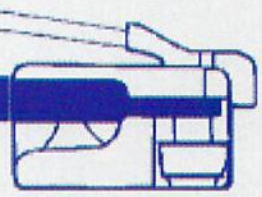

A quick comparison of some of the Web authoring tools available through shareware.

If you have been following the series of articles by Randy Finch on Web typesetting, you have seen that a Web page consists of ASCII text with additional control codes. While it is possible to construct a Web page with nothing more than ED, keeping track of all of the different codes and their function can be a real chore. This month we will take a look at four programs whose aim is to make your Web-writing easier.

WebMaker

We looked at this one in the June 1996 issue of Amazing Computing, and there have been no further releases. Pascal Rullier's WebMaker (Figure 1) has a single editing window. Buttons allow you to quickly apply basic HTML codes to your text, such as bold or italic text, centered or justified, and HyperText links. Menu choices duplicate these, and also give access to more advanced options. These include tables, ordered and unordered lists, and forms.

Version 1.1 is the most recent, and it is shareware with no specific donation requested. Documentation is in AmigaGuide format, and various examples are also included. WebMaker requires Workbench 3.0 or higher, and MUI (Magic User Interface) 3.1 or higher. The archive WebMaker1_1.lha is a bit over 306,000 bytes, and can be found on Aminet in the text/hyper subdirectory.

WebDesign

Larry McGahey tells me that the incentive to program WebDesign was his frustration with the way WebMaker did certain things. The result is a program (Figure 2) that provides a different approach.

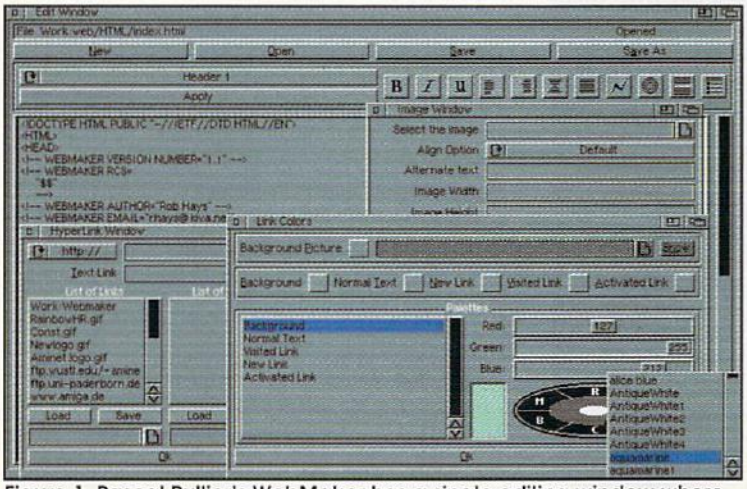

Figure 1. Pascal Rullier's WebMaker has a single editing window where buttons allow you to quickly apply basic HTML codes to your text.

Rather than marking existing text and applying HTML tags as with WebMaker, you click the button gadget corresponding to the effect you want and type the text into a string gadget. Menus are also available for the various functions.

As of this writing, there is no documentation available for WebDesign. However, with even a minimal knowledge of HTML and a little experimentation, you can soon have a Web page programmed. With updates coming along every day or two, by the time you read this, you can expect many improvements and enhancements.

WebDesign is shareware, with a $25 donation requested. Version 1.3 is 210,509 bytes in size. Because of the rapid updates currently taking place, the best place to get the latest version is Larry's Web site at:

```
http://www.net-link.net/~lmcgahey
```

There are also several good links to other sites with information on HTML, including Randy Finch's site, as well as sources for images to include on your Web page.

WebPlug

From Esteve Boix Sanchez, WebPlug (Figure 3) begins by opening an editing window and a toolbar. From this toolbar, or the menus, you control all of the standard HTML tag applications. Unlike the first two →

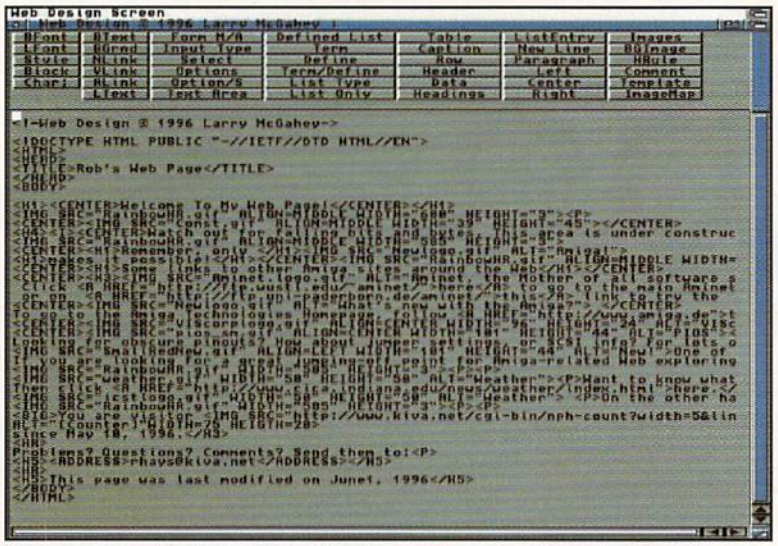

Figure 2. Larry McGahey's WebDesign provides a different approach.

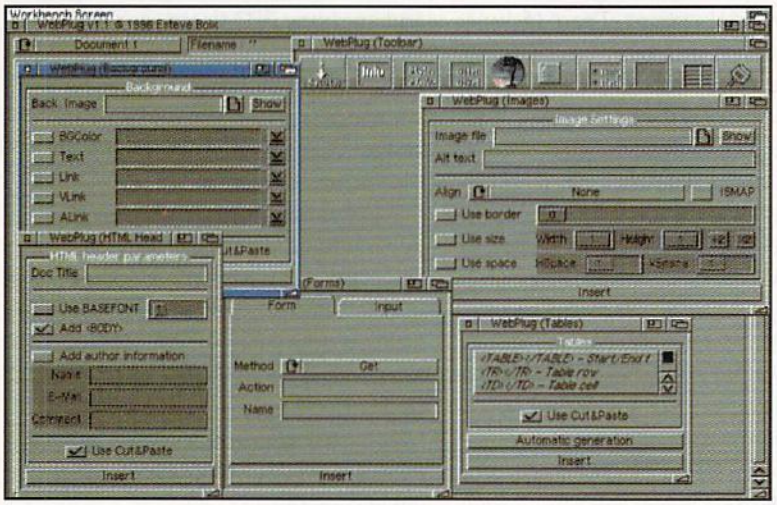

Figure 3. WebPlug by Esteve Boix Sanchez begins by opening an editing window and a toolbar.

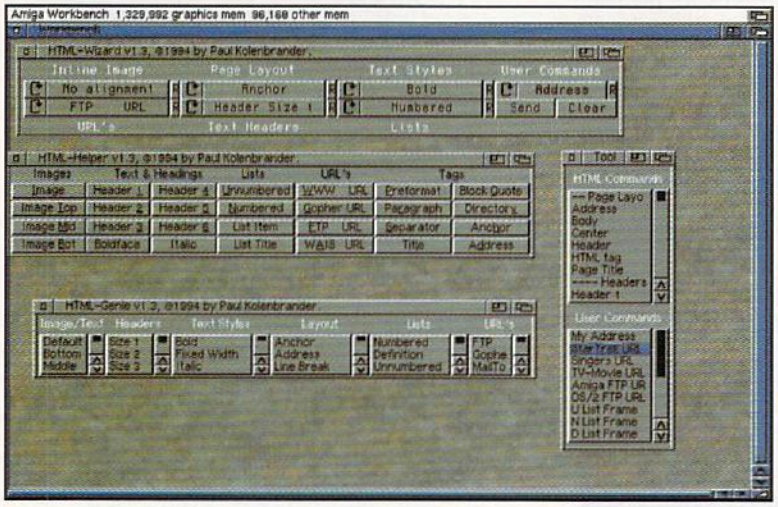

Figure 4. HTML-Heaven is a suite of programs tied together with ARexx. The suite consists of four programs that give you different ways of displaying which HTML tag to apply.

programs, WebPlug allows you to choose how it handles your commands. You can either apply a tag pair to existing text, or have the tags inserted at the cursor position and then add the desired text.

WebPlug also allows you to have up to 5 documents open at once. Within each of these documents you can place up to 5 bookmarks, and jump directly to those at any time. Cutting and pasting between documents is also supported.

One thing none of the current HTML editors provide is a What-You-See-Is-What-You-Get display. WebPlug comes closest to this goal by providing an automatic link to your Web Browser. With this configured, you can send your developing Web page code directly to your Browser for viewing. This linking is available for IBrowse, AWeb, and AMosaic. ARexx is required for this to operate, and version 1.0 of Voyager does not have an ARexx port.

WebPlug is shareware, with a $10 donation requested. Documentation is provided in HTML format for viewing with your favorite Browser. The 142,000 byte file WebPlugv11.lha can be found in the comm/www subdirectory of Aminet.

HTML-Heaven

HTML-Heaven (Figure 4) is a suite of programs tied together with ARexx, the interprocess command language included with Workbench 2.04 and above. The suite consists of four programs that give you different ways of displaying which HTML tag to apply. If you have certain tags you use frequently, one of the programs allows you to choose which tags are shown. Most HTML commands are supported, including some of the so-called Netscape extensions.

Programmed by Paul Kolenbrander, HTML-Heaven is compatible with any Amiga word processor that allows ARexx control. A list of compatible programs is included in the archive. Also in the 326,000 byte file is AmigaGuide documentation, and a HTML primer.

On Aminet, look for the file HTML-Heaven.lha in the text/hyper subdirectory, or from the author's homepage at:

`http://www.iaehv.nl/users/paul/heaven.html`

HTML-Heaven is shareware, with a $15 donation requested.

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Updates

The Miami TCP/IP replacement package from Holger Kruse continues to be updated. With new modems being added to the automatic installation routine, and other improvements. Currently it is at version 1.1b. See the On-Line column in the September issue of *Amazing Computing* for more information.

The demo version of IBrowse also continues to be updated, now at version 1.01. The last couple of updates have included features such as progressive image decoding, and support for animated GIF's. The demo version is available from:

`http://www.omnipresence.com/ibrowse/`

Magic User Interface, which is required for most Amiga Web Browsers, is now updated to version 3.6.

On a sad note, last months column mentioned the Team AMIGA concept organized by Rick Lembree. Rick passed away about the time that column was submitted for publication. Gary Peake has taken over the duties of organizing the Team AMIGA lists. As of this writing, the home page mentioned last month is still active. For further info, contact Gary Peake at:

gpeake@access.com.net

or:

Gary Peake
Attn: Team AMIGA
19723 Teller Blvd.
Spring, Texas 77388

Where To Find Me

rhays@kiva.net
http://www.kiva.net/~rhays
R.Hays5 on Genie
RHAYS on Delphi
72764,2066 on CompuServe
Rob Hays on Portal

For U.S.Mail:

Rob Hays
P.O.Box 194
Bloomington, IN 47402

Please include a SASE if you need a personal reply.

If you run an Amiga specific BBS, send me the information callers will need to access your system. Phone number(s), modem speeds, software settings, etc. As a service to the Amiga community I will include the information I receive in this column from time to time.

If you come across any World Wide Web sites you feel would be of interest to the Amiga community, pass them along for inclusion in the Hotlist of the Month. Send the info to any of my addresses above.

That's all for now. See you on line!

•AC•

Please Write to:
Rob Hays
c/o Amazing Computing
P.O. Box 2140
Fall River, MA 02722-2140

Web Typesetting Part 8: Image Maps

by Randy Finch

Create images that, with a few clicks of a visitor's mouse, make your home page truly interactive.

Figure 1. Randy Finch's Home Page With an Image Map

Figure 2. Ptolemy Interface (Lower Right) While Editing Map for Home Page

Well, here we are at part eight of this series of articles on producing Web pages. There is so much that can be done, it seems like this series could go on forever. On top of that, things are changing at a dizzying pace. It's getting hard just to keep up. Enough lamenting, let's get on with it. To do that, we will turn to a versatile topic—Image Maps.

What is an Image Map?

An image map is really quite a simple concept. It is a regular image that has some mapping information associated with it. The mapping information specifies links to be followed when various parts of the image are clicked on. There are basically two types of image maps that can be created: server-side and client-side.

For server-side image maps, a map file is stored on the server and referenced by the image embedded in the HTML code. The map file contains hot spot information along with link references. When the user clicks on the image, the coordinates of the pointer are sent back to the server for interpretation of what to do.

For client-side image maps, map information is stored directly in the HTML file itself. (NOTE: it can also reside in a separate HTML file; however, this is usually only done when the map information is used more than once.) The browser is then responsible for reading this information and interpreting the user's mouse clicks. Thus, this technique can only be used by browsers that support this feature.

Which Method Should I Use?

Since client-side image maps are more efficient, it is preferable to use them. However, some people may not be using a browser that supports them. Fortunately, it is possible to write the HTML code such that the client-side method will be used by browsers that support it and the server-side method will be used by browsers that do not. Remember that some people will be browsing with a non-graphical browser or will have graphics turned off because of a slow connection. Therefore, it's also a good idea to have all of your image map links available on your page as text also.

Server-Side Image Maps

To create a server-side image map, you simply embed an image in the HTML code for the page using the IMG tag as usual. Just as you would for making the entire image a link, you wrap the IMG tag with anchor tags, <A>...</A>. However, instead of the HREF attribute pointing to another page, it points to a map file. To let the browser know that the image is to be mapped, the ISMAP attribute is specified within the IMG tag. For example, suppose you have an image named MapImage.gif that uses a map file named MapImage.map in the maps directory on the server. The following code would be used in the HTML file:

```
<A  HREF="maps/MapImage.map"><IMG
SRC="MapImage.gif"  ISMAP></A>
```

The map file, MapImage.map is a text file containing information about what links to take when certain areas of the image are clicked on. The way this file is written is determined by the operating system of the server. The two most common methods are NCSA and CERN. Since my ISP's server uses NCSA, I will concentrate on it.

Typically, a map file will specify the coordinates of different shapes like a rectangle, a circle, or a polygon. Each shape will have associated with it an address to link to when the user clicks within the bounds of the shape. As an example, Figure 1 shows my new and improved home page. All of the text in the image, except for "Randy Finch's Home Page", is a link to another page on my Web site. The NCSA map file associated with this image is shown in Listing 1. I use seven rectangles, one circle, and two polygon shapes for creating the hot spots on Figure 1. Rectangles are used for hot spots on most of the text. A circle is used for "Media" so the entire circular portion of the Mandelbrot set in which the word resides is a hot spot. Polygons enclose the "Fiction" and "Poetry" text. These polygons are similar in shape to quarter circles as defined by the Mandelbrot set graphic.

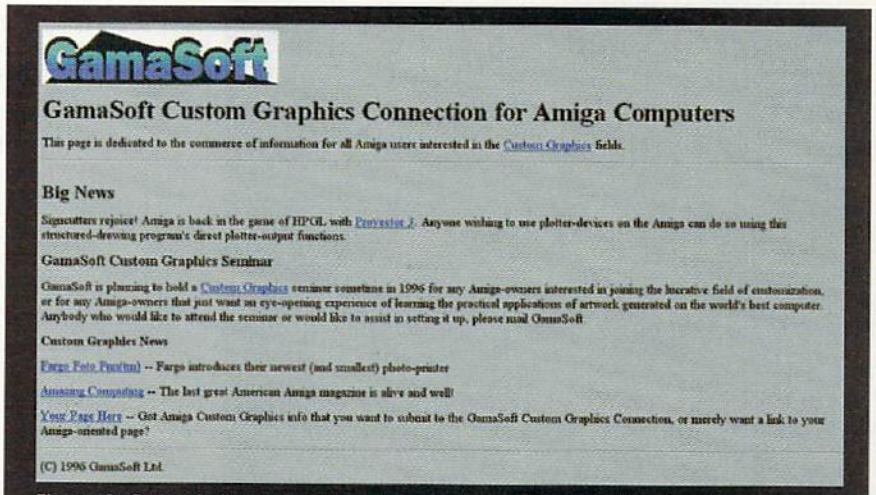

Figure 3. GamaSoft at http://members.aol.com/GamaSoft/index.htm

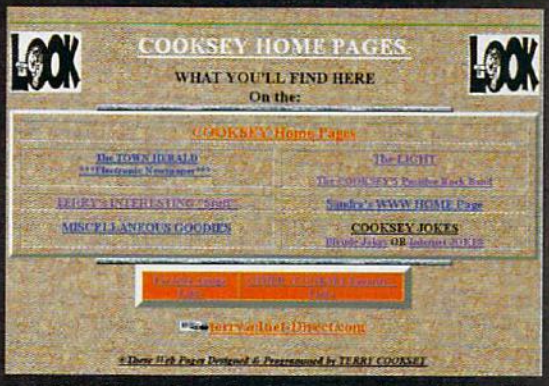

Figure 4. Cooksey at http://www.inet-direct.com/cooksey/index.htm

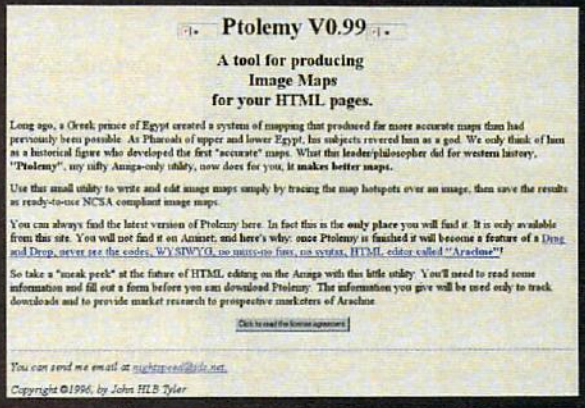

Figure 5a. Ptolemy at http://www.ids.net/~nightspd/ptolemy/ptolemy.htm

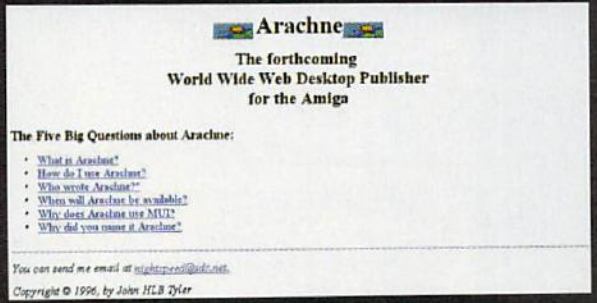

Figure 5b. Arachne at http://www.ids.net/~nightspd/arachne/arachne.html

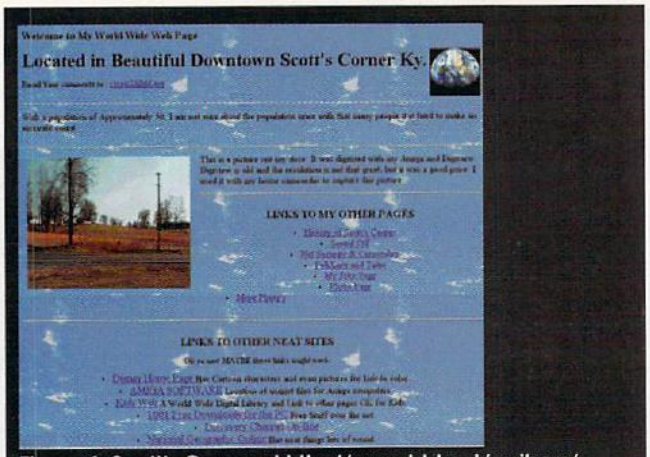

Figure 6. Scott's Corner at http://www.ldd.net/scribers/rscott2/index.htm

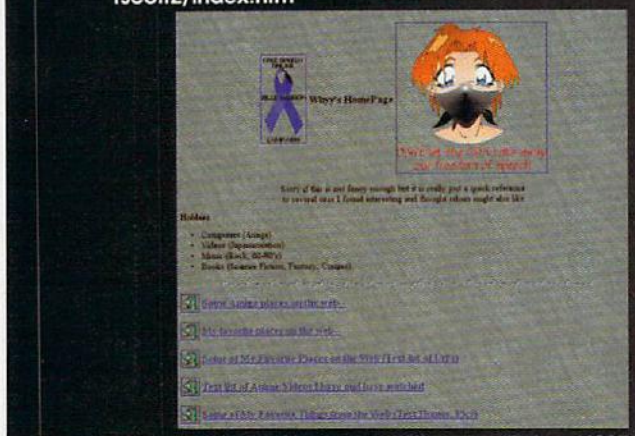

Figure 7. Whyy's at http://www.geocities.com/Tokyo/4987

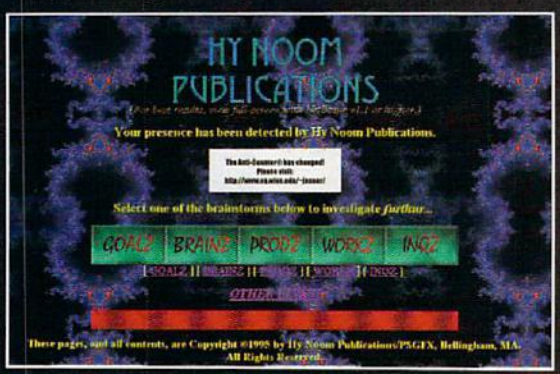

Figure 8. Hy Noom at http://www.stumpworld.com/hynoom

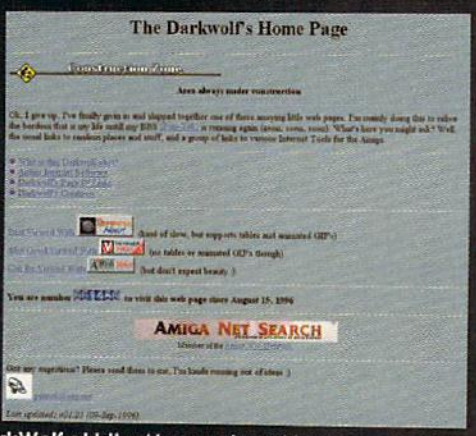

Figure 9. DarkWolf at http://www.otn.net/mypage/kellum

Notice that each line in Listing 1 contains the name of a shape, the link address, and some coordinates. The default line specifies where to link if the user clicks on the image but not on any of the hot spots. Another entity known as a point can also be used. It overrides the default method. When several points are defined in the map file, the closest one to where the user clicked, assuming he did not click inside a shape, is selected. Here is a list of the formats used by each shape.

Rectangle:

rect address upper-left-x,upper-left-y lower-right-x,lower-right-y

Circle:

circle address center-x,center-y any-point-on-circle-x,any-point-on-circle-y

Polygon:

poly address 1st-point-x,1st-point-y 2nd-point-x,2nd-point-y ... last-point-x,last-point-y

Point:

point address x,y

For the polygon, there is an assumed connection from the last point to the first. The x and y coordinates for all shapes are measured from the upper-left corner of the image.

The CERN method for producing map files is very similar to the NCSA method. The coordinates come before the address and each x,y pair is enclosed in parentheses. Also, a center point and radius is specified for the circle rather than a center point and a point on the circumference.

Client-Side Image Maps

To create a client-side image map, you embed an image file in the HTML code using the IMG tag, but add an attribute named USEMAP that references a MAP tag in the HTML code itself. Thus, for the example given above, the code would look like this:

```
<IMG SRC="MapImage.gif" USEMAP="#mymap">
```

Somewhere else in the HTML file will be some code that looks like this:

```
<MAP NAME="mymap">
...
...
...
</MAP>
```

Notice that the USEMAP attribute is used the same way that an HREF attribute is in an A tag. If the MAP tag resides in another HTML file, it can be referenced like this:

```
<IMG  SRC="MapImage.gif"  USEMAP="path/anotherpage.html#mymap">
```

To see what the code between the <MAP> and </MAP> tags look like for the image map on my home page, look at the bottom of Listing 2. The AREA tag is used to define shapes for the map. The SHAPE attribute is used to define what type of shape is to be used, the COORDS attribute is used to define the coordinates for the shape, and the HREF attribute is used to define the link for the shape. Although there is no pairing of the coordinate numbers, you should visualize them being paired as x,y sets just as with the map file on the server side. Note that the CERN method is used for circles in that the center coordinate and a radius is used.

Using Server-Side and Client-Side Image Maps Simultaneously

As I mentioned earlier, it is best to use both server-side and client-side image maps together in your HTML code. This will allow newer browsers supporting the latter to be more efficient, but still allow older browsers to work also. If you look near the beginning of Listing 2, you will see how I implemented both methods in my home page. The relevant line looks like this:

```
<A  HREF="maps/homeimgmap.map"><IMG  SRC="titles/homeimgmap.gif"
ALT="Homepage
Image  Map"  ISMAP  USEMAP="#homepage"></A>
```

As you can see, this is just a total merger of the two methodologies. The link to the map file on the server is there along with the ISMAP attribute in the IMG tag. Also, the USEMAP attribute is used to point to the MAP tag near the end of the listing.

As stated earlier, for people who are using non-graphical browsers, you need to provide your links in text format also. You can see this as a bunch of links in Figure 1 below the image map. You can reference the appropriate code in Listing 2.

Ptolemy

If you have a rather complex image map containing many shapes, it can be a pain to create the map file and/or the MAP tag contents. This is where image map software comes in handy. These programs typically let you load an image, draw the various allowable shapes on the image, and then specify link addresses for the shapes. John Tyler has written such a program for the Amiga. The name of the program is Ptolemy. As of this writing, version 1.0 is available on the Web at

```
http://www.ids.net/~nightspd/ptolemy/ptolemy.html
```

Figure 2 is a screen grab showing the interface. Currently, Ptolemy can load GIF and JPEG images. Rectangles, circles, polygons, and points can be drawn on the image and a link can be specified for each. Once all the shapes have been defined, it will save the map in either NCSA, CERN, Apache, or Client-Side format. If you want to be able to edit

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a formerly created map, you must save it in NCSA format as this is the only one it can load. Thanks, John, for sending me this program. John is requesting a $10 shareware fee for his software.

When I first used Ptolemy, I had several problems. The rectangle coordinates were being written in reverse order, sometimes a coordinate in a polygon would be written twice, and sometimes the program locked up with a shape blinking at me. I contacted John via Email and he had a fix to me in a day or two. It turns out that his computer was struck by lightning and he was having to reconstruct version 1.0 from an unfinished version 2.0. Thanks again, John.

John tells me that Ptolemy is a small part of a much larger, more integrated product named Arachne. You can get more information at

http:///www.ids.net/~nightspd/arachne/arachne.html

More Reader Pages

I keep getting more and more reader Web page addresses. Here are the ones I received recently. If you sent me your address and I have not shown it yet, please send it to me again. I get so much mail, it is hard to keep it all straight.

GamaSoft

This is the creation of Ted Wallingford and is located at http://members.aol.com/GamaSoft/index.htm. It currently has fairly light content, but check it out anyway (Figure 3).

Cooksey

This site is brought to you by Terry Cooksey (Figure 4). The address is http://www.inet-direct.com/cooksey/index.htm. As you can see, Terry plans to have quite a bit of content on this site. However, as of this writing, most of the site is under construction including the Amiga links.

Ptolemy

Figure 5a shows the home page for Ptolemy by John Tyler. The address again is http://www.ids.net/~nightspd/ptolemy/ptolemy.html. If you like this program, send John his $10 shareware fee.

Arachne

Figure 5b shows John Tyler's other page I mentioned earlier. The address is http://www.ids.net/~nightspd/arachne/arachne.html. It gives information about the WWW desktop publisher named Arachne.

Scott's Corner

Rickie Scott put together the page in Figure 6. The address is http://www.ldd.net/scribers/rscott2/index.htm. There is some good content here including a history of Scott's Corner, KY. There are some great Digiview images and Scenery Animator images. Links to some of Rickie's favorite spots are also included.

Whyy's

Because Roy Nash decided to create it, that's whyy. Figure 7 shows Roy's page at http://www.geocities.com/Tokyo/4987. He has some general links as well as Amiga links (including my home page) for the Web.

Hy Noom

This is a rather bizarre page sent to me by Pete Wason (Figure 8). Most of the page is about the company, but the links page has an eclectic mix of links ranging from Amiga sites to the Led Zeppelin home page. Check it out at http://www.stumpworld.com/hynoom.

DarkWolf

DarkWolf is Patrick Kellum. His home page (Figure 9) is located at http://www.otn.net/mypage/kellum. He has information about DarkWolf and links to Amiga sites. According to his Web page, he also runs a BBS named Pup-Tek.

</MAP>

Well, that's it for this time. Remember to check out the new image map on my home page at http://fly.hiwaay.net/~rcfinch. Let me know how you like it. Next time, frames.

Listing 1.

Listing 1. NCSA Map File for my Home Page

```
 rect ../amazcomp.html    45,103     477,132
  rect../philosophy.html 8,165 146,197
  rect../progsam.html     204,195    405,227
  rect../survey.html      4,272 95,299
   rect../survey/surveyresults.html4,301  187,328
  rect../progspc.html     224,276    390,309
  rect../eduvideo.html    256,360    478,387
  circle../media.html           455,260  489,260
  poly../fiction.html     488,246  578,247  578,137  546,153  516,177  496,205
  poly../poetry.html      488,278  579,279  579,380  545,364  518,340  500,314
 default../home.html
```

Listing 2.

Listing 2. Randy Finch's Home Page Code Using an Image Map

```
<HTML>

<HEAD>
<TITLE>Randy Finch's Home Page</TITLE>
</HEAD>

<BODY  BACKGROUND="backgrounds/PaperRelief.gif">

<CENTER><A  HREF="maps/homeimgmap.map"><IMG  SRC="titles/homeimgmap.gif"  ALT="Homepage  Image
Map"  ISMAP  USEMAP="#homepage"></A></CENTER>
<CENTER><A  HREF="whatsnew.html"><IMG  SRC="titles/homewhatsnew.gif"  ALT="What's  New
Image"></A></CENTER>

<CENTER>

<H5>Welcome to my humble World Wide Web abode. You are visitor number <IMG
SRC="/cgi-bin/image_counter?ft=5|frgb=128;128;128|tr=0|trgb=0;0;0|wxh=15;20|md=6|dd=B|df=rcfinch.dat"
ALIGN=absmiddle> since February 5, 1996<BR>
Email your comments to: <A HREF="mailto:rcfinch@HiWAAY.net">rcfinch@HiWAAY.net</A></H5>

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PC2Amiga
Connect your Amiga and PC

Finally a way to use those clunky old MS DOS machines.

by Dave Matthews

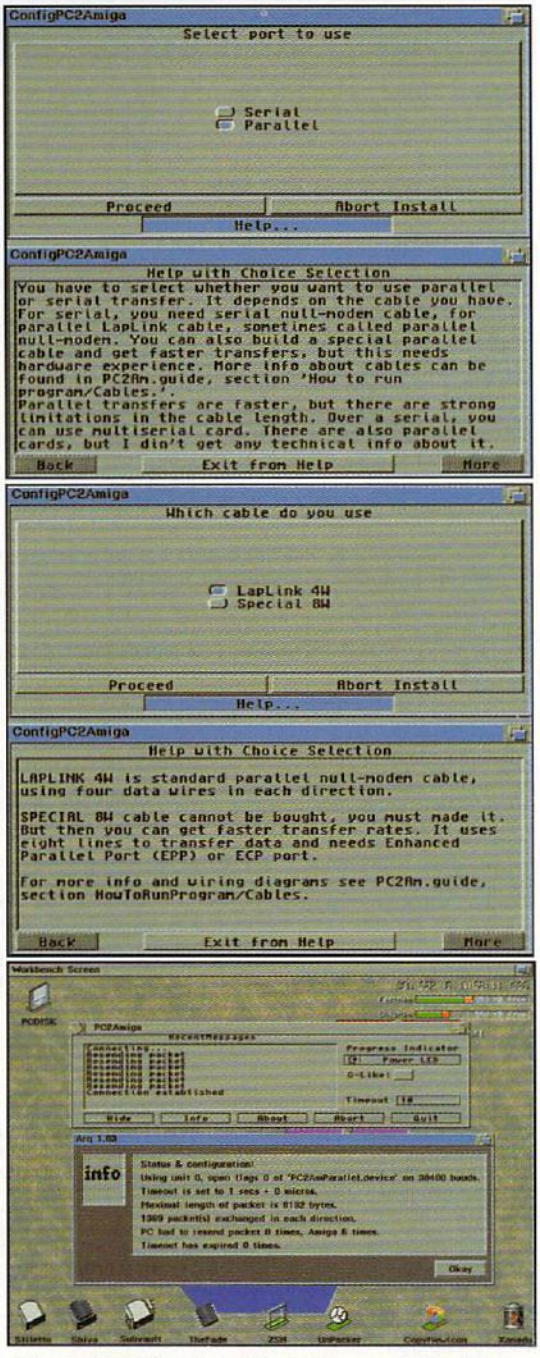
Let's face it, you just can't ignore the IBM PC clones anymore, they are everywhere. More and more Amiga owners have added a PC to their computer desks, and many are faced with moving files back and forth between the Amiga and the PC. Moreover, perhaps your PC has a CD-ROM which you would like to use with your Amiga. Transferring files via floppy quickly becomes tiresome, especially with large files. There are several products available (such as Twin and EasyLink) to connect an Amiga and PC, but, in my opinion, Michal Kara has come up with a much cooler solution.

PC2Amiga allows you to mount your PC as an Amiga device.

PC2Amiga allows you to mount your PC as an Amiga device. Using either a Serial null modem or a Parallel (LapLink) cable, you can access all of your PC's drives (Hard Drive, Floppy, CD-ROM etc.) just as if they were Amiga drives. This approach is more flexible than others, allowing not only file transfers, but (for instance) loading, editing, and saving files right on the PC.

The software comes with a thoughtful installer script, with help for every option, making installation fairly simple. PC2Amiga consists of both Amiga and MSDOS programs. The Amiga side includes the filesystem device and handler, a commodity to control PC2Amiga, and several diagnostic utilities. The PC side (all run from DOS) consists of a configuration program, the main program, a terminate and stay resident program, and several debugging utilities. See Figures 1 - 3 for screen shots of the installation and the commodity program.

You will need either a serial nullmodem cable, or a Laplink cable (also known as a Parallel nullmodem cable). These have grown quite popular and are widely available and inexpensive, I bought mine at the local Wal*Mart for under $10.



Figures 1 - 3 (top to bottom). Screen shots of the installation and the commodity program for PC2Amiga.

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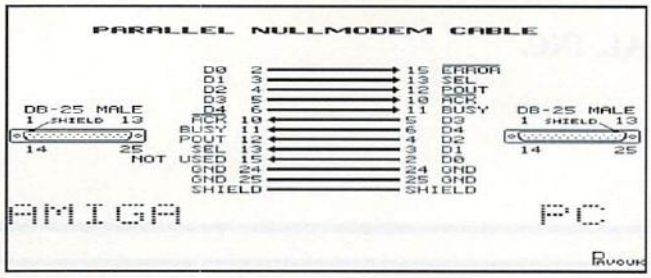

Figure 4. A schematic of the Laplink cable.

Be Warned

The following are a few items I feel are important to mention.

Note 1: PC2Amiga is provided as is, without warranty of any kind, all use is at your own risk. Neither the author of PC2Amiga, *Amazing Computing*, nor the author of this review can assume any responsibility for any data lost or damage caused by using this software.

Note 2: Never plug or unplug cables while either computer is on.

Note 3: According to Michal Kara, you can also make a special 8 wire parallel cable for faster transfers, but this of course, requires some hardware skill.

Note 4: Make sure you get a cable designed for data transfers between computers, and not one meant for connecting to a parallel switchbox. The cable you want should clearly state it is meant to connect two computers together. The package might also state the cable is a "direct DB25 Male/Male parallel cable connection for Windows 95, allowing data transfer between two PC's."

Note 5: Do not attempt to use a ParNet cable. ParNet is an Amiga/Amiga parallel networking cable and won't work with PC2Amiga.

Note 6: Technical types can look at Figure 4 for the schematic of the Laplink cable.

Note 7: Do not taunt happy fun ball! (Oops, wrong article!)

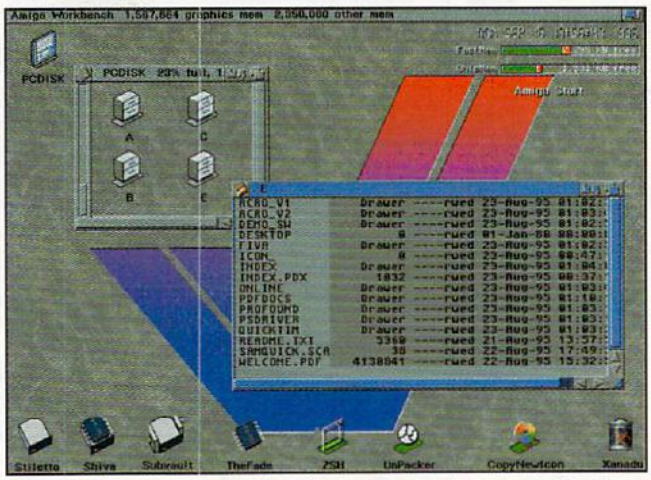

Figure 5. A screen shot of an Amiga accessing the CDROM drive on a PC.

I tested PC2Amiga on my Amiga 1200/030 and my Gateway 486DX2-66, using a parallel connection. The PC configuration program is very simple, you select Parallel or Serial, which port (for Parallel, usually LPT1: or LPT2:) and type of cable.

Once the hardware is connected and the software configured, you can run the PC2Amiga.exe program on the PC, and then double click on the PC icon in your storage/DosDrivers drawer and, if all goes well, you will see a disk icon labeled PCDisk on the Workbench. You can now access all your PC drives (with a few restrictions) as though they were Amiga drives. See Figure 5 for a screen shot of my Amiga accessing the CDROM drive on my PC.

Unfortunately, you cannot access Amiga drives from the PC. MSDOS does not allow for mounting alien filesystems, so network activity is limited to the Amiga. MSDOS has a few other quirks, such as the 8.3 filename limitation (although PC2Amiga is supposed to support the Win 95 long filenames - I was unable to test this) and the inability to rename directories. You should be aware of these differences when working with PC2Amiga.

While data transfers over the cable, you may find your Amiga slowing down. This is done to ensure reliable transfers.

Although PC2Amiga comes with both standard and 'terminate and stay resident' programs (this is what passes for multitasking on the PC), I was only able to use the standard version. Most likely there is a conflict with other programs on my PC. Don't expect to do much on the PC side while you are networking.

PC2Amiga is not blazing fast, but using the parallel cable is a lot faster than either a nullmodem or a floppy. I am getting roughly 30k/sec writing speed and 19K/sec reading speed.

Ideally, you would have a second parallel port on both the Amiga and PC, thus allowing both network and printers to remain connected, but the bother of switching cables is worth it if you need to transfer a lot of files or access a drive or CD-ROM on the PC.

Whether you need to transfer files between your PC and Amiga, or if you have a PC with a hard drive or CD-ROM you would like to access on your Amiga, PC2Amiga is definitely worth checking out.

PC2AMIGA
Author: Michal Kara
Krosenska 543
Praha 8 - Troja
181 00
Czech Republic

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A Glint In The Mist:

Adding surrealistic highlights to a photograph.

by Nick Cook

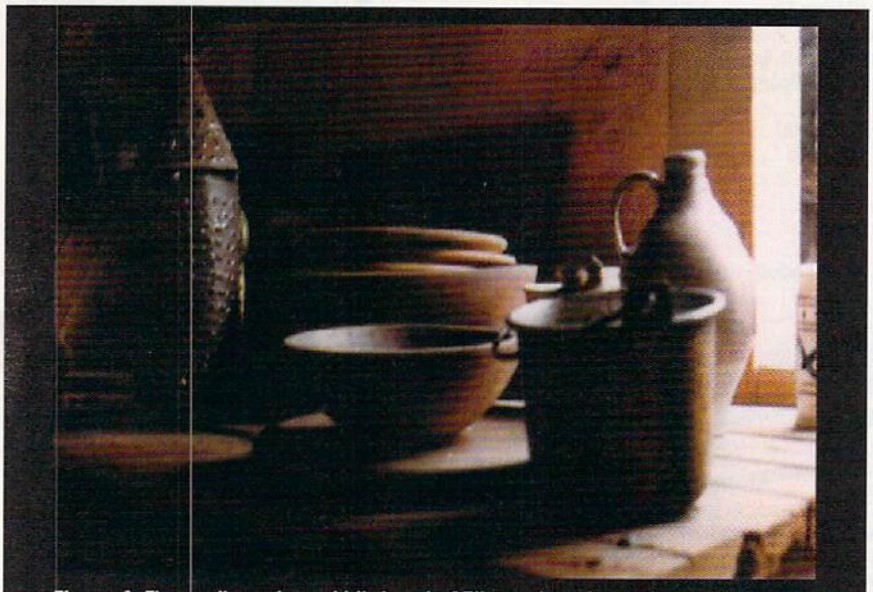

Figure 1: The well-equipped kitchen in 17th century Jamestown. The strong light from the window produces some nice highlights, making the scene a good candidate for the technique.

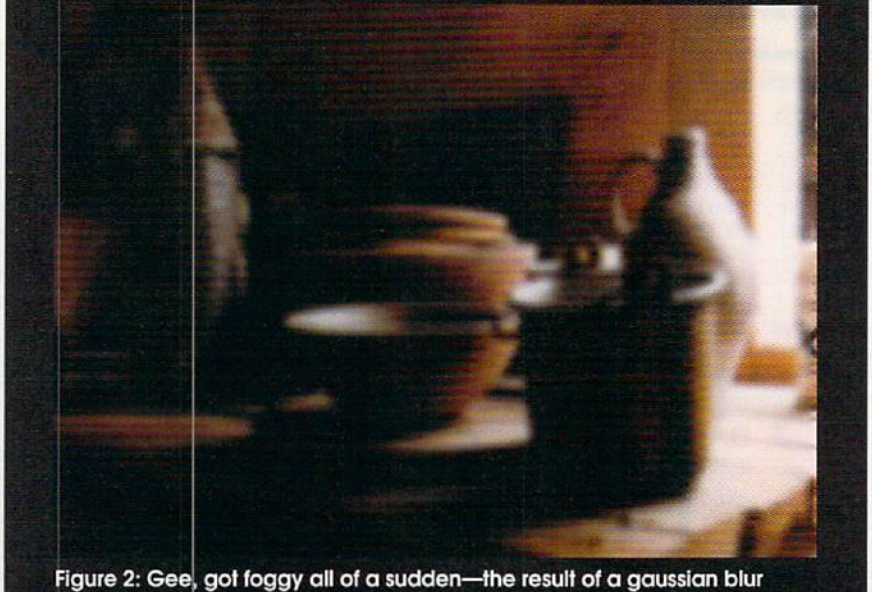

Figure 2: Gee, got foggy all of a sudden—the result of a gaussian blur operation set to 5.0 radius.

The Image Club's catalog includes desktop publishing "mini-tips" columns along with their product listings. As might be expected, the tips are executed using PC and Mac programs such as "Photoshop." However, Amiga programs can duplicate some of the tricks.

This month's tip creates "surrealistic," diffused highlights in photographs. Although the Image Club technique is directed toward print, the concept can be equally useful in video and art. ImageMaster R/T was used for this example, but any Amiga image processing program with blur and composition controls should work.

The Procedure:

Step One: Load the image. Photographs which feature strong highlights work best (Figure 1).

Step Two: Blur the image. In ImageMaster R/T, go into the Process tools. Select Filters, then Blur. Slide the Radius requester to the desired level and let 'er rip. Figure 2 shows the effects of a 5.0 setting. You may want to experiment with different levels of blur.

Step Three: Paste the original image on top of the blurred image, with the Compose option set at the desired level of opacity. In

ImageMaster R/T, loading another image triggers the Buffer Target requester. Select New As Secondary (Hold Primary). The blurred image will not be replaced in the Primary Buffer; rather, the new image is held in a separate memory buffer until needed.

Although ImageMaster R/T offers a variety of Compose choices, only the Blend and Merge commands are needed now. Click your way through several panels: first, click on Compose, then Control, followed by Set Blend. This slider sets the degree of overlap between the two image buffers. Set it to about 40 (you may want to experiment a bit). Click Done two times to get back to the Compose panel. Select Linear Compose, then finally Merge. The results appear in Figure 3.

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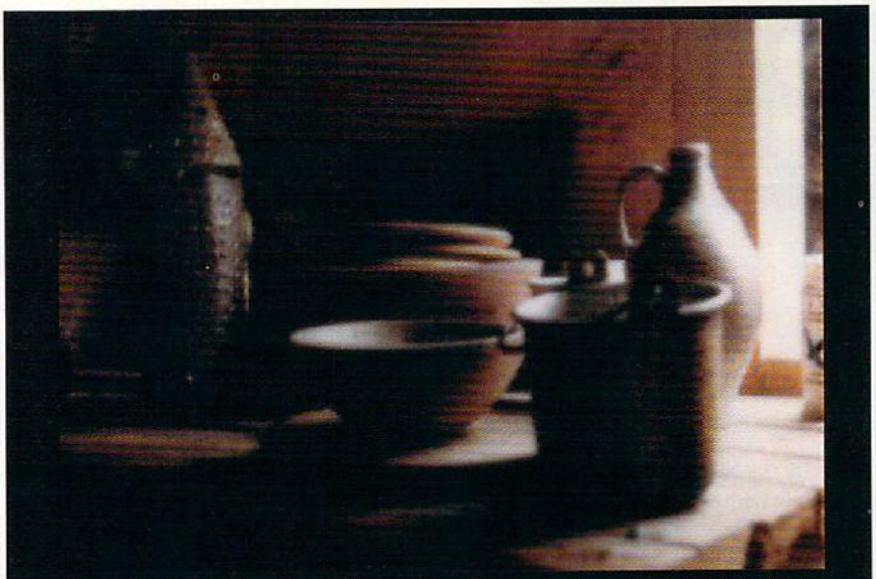

Figure 3: The original photo blended with the blurred photo. Opacity level was set to 40.

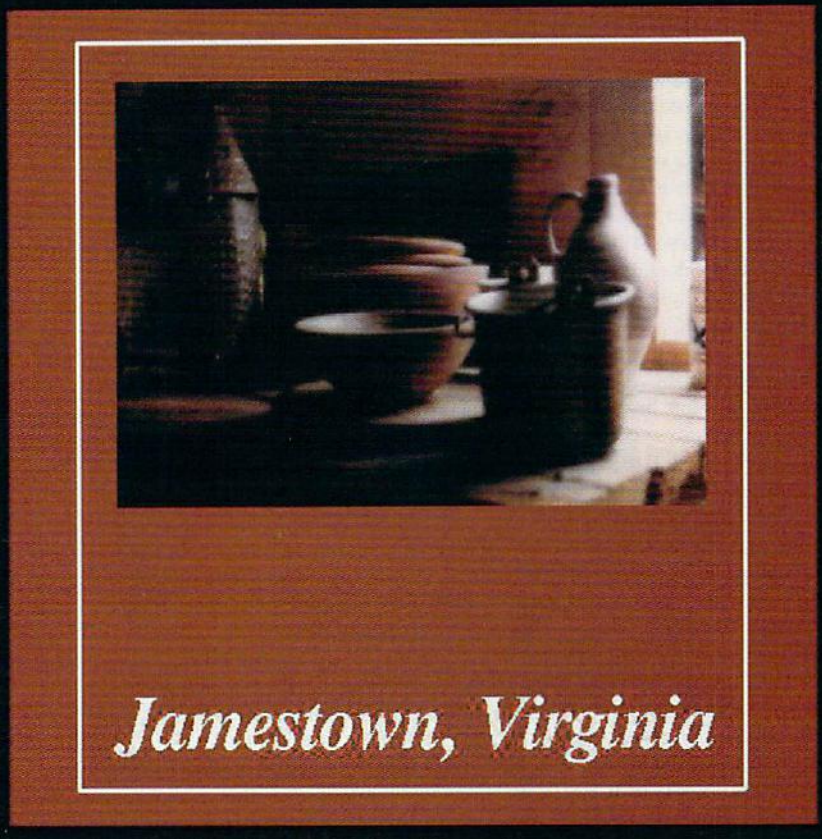

Figure 4: The final layout created in PageStream 3.

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A casual reference or a misspoken word can cause a great deal of bad feelings.

Recently, MSNBC's *The Site* broadcast an interview with Be, Inc.'s Jean-Louis Gassée. Within minutes I posted the following on-line:

Tonight (Wed. Sep. 11), the MicroSoft/NBC duopoly of techmedia mentioned the Amiga, though it was barely faint praise.

"The Site" TV show interviewed Jean-Louis Gassée of Be. Inc. (formerly of Apple), which is trying to sell a somewhat Amiga-like computer (though in my opinion, it falls short in many of the videographic and audio design areas).

During Gassée's interview, a large yellow and black sign could be seen, which read (as best the camera angle allowed): "AMIGA S....". How long the sign was or what it actually said it (was) hard to tell. It appeared as if the letters S and C might have been in the second word. How many words there were is impossible to tell. [UPDATE: Mr. Gassée says the sign reads: AMIGA 96]

Gassée said (in effect) that the Amiga was the progenitor to the BeBox, even calling it the "Amiga '96". But he also called the Amiga the "failed" video and audio computer. Clearly this is not true (see below for context).

The Site, and MSNBC were demonstrably negligent in allowing such a calculating falsehood to be aired (see my already-mailed sample letter below).

POLITE, INTELLIGENT letters of complaint should be directed to: thebin@zd.com (The Site's E-address@ZiffDavis, MicroSoft of Magazines). Remind them that New Star, Draco, PIOS, Phase 5 and VIScorp have all committed to the Amiga- hardly an orphan machine.

About the author.
Patrick Fish is a freelance reporter/writer on technology, environmental, health and animal topics and has a background in programming, electronic engineering technology, political science and journalism.

You may also encourage VIScorp to have their lawyers send MSNBC a letter on this issue. You have an Amiga, so you might as well take the time to protect your investment. Email buck@vistv.com or point a browser to http://www.vistv.com

You should consider writing your letter generically enough so that it can *also* be posted on The Site's website with a minimum of reediting: http://www.thesite.com/boardsmain.html (Select Bigboards then Freshboards)

To The Point

I followed this with a letter the next day:

An open letter to MSNBC's "The Site" Staff

During your interview with Be's Jean-Louis Gassée, Mr. Gassée correctly pointed out that the Amiga was rather a progenitor of the Be box. However, he incorrectly called the Amiga the "failed" audio/video computer.

(Oddly, your interviewer almost seemed not to know of the Amiga. If this is a common problem at The Site, it could explain why you've had no coverage [that I've seen] of the Amiga odyssey.)

Mr. Gassée knows full well that the Amiga is alive, although somewhat downtrodden. He knows that China's New Star and Germany's Escom have the rights to produce current and new Amigas. Chicago's VIScorp also has STB-ITV/NC rights to the Amiga technologies, and is in the process of acquiring the Amiga from Escom (for full relaunch as an American owned computer).

Further, it is common knowledge, and I believe Mr. Gassée fully knows that the Amiga is not "failed", and that this may be confirmed by his rumored meetings with VIScorp officials.

It appears that MSNBC's "The Site" has behaved in a very unprofessional and unethical manner, by allowing a Be official to falsely malign and impugn the reputation of a primary competitor (remember that Gassée himself called the Be computer "Amiga '96" and implied that the two systems are very similar). This sort of statement will undoubtedly have serious business impacts on VIScorp and New Star and their relaunch of the Amiga.

It's no secret that the Be camp is courting Amiga developers, and yet MSNBC allowed Gassée to make claims apparently intended to cause developers to leave the "failed" Amiga and support his start-up (Be).

I find it unfortunate that "The Site"'s careless and reckless disregard for the facts may cause economic losses for VIScorp, New Star and all the other businesses and developers that depend on the Amiga's health. Others may be more litigious than I, but I do know what would satisfy me:

I would like, at a minimum: 1) An official retraction (televised and on your web site), as well as improved factual coverage of other platforms, including the Amiga, ED and UITI. 2) Interviews with VIScorp officials such as Bill Buck to give them an opportunity to set the record straight on the Amiga.

Sincerely,
Patrick Fish

The Interview

The first question regarded the Amiga sign that was clearly present behind the interviewer during the interview.

Fish: What does that yellow and black sign say? "Amiga S..."? Gassée: Amiga 96.

Fish: I did find it interesting that as a former Apple guy, you made a stronger argument for the Amiga being the progenitor of the Be computer (as opposed to the Mac). When you were at Apple, what did you and your colleagues think of the Amiga?

Gassée: We [Apple] were really scared of the Amiga. Fortunately, Irwin Gould helped Apple by running Commodore

into the ground. I was involved in one attempt [by] investors to buy Commodore from I.G. and, later, he tried to hire me.

Fish: I'd gotten the impression Apple barely acknowledged its existence. What kind of response did you and other Apple insiders have? Were there specific hardware/software or marketing responses designed in response? What did Scully, etc., have to say about it?

Gassée: We saw multi-tasking, hardware assist for graphics, sound, animation. Apple came out with the Mac II and had marketing/distribution working for it.

Fish: Where can one get hardware specs on the BeBox? I.e.. hardware sprites, playfields, blitter, coprocessors, audio/speech channels, DMA resources, etc.?

Gassée: Late '88, early '89. Mort Meyerson, Mr. Rainwater and two Commodore developers, Bob Kottick and Howard Marks. I.G. wasn't interested in selling. He tried to hire me as VP R&D in '90 as I was leaving Apple. I said no, just let me run the company for 24 to 30 months. We look at the valuation today, we look at the valuation then, we split the difference five ways. You keep four, I get one. He wasn't interested.

Gassée: Fortunately, Irwin Gould helped Apple by running Commodore into the ground.

Fish: What was more threatening- the [Amiga] hardware or OS? I guess that significance varied depending on the person, so which aspects did the Apple "big guys" find most troubling?

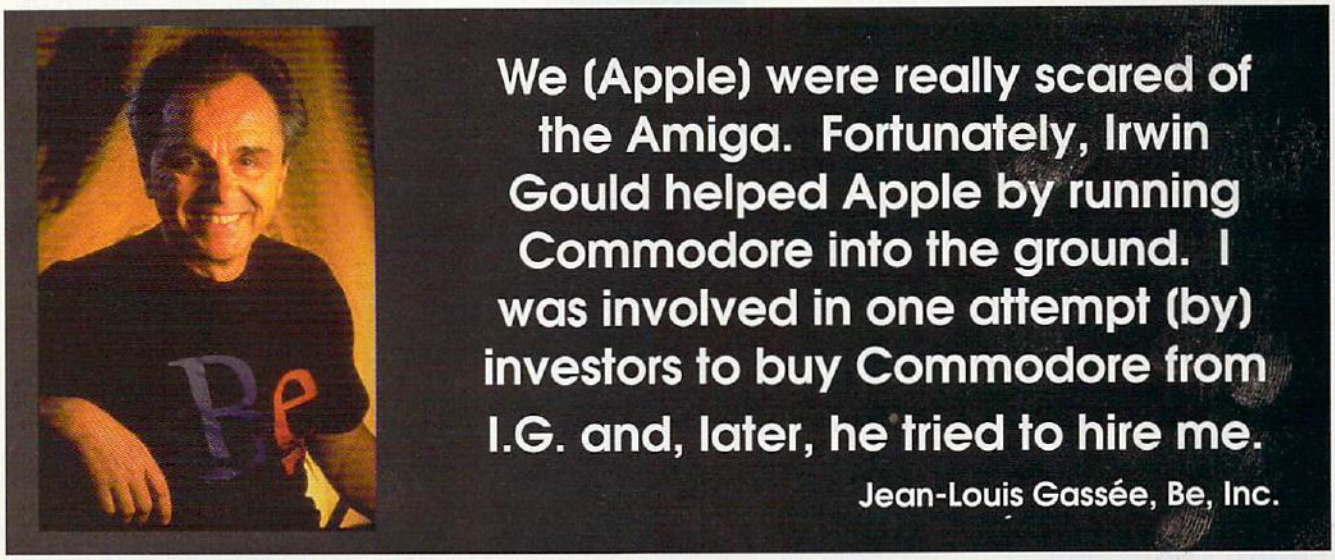
Gassée: The OS was definitely more troubling. On Apple's side was

Gassée: And I'd like to respectfully submit: Escom's in bankruptcy proceedings. We'll see what VIScorp and New Star do.

Fish: True, it was a bad turn of events, but even with Escom going out, New Star is still there. And VIScorp had the rights since before Escom's [bankruptcy] filing, to make ITV-STB/NC's based on Amigas and even modify the hardware. So there's no way it was ever dead. Just metamorphosed.

Gassée: This whole thread has nothing to do with the Amiga. Let's see what the adopting parents do with the Amiga technology. I hope they do a good job and we can all look at the Commodore episode as a bump in the Amiga's road to greatness.

[I asked Mr. Gassée several other questions regarding why he chose to characterize the Amiga as "failed"



Gassée: Please consider most of the value we provide comes from the software.

Fish: It must be very hard to get media attention, what with their preoccupation with Wintel, Mac, OS/2, Unix. How do you do it? Do you think your (former?) relationship with Apple plays a major part in them [the media] being willing to give Be a look-over?

Gassée: Perhaps, probably. But we stayed in the dark for five years. In the end, it's the product, what we do for software developers, for users, and for which markets.

[Revisiting Mr. Gassée's earlier comment about him buying Commodore]

Gassée: I was involved in one attempt [by] investors to buy Commodore from I.G. [Irving Gould] and, later, he tried to hire me.

Fish: When was this, and why didn't the sale go through? When did he try to hire you, and why did you decline?

evangelism, the ability to attract and nurture developers, something Commodore did as well, but not as effectively as Apple, IMHO.

Fish: When you referred to the Amiga as the "failed" audio/video computer [in the infamous MSNBC interview], why did you say that? You know it's been picked up from CBM by New Star (China) and Escom (Germany), and VIScorp is now taking the Amiga from Escom. Was this a calculated attempt to damage its comeback? Or a simple misstatement?

Gassée: Neither. Commodore killed the Amiga, plain and simple.

Fish: But new Amigas are on the shelves (with the Escom logo) and New Star has had production rights to the Amiga since Commodore's initial liquidation [preceding Escom's problems]. I would call that troubled, but not "failed".

{past tense}, which he declined to answer.]

Fish: VIScorp officials stopped by Be a few months back. Any comments on what it was all about and your impressions?

Gassée: This was many months ago now. I've been watching the NC/STB scene and I look forward to having the opportunity to test drive VIScorp's product. In particular, I'd like to evaluate for myself, in actual use, their place in the product spectrum along with WebTV, Diba, Pippin, Sega Saturn and PlayStation with modems and browsers, and I'm sure I forget many. This is a market rich with possibilities and I hope VIScorp will succeed in securing a profitable niche there.

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Amiga Dealer Yellow Pages, Where have all the dealers gone? Check out this latest list of approved Amiga dealers from SMG, the new Amiga distributor for North America.
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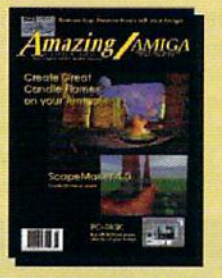
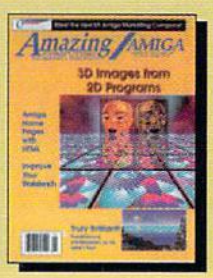
Volume 11, Number 2; February 1996
New Products & Other neat stuff, Amiga Technologies readies the release of the AMIGA Surfer for internet users, AT opens a new know-all web site, Tangent Music releases a special CD in honor of the Amiga, Persistence of Vision Ray Tracer is about to be released in version 3.0, and more.
Cinema 4D, Cinema 4D has landed on the American shores with a very deep and full-featured art and animation environment, reviewed by Shamms Mortier.
New FX in PageStream 3, Add new functions to PageStream with an array of new plug-in effects, reviewed by Shamms Mortier.
SnapMaps, Save time and effort as well as improve your images with plug-ins for your favorite graphics programs, reviewed by Shamms Mortier.
Moving from C to C++, Upgrade some of your best C programs to C++ with ease, reviewed by Randy Finch.
On-Line, AMosaic1.2, MUI, AmiTCP/IP, Mlink, ppp.device, and iNTERiNSTALL are all important Internet tools—discover what they are and where to find them, by Rob Hays.
New Amiga Web Site from Amiga Technologies, Connect directly with the Amiga team in Germany through AT's new internet address.



Volume 11, Number 3; March 1996
New Products & Other neat stuff, TelevEyes/Plus from CeV Design, a new Amiga SX, a CDROM just for A1200/A4000 owners, a CD-ROM of commercial titles, all Kara Fonts on one CD ROM, plus a new Web site from MegageM.
PC-TASK, A software utility to run PC software on an Amiga. The Amiga OS is still superior in numerous ways but we are still required to deal with the MSDOS computing community, reviewed by Marc Hoffman.
ScapeMaker 4.0, Combine the power of Digital Elevation Models from Vista Pro with the abilities of other programs to create your own 3D virtual worlds, reviewed by Shamms Mortier.
On-Line, Putting AMosaic to work on the World Wide Web, learning protocols, searching the hot new web sites, hints and tips, and more in this month's column, by Rob Hays.
Creating Candle Flames with Imagemaster and Aladdin 4D, Imagemaster is a program that has a durable history of innovative image processing techniques.
Amiga in Business: Easy Ledgers, The debut of this new column features a review of an accounting package that would make any bean counter look twice.
North American Amiga Dealer List, Check the current list of Amiga specialists and dealers in this issue.
Personal Commentary: What Trees do they Plant? Shamms Mortier asks us to do more than use our computers—make a difference.

Volume 11, Number 4; April 1996
New Products & Other neat stuff, New Productivity CDs, Specialized Speech Utilities, A New Amiga Game Company, and more.
Amiga Atlanta Inc., Amiga Atlanta Inc. celebrated its 10th anniversary with a celebrity banquet. Discover how this Amiga users group attracted attention from Amiga notables, television celebrities, and the Governor.
Creating Artwork with ImageFX, Alter your photographic images so they appear as if they were created by the hand of a master artist and not the camera, reviewed by Shamms Mortier.
Cinema 4D Object Sculpting Techniques, Explore object sculpting and creation options, how they work, and the unique objects that they can provide, reviewed by Shamms Mortier.
Web Typesetting Part 1: Introduction, Discover the tools available on other platforms and what you can do with your Amiga to begin creating Web pages on the Internet, by Randy Finch.
Termite 1.1, Has Oregon Research created the ultimate Amiga telecommunications program or have they just come close? by Rob Hays.
On-Line, Comparative shopping for the best on-line services with cautions, by Rob Hays.
Petro Tyschtschenko, ESCOM announces record losses. Amiga Technologies changes distribution structure. One man is in the center of all this activity to keep Amiga strong, spend and afternoon with AT's top exec.
Hot Amiga Web Sites, From Eric Shwartz's animations and graphics to web information guides, check out what other Amiga users are doing on the internet.



Volume 11, Number 5; May 1996
New Products & Other neat stuff, Nova Design acquires Aladdin 4D, SofTalk Programmer kit available, 'Professional' 3D glasses, and much more.
DPaint Tiled Backdrops, Creating 3D space in a 2D environment. Among its specialized features, DPaint has intuitive tools for creating perspective tiles. Learn how to utilize one of the hidden talents of the Amiga's well known paint program, by R. Shamms Mortier.
A Truly Brilliant Idea! TrueBrilliance's capacity to address and incorporate ANIMbrushes gives it another plus as a tool for the creation of digital artwork on the Amiga, by R. Shamms Mortier.
On-Line, Amiga multitasking advantages and three new Web programs: AmiTCP/IP, IBrowse, and AWeb. Learn how to maximize the best feature of the Amiga while you are working on-line, by Rob Hays.
This Old Workbench Episode One, Tired of a lackluster performance from your current Amiga WorkBench? Try the techniques and programs in Dave's new series, by Dave Matthews.
Web Typesetting Part 2: Basics, Creating a Home Page with your Amiga requires a little

knowledge of the intricacies of HTML, by Randy Finch.
An Interview with QuikPak's David Ziembicki, Amiga Technologies has selected a new sales organization for the Amiga in North America. Meet the person chiefly responsible for marketing the Amiga as well as developing future Amiga markets on these shores in this AC Exclusive.
Web Warning! The same Home Page can yield decidedly different results. Start creating a Web page with the Amiga that everyone will be able to read.

Volume 11, Number 6; June 1996
New Products & Other neat stuff, Amiga Internet Starter Package for Canada, Personal Paint for the Internet, new Sample Wrench Sound Editor, five new CD's from GTI GmbH, and more.
NAB '96, The National Association of Broadcasters held their annual event in Las Vegas, but the Amiga is slowly disappearing from the show floor, by Don Hicks.
Travel Through the Digital Universe, Learn about people, astronomy, spacecraft, astronomical terms, constellations and stars through this CAL (Computer Assisted Learning) program from SYZYGY Research and Technology, Ltd., by R. Shamms Mortier.
DPaint Morphing, Although not as advanced or controllable as the high-priced morphing programs, DPaint offers Amiga users unique and exciting alternatives in their morphs, by R. Shamms Mortier.
On-Line, Use client programs to bypass obstructions and ease your way on the Internet, as two shareware programs, Gui-FTP and WebMaker, are discussed, by Rob Hays.
This Old Workbench Episode Two, The Workbench as art: personalize your work area with backdrops, icons, and menus. In this episode is covered the GUI aspects of Workbench renovation, by Dave Matthews.
VIScorp Buys Amiga Technologies, VIScorp is purchasing Amiga Technologies and will be working with Amiga interests all over the world. Read what the executives of this Chicago firm have had to say so far to the Amiga community.
Web Typesetting Part 3: More Basics, Your home page is only a few keystrokes away with these HTML code samples in your documents, by Randy Finch.

Volume 11, Number 7; July 1996
New Products & Other neat stuff, GVP has a new home, Amicom introduces a new web installer, Blitz Basic is back, Paxtron has Amiga parts, Shamms Mortier introduces Grafx Tidbits, and more.
Non-linear Video on a Budget: V-Lab Motion & Movieshop 3.2, Can't afford the high priced video systems for non-linear editing? The answer may be the V-Lab Motion and its new Movieshop 3.2 software, by John P. Jackman.
Fun with Lyapunovs, Create 3D environmental terrain models from the chaotic graphics of Lyapunov space. They are a class of fractal associated algorithms used to visualize a specific condition of fractal space, by R. Shamms Mortier.
Amazing Symmetry, Textured tiles are extremely easy to create and offer the digital artist a few very interesting opportunities. This tool, embedded in DPaint, will help in your obsession to find newer and unique textures, by R. Shamms Mortier.
On Line, Travel the internet with the newest Amiga browser, Voyager 1.0, and discover more excellent Amiga web sites, by Rob Hays.
JAZZ.BIT 96, Why is a major computer art competition held in Finland? An interview with Martin Keitel, the arts manager of JAZZ.BIT 96, interviewed by Marc R. Hoffman.
Amiga Wars, There is a battle for the Amiga user raging on the internet between old and new Amiga firms and a few others. For a system many have tried to write off, the Amiga is attracting a lot of interest.
Web Typesetting Part 4: Publishing & Tables, How to get your beautiful Home Page on the Web for the world to see. Also, delve into one of the most popular additions to the HTML 3.0 standard known as tables which allow data on a Web page to be structured in a row and column format.

Volume 11, Number 8; August 1996
New Products & Other neat stuff, VIScorp reaches Amiga Technologies agreement, Cronus distributes new CDs for Developers and more, Sony Electronics releases DKC-ID1 Digital Camera, World Construction Set Version 2, and more!
ImageFX 2.6, The Amiga's premiere graphics manipulation tool has just taken a quantum leap in abilities, reviewed by R. Shamms Mortier.
An Interview with the Nova Team, Amazing's Graphics reporter and admitted ImageFX and Aladdin 4D addict discussed Nova's current plans with the Nova team, by R. Shamms Mortier.
Amiga Handshaking, The Amiga's IFF standard allows users to utilize the best of several different programs to create a unique image or animation, by R. Shamms Mortier.
On Line, There is a mountain of powerful software in the Aminet collection. Protection for your SCSI and IDE hard drives as well as a better CD-ROM OS utility which includes unique audio CD ROM capabilities are just a few, by Rob Hays.
POV Ray Tracer 3.0 Sneak Peak, Persistence Of Vision 3.0 is now in beta testing. Discover the new tools and features as well as learn where you can try it out for yourself, by Dave Matthews.
Amiga Wars Part 2, Amiga Technologies is sold to VIScorp as pios and phase5 continue to jockey each other for market and negotiating positions.
Olafson's Guide to Amiga Baseball, Tired of the nation's pastime passing you by? Peter has composed al list of some of Ami's times at the plate that you can find from dealers, Amiga swap meets, and maybe in your own library.
Web Typesetting Part 5: Forms, Creating forms on your web page is incredibly easy and the information gained can help you build a better page, by Randy Finch.

Volume 11, Number 9; September 1996
New Products & Other neat stuff, New Amiga business software, a new Aminet collection, and the Amiga is seen working at the Olympics!
The Not At All Complete Graphics CD-ROM Compilation Digest, There is a world of possibilities in every graphic CD-ROM, by R. Shamms Mortier.
Cinema4D Animation Tutorial: Part 1, Although AC will stick to the basics, don't think that Cinema4D is capable of anything less than a professional application. Cinema4D is capable of Keyframe, path, hierachial, inverse kinematic, and special FX (explosions, melts, and more), by R. Shamms Mortier.
On Line, Frustrated with your attempt to connect to the Web? Try a trip to Miami, by Rob Hays.
Web Typesetting, Part 6: Reading Form Data, Catching user information from your web site, by Randy Finch.
This Old Workbench, Part 3 Compression on the Amiga, Create needed space on your Amiga on-the-fly, by Dave Matthews.
Make Do With What You Got, In art or in life, it is not always how much you have, but what you do with it, by R. Shamms Mortier.
ESCOM Dies The Amiga Lives! Hear the behind the scene story from the two main characters, Petro Tyschtschenko of Amiga Technologies and Bill Buck of VIScorp.
Gold From 1990? What does this array of equipment from 1990 have to do with current events? The Amiga's influence is continually being felt.

#1

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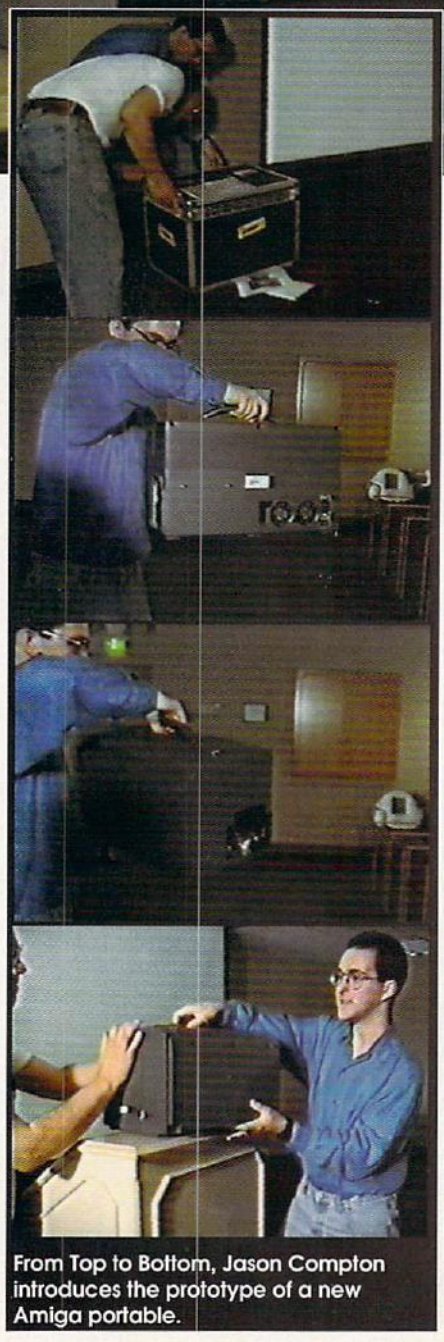
VIScorp at Amiga Atlanta Inc.



From Top to Bottom, Jason Compton introduces the prototype of a new Amiga portable.

On Saturday, August 10th, Jason Compton, Communications Manager-Amiga for VIScorp (as well as Editor-in-Chief of the on-line publication Amiga Report Magazine), gave a presentation to the Amiga Atlanta, Inc. user group of Atlanta, Georgia. Amiga Atlanta is one of the oldest user groups for the Amiga with a big ten year anniversary dinner last January (see the article in the April issue of *Amazing Computing*). So, it was no surprise when the group was granted a very special look at one of the next Amiga products.

During the meeting, Jason opened a sealed transport case and presented the prototype of a new Amiga portable now in development. He quickly twirled the unit around and then placed it on a podium for the audience.

Although the entire meeting was video taped, unfortunately the videographer removed the podium microphone connection so he could bring the camera to the front of the room for a close-up. This meant that only ambient sound was being picked up on the on-camera microphone. However, an email to Jason did supply some of the missing specifications.

Portable Specifications

Although there is still little in completed specifications for the portable Amiga, Mr. Compton was able to offer the following. The portable is a product of the North American producer of A4000s (and now reconfigured A1200s), QuikPak of Norristown, Pennsylvania. The portable will be housed in a standard OEM portable case (pictured), manufactured by Prism. The standard color LCD will be capable of 15Khz modes.

The new portable will sport your choice of an 040 or an 060 motherboard design with up to 128MB of memory expansion onboard. It will also incorporate both Zorro and video slots and it will be Toaster/Flyer capable.

The drawbacks? No batteries. The portable will be powered by AC through a standard power supply.

The projected price is currently $3000. However, there were no immediate delivery dates available.

Videos Available?

Although an unedited video of the event had been announced by the Amiga Atlanta user group, the posting on their web site was removed at press time. For more information contact: Amiga Atlanta, Inc., P.O. Box 49103, Atlanta, GA 30359-1103. You can also visit their web site at: http://www.mindspring.com/~amigaatl.

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Commodore GmbH Germany, Commodore Philippines (manufacturing) and Commodore U.K. Ltd., has liquidated their entire Amiga inventory. A sizeable amount of that inventory was purchased directly by Paxtron U.S. We also are receiving a sizable amount of hardware from Commodore subcontractors. Also included is the entire stock of chips and parts from Service Management Group (SMG).

- A500 COMPUTER with power supply and latest chips (eg: 8372 Agnus, 2.04 O/S). Includes your choice of the following software/books: Starter Kit, Discover Kit (inc. Kind Words, Deluxe Paint II) or Deluxe Kit. Also includes free Amiga Troubleshooting Guide ($7.95 value). 90 day warranty. tested & ready to go. Add $10 more for the A501 ½ Meg expansion memory board (installed). Fantastic price $119.95
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- A1200 MOTHERBOARD – Paxtron has purchased a limited supply of new A1200 motherboards, both NTSC and PAL. They come with 3.0 O/S, all chips, 30 day warranty. Specify NTSC or PAL. Very limited quantity, very rare find. $289.95
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- SUPERGEN (Internal Genlock) for A2000 – By Progressive Image Tech/Digital Creations. Most flexible Genlock and video overlay device for all Amigas. Supergen provides a flexible broadcast quality Genlock at a very, very affordable price. Comes with external control box and cable. Includes a 90 day warranty instruction book. This is a factory refirb unit selling for a fantastic low price of $199.50
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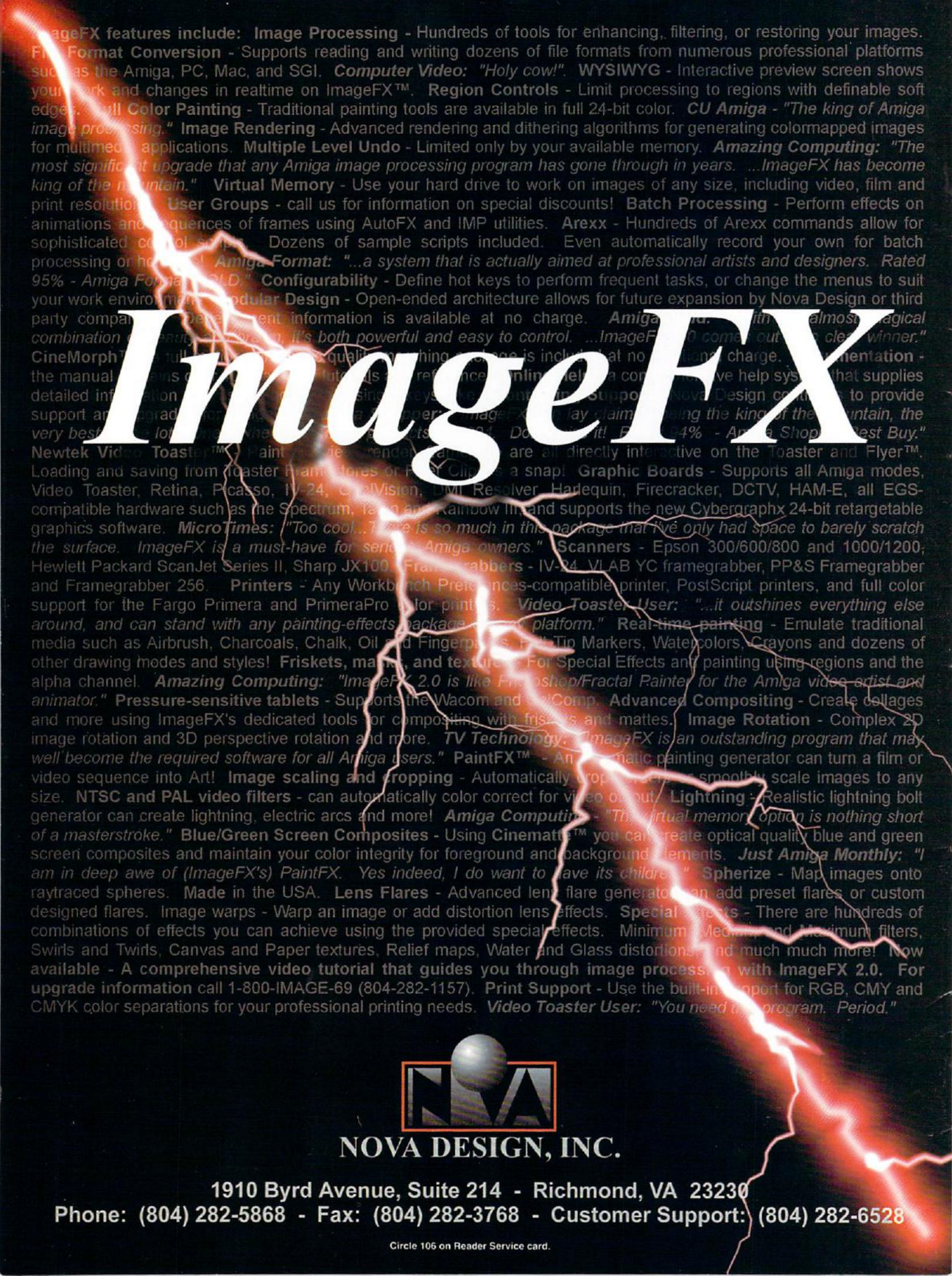
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