ISHIDŌ™

The Way of Stones

ACCOLADE

Best Brain Teaser of the Year

GAME HALL OF FAME 1990

MACWORLD

AFTER THOUSANDS
OF YEARS, THE STONES HAVE
RETURNED TO THE WORLD.

IBM PC

MAC II

STRATEGY

PLAY A POWER
GAME TO
AMASS POINTS
AND COMPETE
AGAINST
THE CLOCK.

CHANCE

SEE IF YOU CAN
EMPTY THE
POUCH AND
DISCOVER THE
SECRET
OF 4-WAYS.

PATIENCE

PLAY
FOR ELEGANCE,
MEDITATING
OVER EACH
MOVE WITH THE
DELIBERATION
OF A MASTER.

INTUITION

LET THE
ORACLE REWARD
YOU WITH
INSIGHTS AND
ANSWERS TO
YOUR INNERMOST
QUESTIONS.

IBM PC

MAC II

The Chinese called it *Shih Tao,* the ancient Celts called it *Runa futhark,* the Mayan Indians called it *Kami-a-hota,* and the Japanese called it *Ishido.* Yet, regardless of origin, when translated the names all mean one thing, *The Way of Stones.* From the first move, this ancient game and beautiful puzzle recalls the depth of chess and the simplicity of Go. Ishido will call upon your deepest powers of strategy and concentration as you match 72 stones on a board of 96 squares. As you merge with the game's many possibilities, you will have a chance to discover the heart of Ishido, and why, to some, *The Way of Stones* is more than just a game.

Designed by Michael Feinberg

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the Way of Stones

by

Michael Feinberg

The man of Tao
remains unknown

Perfect virtue
produces nothing

No self is true self

And the greatest man
is nobody

— *Chuang Tzu*

One misty spring morning in 1989, in the remote mountains of China's Han Shan province, a mendicant monk of the Northern School of the White Crane branch of Taoism walked silently out through the front gates of the Heavenly Peak Temple.

The monk carried a stone board, a set of seventy-two carved stone pieces, and an ancient scroll inscribed with brush and ink in elegant calligraphic script.

He also carried with him a secret which had lain cloistered and hidden for thousands of years.

The enigma first surfaced in 1961 when an archeological dig in the Sarsen district of northern England uncovered a stone board buried among Druidic remains.

The board, which was later carbon-dated to before the Wessex Bronze Age, had ninety-six squares etched into its surface, arranged twelve squares across by eight down. Fragments of what appeared to be runestones inscribed with strange characters were found in a pile close by, gathered in such a way that they might once have been held in a pouch of leather or bark that long ago had rotted to dust.

A few months later a board of similar design was found in the sarcophagus of an obscure Egyptian Pharaoh. And a few months after that, another board was discovered at the site of a previously unexplored Hopi pueblo in central New Mexico.

Through the course of the 1960s, stone boards of remarkably similar design and dimension were uncovered in the Israeli desert (accompanied by stone fragments engraved with Kabbalahc icons), in a cave in the Nepalese highlands, in a Mayan pyramid, and on a backwoods path in northern Japan beside an altar to the nature spirit *Izanagi*.

Historians and archeologists, trying to make sense of these findings, conjectured an explanation for the boards based on references from ancient writings. Apparently, a system of philosophy and divination based on a "Rule of Four" had sprung up separately in several of the world's ancient civilizations. Although archeological technologies dated the boards back to disparate times and locations, each version could be traced to a similar seminal point in the evolution of the individual culture that had created it.

Every culture visualized and described the "Rule of Four" in its own way:

Four Stones Meditation • **Way of the Four Winds** • **The Fourth Oracle**

Path of the Four Directions • **Four Point Runic Cross**

Over the past 28 years, archeologists, mythologists, philosophers, and historians have tried to make whole the puzzle of the stones, learning what they could from fragments of stone and writings gathered the world over.

And now, through the instrument of a lone anonymous Taoist monk, the answer has finally been provided.

He called himself Fei Mi-jai, though there is no reason to believe that was his real name. He described himself as just a monk, without station or status at the monastery. He had been brought there when just a child, and assigned the daily practice of carrying water from the well and chopping wood for the fire. He was told that task would remain his only practice until he had mastered it fully.

He would be forty years incarnate on the full moon this May. But his practice had yet remained unchanged.

One day the Grand Master approached Fei Mi-jai with a special task. First he handed the monk a faded rice-paper scroll. Then, placing the sacred temple stones in the monk's hand, he gave him this instruction: "Take these and walk to the River of Dolphins. When you reach it, continue along its banks until you come to a confluence of time and space, when/where the silence is louder than the river rapids. Then sit there and wait. Give the stones to the very first person who happens by and tell him about them. When you have completed this task, return to the monastery immediately!"

The monk ventured forth and did exactly as he was told. He found the confluence and sat there in meditation. Eight days he sat without moving until, finally, a solitary stranger passed his way.

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This man was taller than most, and the monk (who was schooled in the Ways) recognized him immediately as the sorcerer Ehsarai. When their gazes met, the sorcerer's eyes began glowing the color of "rare blue jade." And in those eyes the monk could see the reflection of his own eyes, and that they, too, were glowing the color of morning sky. In that instant a dolphin burst through the river's surface and somersaulted into the air, chirruping a joyous song of life.

As one the two men sat upon the earth, and Fei Mi-jai prepared a pot of tea. They drank in silence, contemplating the sound of currents lapping at the river's edge, and absorbing the warm sunlight reflecting off its surface.

Then the monk unrolled the crumbling parchment, and readied to tell the tale.

Those familiar with Chinese metaphor will recognize the tall, blue-eyed "sorcerer" as a westerner. Whether sorcerer or not, a magician of some sort was still required to receive the stones, carry them across the Great Ocean, and give them back to the world.

Keep in mind that the myth recounted here is a Chinese rendition, and that each culture — whether Japanese, Native American, Egyptian, Mayan, Hebrew, or other — weaves the tale somewhat differently, using characters and symbolism drawn from its own cosmology. As mythologist Joseph Campbell reminded us: though told in many voices, there is but one myth.

The Chinese called it *Shih Tao*, the ancient Celts called it *Runa futhark*, the Mayan Indians called it *Kami-a-hota*, and the Japanese called it *Ishidó*. Yet, regardless of origin, when translated the names all mean one thing, *The Way of Stones*.

What follows is the *Legend of the Stones*, as transmitted by Fei Mi-jai to Ehsarai.

In a voice strong and clear, he began the telling by chanting the ancient verses:

Life, when it came to be,
Bore one, then two, then three.
And thus the three began:
Heaven and earth and man.
And when wont to seek life's core,
the Tao gave them the Rule of Four.

1
The Winds
north and east
south and west

2
The Elements
earth and air
fire and water

3
The Seasons
winter and spring
summer and fall

4
The Oracles
yarrow and bone
tortoise and stone

7

Before the time of the Yellow Emperor, before even the time of Fu Xi, the stones came to this world as the Fourth Oracle. And as would be most appropriate for the fourth stage of the fourth group of the Rule of Four, the stones evolved through four incarnations: first as the *Oracle of the Stones*, next as the *Meditation of the Stones*, then as the *Art of Stones*, and finally as the *Ancient Game of Stones*.

The Fourth Oracle, the *Oracle of the Stones*, came to be known simply as "the stones." The stones were no ordinary oracle. To consult them one needed only to touch them, to hold them, to be with them, to become one with the colors, shapes, and symbols that formed their lexicon. The stones were experienced by the faithful as a living presence, and when one learned their language they would speak directly — earth's heart to human heart.

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The stones worked by mirroring the magic of the subconscious mind. Thus, they never absolved questioners of the responsibility of selecting their own future, and never could be corrupted into mere fortune-telling tools.

Rather, they pointed attention toward those hidden fears and motivations that, unknown to questioners, were invisibly shaping their future. Once their presence became evident, these unseen factors could then be absorbed by the questioner into the realm of free choice.

Consulted by princes and peasants alike, the stones provided an intuitive, naturally balanced foundation upon which primal civilization could successfully base its survival. They were the voice of the Tao itself: clear, compassionate, unflinchingly direct, and honest. Out of love for the wisdom and beauty of the stones, dedicated believers devoted years, even lifetimes, to elevating their communion with the oracle to perfection.

And for a brilliant, shining moment in time, the earth and all its inhabitants vibrated to a single harmonic chord.

But the music would not last forever. In time there arose a group of clerics who became self-professed experts in the way of stones. They began by teaching the way to others. But, eventually, they turned to charging fees to interpret the stones for those who had neither the patience to consult the stones themselves, nor the realization that the wisdom of the stones could not be transmitted except through direct experience.

The power and influence of these usurpers, who insidiously called themselves the "Masters of the Stones," spread quickly... for they took that which the stones once gave freely to all and claimed it for themselves. Thus the *Oracle of the Stones* became lost to the very ones for whom it had originally been intended.

Humanity, in its vanity, distanced itself from the Way. The ancient harmonies became muted, and the stones came once again to be perceived as inert objects, mere concretions of mineral matter, useful only to prop the corner of a derelict hut, define the boundary of a cooking fire, or clobber a startled pheasant for the evening's meal.

And the era of the *Oracle of the Stones* drew to a close.

Fei Mi-jai stopped a moment to watch a hummingbird, hovering nearby, extract nectar from a white orchid. As the tiny bird whizzed off, the monk turned his attention back to the sorcerer, and continued with his story.

中

Generations after the oracle had been silenced and forgotten, a young man named Shih Tzu came to live alone on Spirit Cloud Mountain. As a youth he had seen the shape of things, and finding little there to interest him, chose to leave the world behind. More than a decade had passed, and now the hermit Shih Tzu was approaching his thirtieth year.

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To him the mountains spoke in ways his human counterparts could never hope to match: in breezes commingling with pine cones, in springs gurgling and sparkling as they meandered hither and fro, in lightning sparring with heavenly ramparts in spectacles of awesome power.

One ordinary day — ordinary only in that it was no less extraordinary than all the rest — Shih Tzu sat leaning contentedly against a gnarled and ancient pine. The sound of waterfall was a constant calming music and the cool, pure air had awakened his senses to crystal clarity.

His mind was as empty as the cloudless sky when he noticed a stone beside his sandaled foot. It had a peculiar shape, a distinctive translucent blue color, and a rather remarkable marking across its face. He bent over, picking it up to examine it more closely.

He held it first in one hand, and then the other. He sniffed it, and licked it, then rubbed it across his grizzled cheek — feeling, he thought, a pulse so deep and wondrous that his own heart's rhythms were drawn into step with the cadence. It was alive! He could feel it!

And then he was gone, gone to a place no mortal had ventured before; gone so far he completely lost track of who he was and from where he had come and why he should even be at all.

When he awoke his body was buried in years of leafy droppings fallen from the venerable pine. His beard — extending below his navel — was grayer than it was black. Rising upon the shaky legs of his now gaunt frame, he descended directly from his mountain perch to the valleys below.

And the age of the *Meditation of the Stones* had begun to dawn.

A sudden "Caw! Caw!" issued from a passing crow, drew Ehsarai's attention for an instant. Then the sorcerer locked eyes with the monk once again, and the storyteller continued.

Wearing tattered robes and sandals worn bare from walking the dung-covered roads, Shih Tzu wandered from village to village. He had little to say, and so said little. Entering an enclave of peasant hovels, he would search for the corner of the village square left least adorned by the cows and

swine, then sit himself down, arranging his legs in the lotus position.

With great deliberation, and without noticing those who had paused to notice him, he opened his shoulder bag and removed the stone board he carried therein. Then he drew out a cloth pouch containing dozens of similar-sized stones, each varying in shape and color and with a primitive ideogram etched upon its surface.

He would hold the pieces in his hands, fondle them, speak to them, and listen to them as if they were speaking back to him. Then he would place them, one by one, upon the board. A crowd would gather to watch this strange wanderer lost in a world of stones.

When the placing of the stones had drawn to a natural conclusion, Shih Tzu would sigh deeply, close his eyes, and be gone. Gone he would be for hours or days; but when his eyes finally reopened there would always be at least one villager waiting, eyes wide, eager to learn the secret of the stones. Shih Tzu would rise silently and begin walking toward the next village, the supplicants falling in step behind him.

Twenty-two moons after first coming down from Spirit Cloud Mountain, Shih Tzu finally returned to his home, hundreds of truthseekers following reverently in his path.

Sequestered among the spired peaks, the settlement swiftly blossomed beyond primitive huts of piled stone into a temple of truth and hope. As time passed it came to be known as Shih Tao Monastery.

For over two hundred years, life at the mountain retreat reflected the unyielding, compassionate wisdom of the *Meditation of the Stones*. It is said that Shih Tzu lived to be two hundred and sixty-three years old.

One sunrise in the autumn of his final year, Shih Tzu emerged slowly from the humble one-mat cell that had been his home since his return to the mountain. He had grown so frail and evanescent, there now seemed naught but a glow and a whisper to his temporal presence.

He took one step beyond the door frame of his hut when — before thought — his arm extended out in front of him, palm facing skyward. A single flake of snow, floating unseen from the heavens, landed gently upon his open hand. He stood there transfixed, watching as it melted and merged with his flesh. He seemed to hear a message transmitted in the silence of the crystalline teardrop.

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Turning, he shuffled slowly toward a group of children gathered about their stone boards, practicing their meditations. The children, feeling the master's presence lift them, merged more deeply with *the one* than ever they had before.

When they returned to the physical plane, Shih Tzu was gone. On the ground where he had stood they found a single blue stone, opalescent, radiant, and pure.

Before long, the mountain's residents began to trickle back down to the valleys. And the trickle became a torrent, until the monastery existed no more. Most took their stones with them. But none could manage to preserve the meditation practice. And the *Meditation of the Stones* quietly disappeared.

The soul of the stones had been left behind, yet their inherent beauty transcended the dark veil...for as with all objects of power and spirit that have fallen into disuse, their essence could still be experienced as a palpable presence. The few stonesets that survived the arduous trek down the mountain were looked upon by the multitudes with wonder and awe, and their impact on the aesthetic consciousness of the people eventually redounded to the farthest corners of the kingdom.

Those who regularly used the stones still experienced the calming influence of the patterns upon the board. In time, it was discovered that different tableaus generated varying effects. Use of the power and beauty of the stones began to permeate through a remarkable array of unlikely mediums. If a simple arrangement of stones could evoke such a feeling of peace and security, how much more the impact if a whole village were geomantically laid out along those same formations?

Farmsteads followed suit, utilizing crops such as rice, wheat, clover, and soy to provide the alternating patterns. Dishes, cups, and bowls were fired as squares so propitious tableaus could be created at the dinner table. Among the literati even a style of poetry, using an aberrant interpretation of the "Rule of Four" as its metric cornerstone, came into wide vogue.

But the most obvious medium for artistic expression of the stones' beauty was the stones themselves. Artists and craftsmen everywhere turned their spirits and talents to creating stonesets of astonishing beauty and grace.

Every manner of stone was put to the artisan's chisel. Stonesets of carnelian, azurite, amber, sodalite, bloodstone, and quartz were crafted and coveted by the burgeoning numbers who peopled the cult of the *Art of Stones*. Perhaps some of the most exquisite and subtle of all the stonesets were carved of wood — for was not wood of the earth itself, issuing as it did from the very womb of stone?

Inevitably, sets came to be made from silver and gold and other precious metals. And soon they became too valuable to exhibit in public for fear they would be stolen. The trade in stones became brisk and unsettling. Wealth, prestige, power, and influence came to be measured by the number and kinds of stones one possessed.

And it came to pass that the stones, once the symbol of an enlightened society principled by beauty, became synonymous with treachery, corruption, and greed.

Thus the *Art of Stones* was reduced to a form of currency, and became lost in a flood of cascading passions.

Fei Mi-jai paused to sip his tea. Then, hands folded, palms together in his lap, he continued.

A cloud of dust rising on the horizon had come to signify yet another army on the march, bringing with it another warlord with his horde of looting mercenaries.

In this time of endless war — pitting family against clan, village against town, and dynasty against usurper — the stones took on new significance. For the "Rule of Four" had been perverted into the Ruling Four Deities of War: strategy, intuition, patience, and chance.

Power was no longer a responsibility to be tempered by compassion and wisdom, but a precondition to wealth by plunder. And as everyone knew, the stones meant power.

Playing the stones with discipline still brought the player to "one-pointed mind." But more than for the calm and focus they bestowed upon the player, the stones were valued for the role they played in summoning the Four Deities to one's side.

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The evening before battle the opposing generals would invariably be found in their respective camps, huddled within their tents and hunched over a board of stones. By playing the stones, the leaders could divine how best to approach the imminent warfare.

For these men, through an unholy convolution of natural law, the stones had become oracle, meditation, art, and game all rolled into one.

The wars raged for centuries and the populace was decimated. Eventually, the only able-bodied men remaining were the warlords and generals. And since they never deigned to participate in the brutality themselves, there was no one left to do battle.

So wars came to be settled over a game of stones. To the winning player went all the spoils — including the other player's stoneset.

Fei Mi-jai closed his eyes and drew silent. A butterfly flitted about, a bee buzzed past, an invisible breeze rippled through the river reeds. Ehsarai sat patiently, waiting without stirring for the monk to resume his narrative.

One man emerged preeminent from the wars. He was Wuying Li, and he was a master at the *Ancient Game of Stones*. But he was also greedy and ruthless. He challenged all he met to the stones, and invariably left them beaten, humiliated, and stoneless. By the time of his death he had amassed a sprawling empire and a treasury stocked to bursting. All this he left to his spoiled, insolent son, Wuying Zao.

To Zao, his only heir, Li also bequeathed his awesome proficiency at stones. Zao played at the "eight 4-Way" level, and few were his subjects who could consistently achieve even seven.

When Zao reached maturity he rampaged over the land, and set his acquisitive sights on anything his departed father had been unable to win or steal. Zao's stones collection grew beyond comprehension. After a while he could no longer countenance anyone else even owning a set. He declared illegal the creation of any new stonesets, and went about winning all those that remained.

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No one could match Zao's skill at stones. And when the day arrived when no new challengers came to court, Zao's pride grew to titanic proportions — for he believed that every stoneset under heaven was his. And so it seemed.

But rumors came trickling into the capital that one stoneset still remained free of the tyrant's possession. Zao would not — could not — accept this. He plotted to lure the "coward" and his stones from his hiding place.

In his arrogance, Zao announced that he would challenge the set's owner to a match, wagering all the sets in his possession against his opponent's one. The challenge would remain in effect for one hundred days, and then be withdrawn.

Three full moons and one crescent moon later — one hundred days to the hour — a man appeared at the gates to the capitol, stoneboard and pouch in hand. Word spread quickly to the palace.

As the man ascended the palace steps, Zao's heart skipped one tiny beat. But he soon was smiling again. For his opponent was just an old man. And his stoneset — it wasn't platinum, or gold, or ivory, or even wood. It was plain stone.

A roll of exuberant laughter pealed from deep within Zao's considerable gut, and the stench of doom pervaded every corner of the city.

The old stranger was tall and thin with ebony eyes and a long wispy beard. His silvery hair was combed up into a topknot and held there with a single pin. He wore the simple black robe of a Taoist priest.

The stranger drank tea. Zao drank wine. And as was his right as the issuer of the challenge, Zao chose to play first. His style was to break his opponent's spirit with a dazzling display of virtuoso stoneplay.

And dazzle he did. Zao was brilliant. As ordinary as the old man's stoneset was, Zao still lusted after it like a 17-year-old boy during his first night in the brothel. Zao reached the pinnacle of his skills that day, for nothing so moved him as lust combined with greed.

When he was finished, Zao had achieved what no person had ever done before: he had emptied his pouch of all its 72 stones, *and* he had scored an astounding twelve 4-Way matches.

Looking up in glee to give the old man that smug, obnoxious look of feigned pity a supercilious winner casts to a beaten opponent, Zao was just in time to see the monk placing his first stone upon his board.

That was the last fast move the old man made. Lapsing often into deep meditation, caressing and rubbing the stones, talking to them and placing them to his ears, the old man's game stretched through the night.

And as dawn began spreading pastel colors across the morning sky, the black-robed challenger achieved the incredible. With his next-to-last stone he, too, played his twelfth 4-Way match of the game.

Zao scanned the board wildly, his eyes darting everywhere. "Impossible," he screamed, the echo resounding off the palace walls, rudely and repeatedly piercing the aurora stillness.

Indeed, the old man had matched Zao on 4-Ways. But the final stone still remained. If the monk couldn't find a place for it on the board, Zao would win. And even if the old man could place the stone, the game would be a draw and Zao would still be declared winner...for Zao had issued the challenge, and by accepting it the old man had assumed the tacit obligation to better him.

Holding the final stone in both his hands, the old man closed his eyes. He lowered his head and inhaled deeply, heavily. With a slow, deliberate, barely perceptible exhalation his body let go a tiny, prolonged shudder. It appeared as if the last feeble breath had just slipped unwillingly from his frail body. And with it, all hope of victory.

Zao sensed the old man's defeat.

But at the instant the sun's first rays crept above the horizon — casting the priest's shadow the length of the courtyard as it bathed his torso in golden radiance — the old man suddenly raised his head and opened his eyes wide.

They were glowing the color of "rare blue jade."

Zao never recovered from the old man's thirteenth 4-Way.

The old priest claimed Zao's stonesets and had them all destroyed. Then he tucked his own tattered pouch of stones into the sleeve of his robe, placed the board of plain stone beneath his arm, and departed.

He was last seen walking north toward the distant mountains of Han Shan, carrying with him the last existing set of stones.

Fei Mi-jai finished the story and carefully rolled up the scroll. Then, as the Grand Master had instructed, he handed Ehsarai the set of stones.

Both men rose as one and bowed deeply to each other.

The monk turned and quickly disappeared upstream into the gathering mist. The sorcerer headed east into the brilliant sunshine — his eyes dazzled by the light, the stones clasped tightly to his breast.

ISHIDO™
the Way of Stones

THE MANUAL FOR MACINTOSH

Ishidó is…

Michael Feinberg

Ishidó

TABLE OF CONTENTS

WELCOME TO ISHIDÓ

From the first move this ancient game and beautiful puzzle will call upon your deepest powers of strategy and concentration as you match 72 stones on a board of 96 squares.

You can play for points, compete against the clock, or kick back and meditate over each move with the deliberation of a Master. See if you can outdo your own best score in progressive games, and learn the secret of *4-Ways*.

Design your own stonesets, backgrounds (and boards in the color version), using *Ishidó's* sophisticated graphics editors and/or your own paint and draw programs.

Let the Oracle guide you as you play against the computer or challenge your friends.

As your strategy improves you will have a chance to discover what's at the heart of *Ishidó* and why, to some, the *Way of Stones* is far more than a game.

GETTING STARTED

SYSTEM REQUIREMENTS

Here's what you need to play *Ishidó:*

For Macintosh SE or Mac Plus

You need one megabyte of internal memory (RAM).

Hard drive is optional. However, without a hard drive you can only play with two of Ishidó's four sounds (the "stone click" and "4-Way match" sounds).

For Macintosh II

You need a Mac II with a hard drive and a minimum of 2 megabytes of internal memory (RAM). As with other applications, the more RAM you have, the cleaner and faster your game will perform.

To initially install the entire color game on your hard drive you will need 4.5 megabytes of free disk space available. After installation the entire game will use about 3 megabytes of disk space; this can be reconfigured down to as little as 1.2 megabytes according to your personal tastes.

ISHIDŌ

U SER R EQUIREMENTS

Mac Plus, Macintosh SE, or Macintosh II

Before you start playing the Macintosh version of *Ishidó*, you should know how to:

- Use the icons on the Macintosh desktop.
- Open and close Macintosh documents and folders using the Finder.
- Point and select with the mouse, and understand basic Macintosh terms and techniques such as click, double-click, and drag.
- Scroll in a window or list box using the scroll bars and the scroll box.
- Pull down menus and choose commands.
- Use the Clipboard and find files in the hierarchical file system.

You should also understand Macintosh terms such as dialog box, list box, folder, and button. For information on any of these items, see your Macintosh owner's guide.

W H AT ' S O N Y OUR I SHIDÓ D ISKS

Ishidó 1 files:	**Ishidó Color Program** *Segment 1*
	Ishidó Installation Program
	Ishidó Sounds
Ishidó 2 files:	**Ishidó Color Program** *Segment 2*
Ishidó 3 files:	**Ishidó B/W Program**
	Ishidó Help
	Ishidó Oracle

L OADING I NSTRUCTIONS

Your *Ishidó* disks contain two stand-alone applications, the **color** and **black & white** game programs. They both share the sound, help and oracle files.

Installing the Black & White Program on a Mac SE or Mac Plus

If you have a hard drive:

1 Insert the *Ishidó* 1 disk into your disk drive and display its contents. Copy the **Ishido Installer** (copy to HD) application onto your hard drive. Leave the *Ishidó* 1 disk in the drive.

2 Double-click on the **Ishido Installer** application that you just copied onto your hard drive.

3 When the **Ishido Installer** screen is displayed, select "Install Black & White," then click on the **Install** dialog button.

4 When prompted, insert the *Ishidó* 3 disk.

5 When installation is complete, click on the **OK Dialog** button.

6 Select **Quit** from the **Installer Screen.**

7 To start a game, open your *Ishidó* folder and double-click on **Ishidó 1.1 bw**.

If you don't have a hard drive:

1 Insert the *Ishidó* 3 disk into your drive and display its contents.

2 Double-click on the **Ishidó 1.1 bw** icon to begin play.

> **Note:** If you have a single-drive system and no hard drive, you will not be able to run the *Ishidó* 1 disk, which contains two of *Ishidó's* four sounds.

Installing the Color Program on a Macintosh II

To install the entire color game on your hard drive you will need 4.5 megabytes of free disk space available. After installation and removal of extraneous files the entire game will require about 3 megabytes of disk space.

You can reconfigure this down to as little as 1.2 megabytes according to your personal tastes by using the *Ishidó* Mover described below (THE ART OF STONES, Moving Stonesets, etc).

1 Insert the *Ishidó* 1 disk into your disk drive and display its contents. Copy the **Ishidó Installer** (copy to HD) application onto your hard drive. Leave the *Ishidó* 1 disk in the drive.

2 Double-click on the **Ishidó Installer** application that you just copied to your hard drive.

3 When the **Ishidó Installer** screen appears, select "Installer Color" and click on the **Install Dialog** button.

4 When prompted, insert *Ishidó* 2 disk, then *Ishidó* 3 disk.

5 When installation is complete, click on the **OK Dialog** button.

6 Select **Quit** from the Installer screen.

7 To start a game, open your *Ishidó* folder and double-click on **Ishidó 1.1c**.

Using the *Ishidó* Codewheel

After you start the game, *Ishidó* displays a dialog box asking you to consult the *Ishidó* Codewheel and enter the correct code. Your screen will show four elements — two patterns, two words — and a window to type in.

1 Match the left-most pattern on the screen to the same pattern on the outer edge of the **outer** ring of the codewheel.

2 Now find the second pattern from the left on the screen, and match it to the same pattern on the **middle** ring of the codewheel.

3 Rotate the middle ring so the second pattern lines up under the first pattern.

4 Next, find the left-most word on the screen, and match it to the same word on the edge of the **inner** ring of the codewheel.

Using the *Ishidó* Codewheel (continued)

5   Rotate the ring so the word is lined up under the two patterns.

6   Look for the second word on the interior of the inner ring; there is a number immediately above the word.

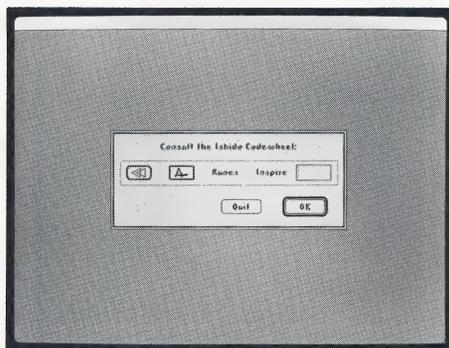7   Type in that number and press **Enter** to begin *Ishidó*.

Fig 1. Ishidó Codewheel

O V E R V I E W

Ishidó is a board game where you attempt to match stones according to their colors and patterns. *Ishidó* can be played as a solitaire game, by two players, by a player against the computer, or even by the computer itself (this is useful to see how the computer thinks). You can also play cooperatively to achieve a high score, or competitively.

Ishidó has several unique features: You may consult the Oracle during the game to answer questions, and you can select from amongst several different boards and stonesets, or even create your own stoneset.

The following section gives you a tour of the game board, then discusses how to begin and play a typical game. Next, the manual outlines each of the commands and options available in *Ishidó*. Hints and strategies follow, and finally, the Stoneset editor is explained in detail.

If you're impatient with reading rules and want to start playing with a minimum of fuss and bother, read the **Beginning Play** section and go to it. You'll find most of the menu items to be fairly obvious.

Your first games probably won't score well unless you read the **Strategy** section, though. Once you have experienced *The Way of Stones*, come back and read the entire manual. There is much in here to contemplate for you to become a true Master of *Ishidó*.

Opening, Ending, and Saving Games

You can end, save, open saved games, start a game over, or quit *Ishidó* at any time. Select the **File** Menu and the appropriate command:

File Menu Commands

Command	Function
New Game	Begins a new game.
Start Game Over	Starts the current game over from the beginning.
End Game	Ends the current game. (Games do not end automatically.)
Open...	Opens a list of your saved games. Find and choose the game you want. Then select **Open** or double click on the name of the game to start your game.
Save...	Saves a game in progress. At "Save game as:" type in the name you want and select **Save**.
Save As...	Saves a game under a new name. At "Save game as:" type in the name you want and select **Save**.
Save Screen to Disk...	Saves a screen of the game board during play as a paint file on your hard disk or diskette. Select the folder you want to contain the file. Then type in the name of the file at **Save Screen As:** and select **Save.**
Quit	Exits you to the Macintosh desktop.

ISHIDÓ

The Game Board

The first step in playing *Ishidó* is getting to know the board. Follow the steps in the **Loading Instructions** section appropriate for your system to load *Ishidó* and make the game board appear.
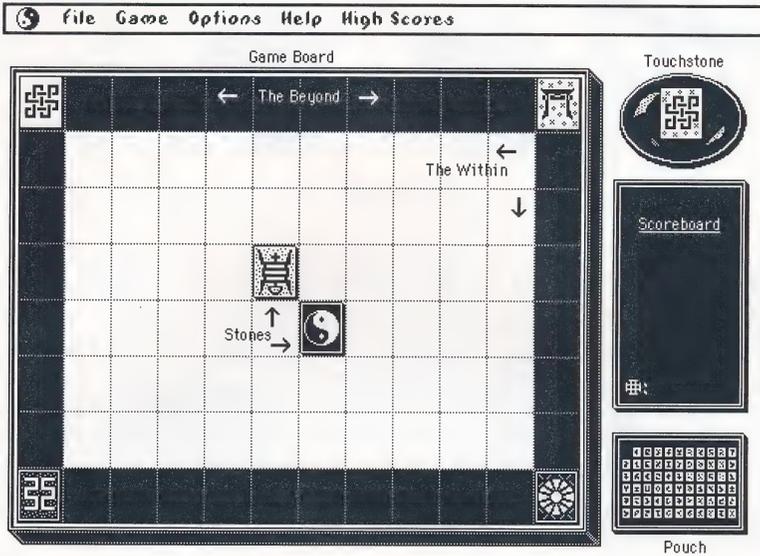
Opening Tableau

- **The Menu Bar** appears when you click and hold on the top of the screen. It consists of ❺, File, Game, Options, Help, and High Scores. An Edit menu appears between File and Game whenever a desk accessory requires its use.

- **The Game Board** is eight squares high by 12 squares wide.

- **Stones** come in sets of 72 stones. Every stone has two attributes: A background **color/pattern** and a **symbol**. There are six symbols and six color/patterns in each stoneset, thus creating 36 unique stones. Each stone comes in a pair, hence 72 stones in each stoneset.

- **The Within** consists of the light interior squares.

- **The Beyond** consists of the dark squares at the outer edges of the board.

- **The Touchstone** displays the next stone to be played. You can place a stone on the board two ways: by clicking on it once, dragging it from the touchstone to the board, and clicking it in place; or by clicking directly on the square in which you want the stone to be placed.

- **The Scoreboard** shows both the number of points scored (at the top), and the number of 4-Way matches achieved (at the bottom).

- **The Pouch** shows a representation of the number of stones remaining to play. Double-clicking on it shows you the stones in detail, and their order in the pouch.

PLAYING THE FIRST STONE

Now that you're familiar with the board, it's time to cast the first stone. When the game opens and you see the empty game board, select **New Game** from the **File** menu. The game begins with a unique opening tableau of six stones on the board and a pouch of randomly ordered stones. The Opening Tableau consists of stones placed at each of the four corners and on the two center squares. Each of the six symbols and six background colors (patterns in the black & white version) are represented in the opening tableau.

The game begins in Solitaire mode with Modern scoring. These settings can be changed using the menus. See **Menus** below in this manual for details.

RULES OF PLAY

At each turn, the computer draws one stone from the pouch and displays it on the touchstone. Every stone has two attributes: a **symbol** and a background **color** (color is indicated by a **pattern** in black & white versions).

You'll try to place each stone on the board so that its color/pattern or symbol matches the stone next to it. You or other players then continue to place stones until no more legal matches are possible or until the pouch is empty.

Placing Stones

Point the cursor on the spot you want to place the stone on the board and click once. The stone on the touchstone moves to the square you selected.

You can also move stones from the touchstone to the board by clicking on the stone and dragging it to the board. Click the **mouse button** again to set the stone on the board.

ISHIDŌ

Matching Stones

Place each stone next to (above, below, left or right — but not diagonal to) another stone, matching either the color/pattern or symbol with the adjacent stone:

Symbol Match   *Color/Pattern Match*

or

Legal 1-Way matches
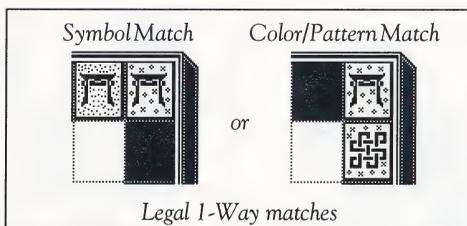
2-Way Match: To legally place a stone next to two other stones, your stone must match one stone with the color/pattern attribute and match the second stone with the symbol attribute:

Legal 2-Way match   *Illegal 2-Way match*
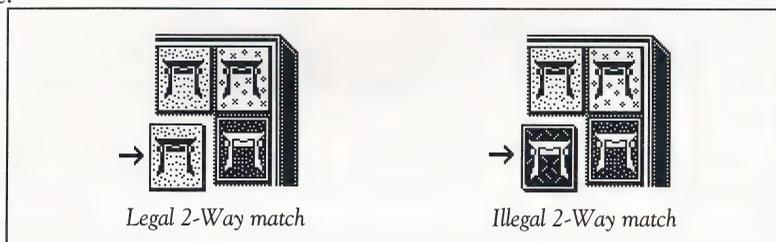
3-Way Match: To legally place your stone so that it adjoins three other stones, you must match two of the stones with one attribute, and the third stone with the other attribute:

Legal 3-Way match   *Illegal 3-Way match*
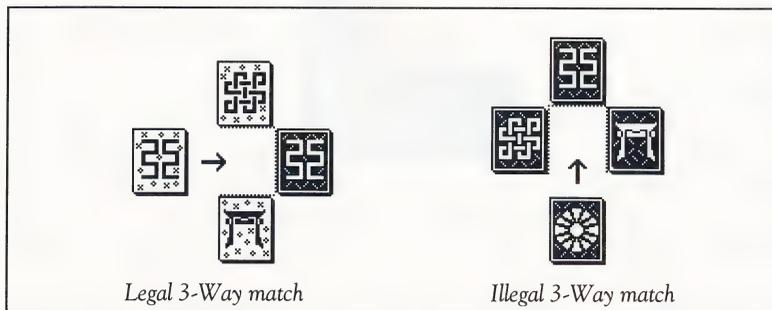
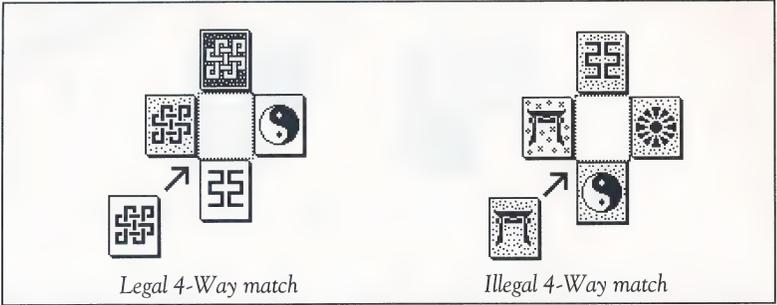**4-Way Match:** After you gain a little experience making two-way and three-way matches, try your skill at a four-way match (4-Way). To make a 4-Way, place a stone in the center of four other stones, matching two of the stones on one attribute and the other two stones on the other attribute:

Legal 4-Way match   *Illegal 4-Way match*

Creating a 4-Way

Creating 4-Ways is the best way to build a winning strategy. They are also the only way to receive Oracle auguries (readings). You can learn more about the Oracle in the section on **Using the Oracle** and pick up strategy tips in the **Strategy** section. For now, here are the basics:

1 Using any chosen stone, start a 4-Way match by placing a stone that matches the color/pattern on one side and a stone that matches the symbol on an adjoining side:
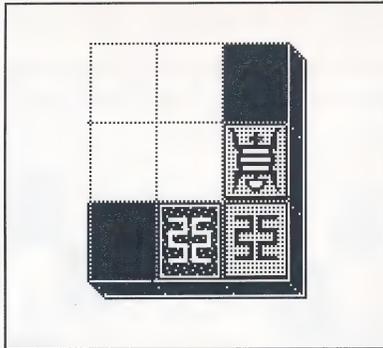
Creating a 4-Way (continued)

2 Then draw other stones from the pouch and add to the 4-Way:
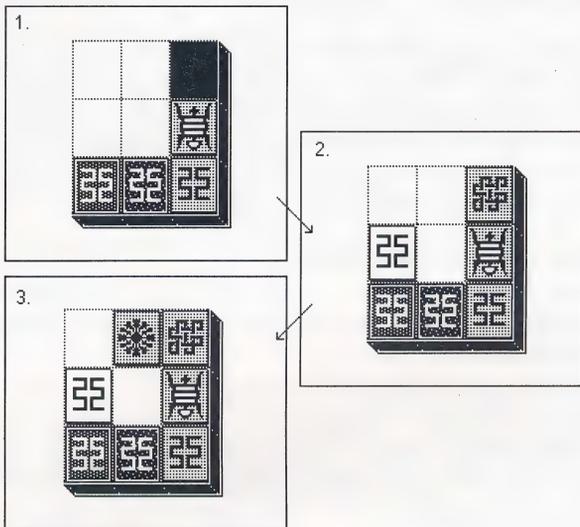
3 Only this stone [stone icon] can be placed in the center to complete this 4-Way match.

If you get stuck, take your best guess at placing the next stone…dialog boxes will pop up and help guide you if you make a mistake. (See **Center Master Play** and **Master Game** for more insight into creating 4-Way matches.)

Just Remember These 4 Simple Rules...

1 To create a 1-Way match you must match your stone with the stone on the board using one of your stone's two attributes.

2 To create a 2-Way match you must match your stone using one of its attributes for one stone, and its other attribute for the second stone. (Remember: "1 and 1")

3 To create a 3-Way match you must match your stone using one of its attributes for one of the stones, and its other attribute for the other two stones. (Remember: "1 and 2")

4 To create a 4-Way match you must match your stone using one of its attributes for two of the stones, and its other attribute for the other two stones. (Remember: "2 and 2")

ANCIENT AND MODERN WAYS OF PLAYING

There are two ways of playing *Ishidó*: the Ancient Way and the Modern Way. Each uses a different system of scoring and requires a somewhat different strategy. Either style can be selected from the dialog that appears when you choose any of the Game menu commands.

The Ancient Way...Game and Scoring

In the Ancient Way of playing *Ishidó*, the player wins when he or she empties the pouch, placing all the stones on the board. The player also creates as many 4-Ways as possible.

The number of 4-Ways created appears on the lower portion of the scoreboard, next to the graphic for 4-Way symbol (⊞).

In Tournament and Challenge games, if several players empty the pouch, the player with the most 4-Ways wins. If no one empties the pouch, the player with the most 4-Ways wins. If no one empties the pouch and everyone has the same number of 4-Ways, the player with the fewest number of stones left in the pouch wins.

The Modern Way...Game and Scoring

In the Modern Way of playing, the goal is to score the highest number of points. Players can get high scores by creating as many 4-Ways as possible, as early in the game as possible, as they try to empty the pouch.

Players receive points by legally placing stones next to other stones in the light, interior portion of the board (The Within). The greater the number of sides legally matched, the greater the number of points earned. No points are given for stones placed in the dark perimeter squares (The Beyond). Strategic use of non-scoring matches is essential.

Points earned for legal matches are:

Single-sided match	1 point
Two-sided match	2 points
Three-sided match	4 points
Four-sided match (4-Way)	8 points

Each 4-Way match earns bonus points and doubles the points awarded for subsequent matches. For example, after the first 4-Way, a single-sided match earns two points, a two-sided match earns four points, a three-sided match earns eight points, and a 4-Way earns 16 points. The next 4-Way doubles the point scheme again, and so on.

Bonuses awarded after each 4-Way match are:

First 4-Way	25 points
Second 4-Way	50 points
Third 4-Way	100 points
Fourth 4-Way	200 points
Fifth 4-Way	400 points
Sixth 4-Way	600 points
Seventh 4-Way	800 points
Eighth 4-Way	1,000 points
Ninth 4-Way	5,000 points
Tenth 4-Way	10,000 points
Eleventh 4-Way	25,000 points
Twelfth 4-Way	50,000 points

Ishidō

The Modern Way...Game and Scoring (continued)

At the end of the game, bonuses are awarded when fewer than three stones remain in the pouch. Bonuses are not awarded in a Challenge game. Bonuses awarded are:

Two stones left in pouch	100 points
One stone left in pouch	500 points
Empty pouch	1000 points

Since 4-Ways double the points achieved by matches and produce bonus points, a player who scores four 4-Ways without placing all the stones can actually score higher than a player who does empty the pouch but does not make any 4-Ways.

GAME MODES

You can play *Ishidó* by yourself in the Solitaire mode, or test your abilities against others or the computer in the Challenge and Tournament modes. If you're feeling non-competitive, you can settle into a Cooperative game and find out if two heads are better than one!

Select the type of game you want from the Game menu. Then follow the instructions for your game mode below.

In all games, if computer player is turned on, an hourglass appears while the computer is making its move.

Solitaire Game

In a solitaire game, the contestant plays alone. Here's how to set up solitaire play:

1 In the Solitaire Game dialog box, select **ancient** or **modern** scoring.
2 For the selection of players, you have several choices:
   • Leave **#1 Computer** unselected to enable you to play a solitaire game.
   • Select **#1 Computer** to start the computer on a game of solitaire.
3 Choose **New Game** to begin a solitaire game with your designated scoring and player choices. The board appears, set with the opening tableau of six stones.

Selecting **OK** from the Solitaire Game dialog box and then **New Game** from the File menu also starts the game at the opening tableau.
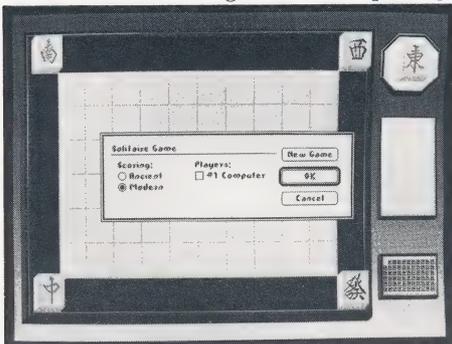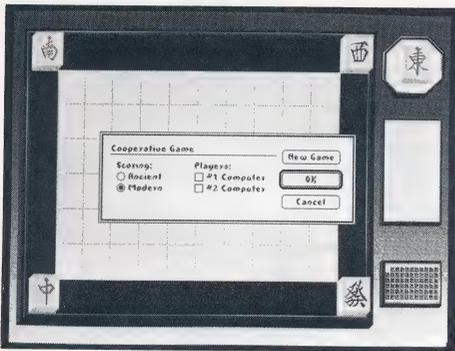

Fig 2. Solitaire Dialog Box

Cooperative Game

Fig 3. Cooperative Game Dialog Box

In Cooperative play, you and a partner take turns placing the stones. You can act as both players, play with the computer as your partner, or tell the computer to play both of the player roles. Whether human or computer, players earn a single, team score. Here's how to set up cooperative play:

1 In the Cooperative Game dialog box select **ancient** or **modern** scoring.

2 You have several choices for player selection:
  - Leave the computer options unselected to take turns placing the stones with another human player.
  - Select **#1 Computer** to designate the computer as a cooperative player which will make the first move.
  - Select **#2 Computer** to designate the computer as a cooperative player which will wait for you to make the first move.
  - Select both computer options to designate the computer as both cooperative players.

3 Then choose **New Game** to begin a cooperative game with your designated scoring and player choices. The board appears, set with the opening tableau of six stones.

Selecting **OK** from the Cooperative Game dialog box and then **New Game** from the File menu also begins the game at the Opening Tableau.
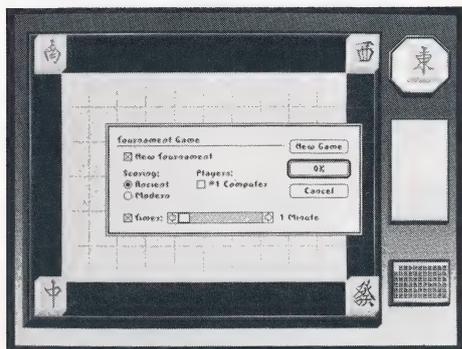
ISHIDŌ

Tournament Game

Fig 4. Tournament Game Dialog Box

In Tournament play, you and any number of other players take turns playing entire identical games, with each player receiving the same opening tableau and drawing the stones in the exact same order. Each player earns a separate score and the computer can be one of the players in the tournament series.

As in regular play, each game in the tournament ends when the player empties the pouch, when the player chooses to end the game, or when the timer runs out. Here's how to set up tournament play:

1. First select **New Tournament** in the Tournament Game dialog box to make the other choices in the box available.

2. In the Tournament Game dialog box, select **ancient** or **modern** scoring. This sets the scoring mode for all games in the tournament.

3. You have two choices for player selection:
   - Leave **#1 Computer** unselected to take turns playing consecutive games only with other human players.
   - Select **#1 Computer** to designate the computer as the next player in the tournament.

4. Select **Time:** and move the timer scroll bar to set the time limit for each game in the tournament. You can set the timer from one minute to 60 minutes. During the game, the minutes count down on screen. Or, leave **Timer** unselected to allow an unlimited amount of time for each game in the tournament.

5. Then choose **New Game** to begin a tournament with your designated scoring, player, and timing choices. The board appears, set with the opening tableau of six stones. Selecting **OK** in the Tournament Game dialog box and then **New Game** from the File menu also starts the first game of the tournament at the Opening Tableau.

6. After the current player ends a game, begin subsequent games in the tournament by selecting **New Game** from the File menu. You can also begin a new game by selecting **Tournament** from the Game menu and then **New Game** from the Tournament Game dialog box.

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At the start of each new game, make sure the **#1 Computer** box is not selected if you want a human to play next, and selected if you want the computer play next.

7 Select **New Tournament** from the Tournament Game dialog box to begin a new tournament. Starting a new tournament creates a new shuffle, or order of stones in the pouch, and erases the current scores in Tournament High Scores.

Challenge Game

In challenge play, you and one other player take turns placing the stones to complete one game. You can also play against the computer. You can tell the computer to assume the role of two players competing against each other. Whether human or computer, each player earns a separate score within the challenge game.

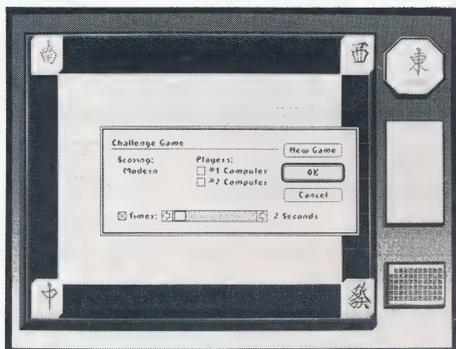**Note:** Only Modern scoring is available in the Challenge mode.

Fig 5. Challenge Game Dialog Box

Here's how to set up challenge play:

1 In the Challenge Game dialog box, you have several choices for player selection:

   • Leave all computer player options unselected to enable you to play a challenge game with another human player.

   • Select only **#1 Computer** to designate the computer as the challenge player making the first move. Select only **#2 Computer** to designate the computer as the challenge player making the second move. Select both computer players to designate the computer as both challenge players.

2 You can also choose to limit time for making a move to any length of time, from one second to 60 seconds by selecting **Time** and moving the timer scroll bar to set the time limit for each move in the challenge game. During a game, the seconds count down on the screen for each player. If the timer runs out before a player places a stone, that player scores zero for the turn and the timer begins on the other player's turn.

Leave **Timer** unselected to allow an unlimited amount of time for each move in the challenge game.

Ishido

Challenge Game (continued)

3 Then choose **New Game** to begin a challenge game with your designated player and timing choices. The board appears, set with the opening tableau of six stones.

Selecting **OK** in the Challenge Game dialog box and then **New Game** from the File menu also starts the challenge game at the Opening Tableau.

S C O R E B O A R D A N D H I G H S C O R E S D I S P L A Y

Scores can be represented on the scoreboard graphically with tally marks (adapted Roman numerals) or with standard Arabic numerals.

Select **Graphic Scoreboard** from the Options menu to toggle between tally marks and Arabic numerals. You can also double-click on the scoreboard to toggle between the two representations.

With the Graphic Scoreboard turned on, these tally marks represent the following numbers of points:

I	1 point
ЖШ	5 points
L	50 points
C	100 points
D	500 points
M	1000 points

High scores appear on the Today's Scores, All-Time Highs, and Tournament High Scores scoreboards. Select **Modern Scoring, Ancient Scoring** or **Tournament High Scores** from the High Scores menu to see these scoreboards.

Today's Scores displays the highest scores of the day, from all game modes (except Tournament). Click on **Clear** to erase the scores. It clears automatically when the computer's internal clock indicates that a new day has begun.

All-Time Highs displays the highest scores from Solitaire, Cooperative and Challenge game modes. Click on **Clear** to erase the scores from the board. If your score qualifies, a dialog appears when you end the game which allows you to enter your name.

Tournament High Scores displays the highest scores from tournament games. Starting a new tournament erases game scores in Tournament High Scores.

Show High Scores After Every Game lets you see high scores whenever you end a game. Select **Preferences**, from the Options menu, then select **Show high scores after every game** to make high scores appear automatically after the end of each game.

In Tournament play **Show High Scores After Every Game** — makes the Tournament high scores scoreboard appear.

HELPFUL HINTS FROM YOUR FAVORITE GURU

You are not alone. Several types of assistance are available to help you place stones or plan your strategy. To get these hints, select the **Help** menu and then choose:

Undo Previous Move

This puts the stone you just placed back on the touchstone so you can play it again. This is not available in Challenge play.

Show Possible Moves

This lets you see all legal moves for the stone currently on the touchstone. However, selecting Show Possible Moves when there is a move left to play disqualifies you from making the All-Time Highs scoreboard.

Always Show Moves

Selecting this command means that you will automatically see all legal moves each time a new stone appears on the touchstone. Turning on Always Show Moves disqualifies you from making the All-Time High scoreboard. A check mark appears next to this command when it is turned on.

Show Pouch

This command lets you look at the stones remaining in the pouch. Selecting Show Pouch disqualifies you from making the All-Time High scoreboard.

Note: When you select Show Possible Moves, Always Show Moves, or Show Pouch, you are given the option of getting back to the game without risking your chance to make the All-Time High scoreboard.

Note: Show Possible Moves, Always Show Moves, and Show Pouch are not available in Tournament play.

ISHIDŌ

STRATEGY

To become a master player, you need to learn the art of emptying the pouch while simultaneously creating as many 4-Way matches as possible. Using all four corners as well as the center of the board increases your chance of emptying the pouch and creating 4-Ways.

Learn how to make 4-Ways and plan ahead. You can build a strong game by anticipating possible moves based on the stones you know are unplayed.

ANCIENT WAY STRATEGY

In the Ancient Way of playing *Ishidó*, the main goal is to place all the stones on the board, thus emptying the pouch. The secondary goal is to create as many 4-Ways as possible, because when both players empty the pouch the player with the most 4-Ways wins. And if neither player empties the pouch, the player with the most 4-Ways wins. If neither player empties the pouch and each player has the same number of 4-Ways, the player with the fewest number of stones in the pouch wins.

When playing the Ancient Way solitaire, your games will be ranked on the high scores display using the criteria stated above.

MODERN WAY STRATEGY

In the Modern Way of playing, the goal is to score the highest number of points. 4-Ways produce bonus points and double the point value of all subsequent moves. Thus the ability to create 4-Ways often and early in the game is the mark of a power player. A premium (and scoring bonus) is also placed on emptying the pouch of all its stones.
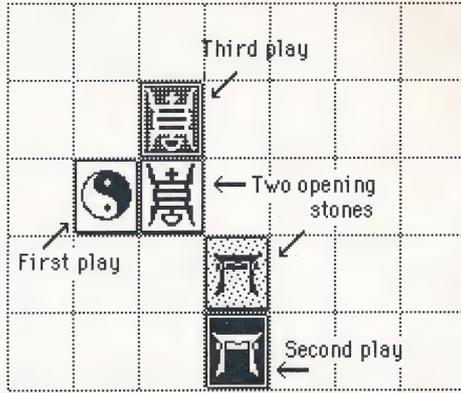
CENTER MASTER PLAY

In Center Master Play, you build upon the two center stones to create four 4-Way matches.
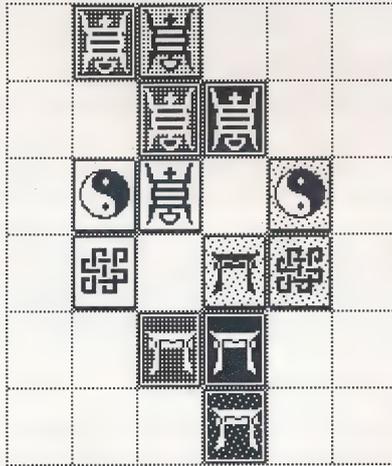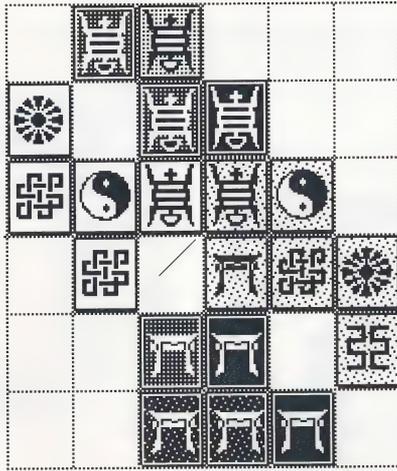
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Here are the steps for creating a Center Master Play:

Beginning:

Progressing:

ISHIDO

Center Master Play with one 4-Way played:

MASTER GAME

You have played a Master Game if you empty the pouch while creating eight 4-Way matches around the six opening stones (four 4-Ways around the center and one at each corner). If you are playing at this level, congratulations! You're on your way to becoming a legend!

Here is an example of a Master Game in-progress with the first six 4-Ways already played (indicated by arrows) and two more set-up:
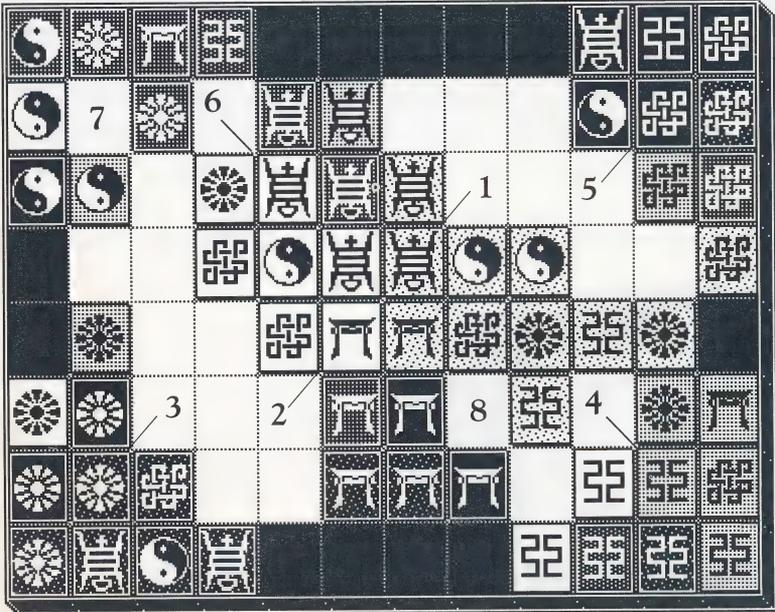
USING ON-LINE HELP

You can get quick information about playing *Ishidó* from its on-line help. To use Help, select **Help...** from the pulldown Help Menu. Scroll down the list of topics and select the topic you want by double-clicking on the heading, or highlighting the topic and select **Help**.

When you select the topic you want from the Help list, information on it appears in a Help Information dialog box. Scroll through the text to read the information in the box.

Fig 6. Help Menu

- **Topics** returns you to the list of topics in the Help Topics dialog box.
- **Next** or **Previous** makes the next or the previous Help Information dialog box appear.
- **Done** lets you exit Help and return to the game.

Reading about one Help topic may spark your interest in another related topic. Terms which are further explained in related Help topics are underlined in the Help Information dialog box text Click on the underlined text to go directly to the appropriate spot in the related Help Information dialog box.

Looking at a related help topic makes Previous change to Go Back. Select **Go Back** to return to the help topic you were reading before you chose the related topic.

FONT, SOUND AND MESSAGE PREFERENCES

Ishidó lets you change the font used for menu and dialog boxes, turn sounds on or off, and turn messages on or off. Select the **Options Menu** then follow the instructions below when you select:
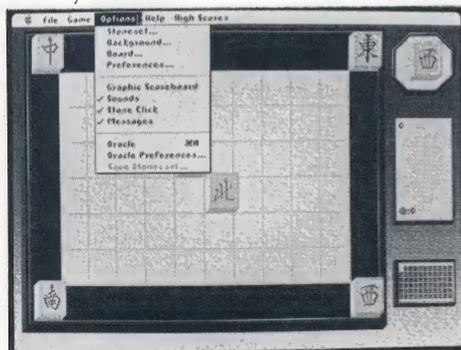

Fig 7. Options Menu

Ishidō

Preferences ...

This option lets you choose between **The Ishidó Font** or **The System Font** to use in menus and dialog boxes.
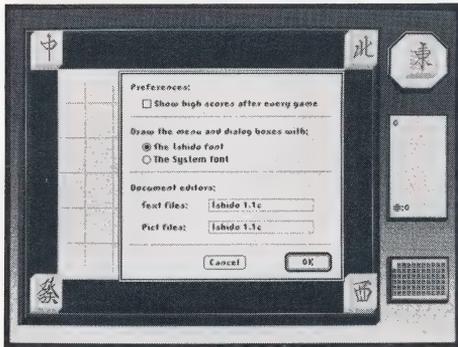
Fig 8. Preferences Dialog Box

Sounds

This option lets you turn off the special effects sounds in the game: gongs, wind chimes, and harp. Select **Sounds** again to turn the sounds back on.

> **Note:** When you're not playing *Ishidó*, you can play the wind chime sound continuously as background music by opening *Ishidó* and selecting **About Ishidó...** from the ☯ Menu (Menu if using the system font). Click once to close **About Ishidó...** and turn off the chimes.

> **Note:** ☯ = yin/yang menu in the *Ishidó* font.

Stone click

Select this command to turn on/off the sound of the stones being placed; a check mark appears next to the command when the Stone Click is on.

Messages

The *Ishidó* Guru-in-a-Dialog-Box is ever ready to help you when you commit errors during gameplay. Unlike some Hints, there are no penalties for getting these messages. Select **Messages** to silence the Guru and remove the checkmark next to the menu item. Select **Messages** again to benefit from the Guru's wisdom. Each of the stonesets provided with the game invokes its own individual guru.

CUSTOMIZING ISHIDÓ

CHOOSING A STONESET

Fei Mi Jai tells us: "Many ways create the peppercorns of existence," or, loosely translated, "Variety is the spice of *Ishidó*." Many players switch stonesets often to make the look of the game suit their mood. You are provided a large variety of stonesets in both the black & white and color versions of *Ishidó*. Follow these steps to view and choose an *Ishidó* stoneset:

For Black & White Versions

1   Select **Stoneset...** from the Options menu. The Choose a Stoneset dialog box displays a graphic sample of six stones from the current stoneset.
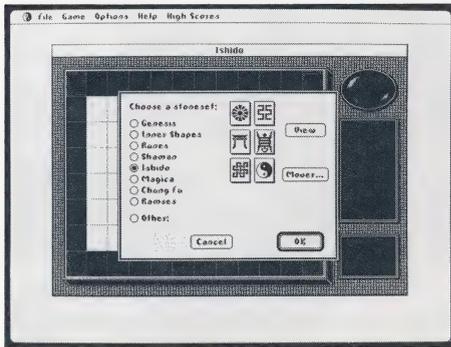
Fig 9. Choose a Stoneset Screen

2   Click on the button of one of the other named *Ishidó* stonesets to see a sample of its stones. Select **View** or double click on a stone icon to see the rest of the stoneset (36 of the 72 stones). Select **Done** to close the View Stoneset dialog box and return to the Choose a Stoneset dialog box.

3   Click on **OK** to close the Choose a Stoneset dialog box and return to *Ishidó*. Your stoneset of choice appears on the board if you have a game in progress.

Select **Cancel** to close the Choose a Stoneset dialog box without selecting another stoneset.

Note: You can change a stoneset at any time, even while a game is in progress.

Ishidō

For Color Versions

1 Select **Stoneset...** from the Options menu. The Choose a Stoneset dialog box displays a graphic sample of six stones from the current stoneset.
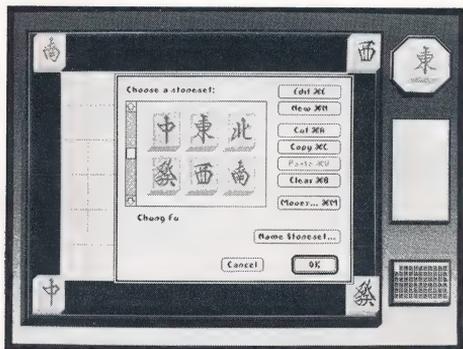

Fig 10. Choose A Stoneset Dialog Box (color)

2 Click on the scroll bar arrows to view one of the other *Ishidó* stonesets. Double click on any of the stones, or select **Edit** to view all the 36 unique stones in the stoneset. Select **OK** to close the Edit Stoneset dialog box and return to the Choose A Stoneset dialog box.

> **Important Note:** If using the color version of *Ishidó* with Multifinder you will sometimes find that the entire color palette will shift. This can be easily corrected by going to Stoneset, Background or Board and clicking **OK**.
>
> Also, the sample of six stones in the Choose A Stoneset dialog box sometimes will display an incomplete color palette. Thus, you are not always viewing an accurate representation of the stoneset's full range of colors. However, the full color palette will be loaded in if you view the entire stoneset as described in #2 above, or if you load the stoneset into the game.

3 With your selected stoneset showing in the box, click on **OK** to close the Choose A Stoneset dialog box and return to *Ishidó*. Your stoneset of choice appears on the board if you have a game in progress. Select **Cancel** to close the Choose A Stoneset dialog box without selecting another stoneset.

> **Note:** You can change a stoneset at any time, even while a game is in progress.

Choosing a Background

You can choose between dozens of *Ishidó* backgrounds to use behind the game board in both black & white and color versions.

Black & White Version

1 Select **Background...** from the Options menu. The Choose a Board dialog box displays the background currently in use.

2 Click on the **name** or **button** for one of the other backgrounds to see it in the pattern view box.

You can also click on **Standard Patterns** or **Special Patterns** and move the scroll bar to see a sample of additional backgrounds.
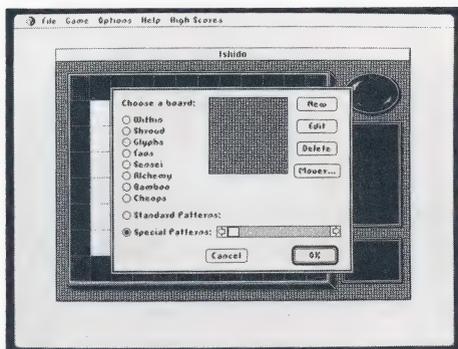

Fig 11. Choose A Board Background Screen

3 With your background selected, click on **OK** to close the Choose A Board dialog box and return to *Ishidó*. Your pattern appears as a background behind the board. Select **Cancel** to close the Choose A Board dialog box without placing another background pattern behind the board.

> **Note:** You can change a board background at any time, even while a game is in progress.

Color Version:

1 Select **Background...** from the Options menu. The Choose A Background dialog box displays the background currently in use.

2 In the color version you can choose either **Picture** backgrounds or **Color** backgrounds. Picture backgrounds use objects of any size and then repetitively piece them together to form the entire full screen background. Color backgrounds utilize a color wheel and enable you to choose any of thousands of different colors to use as your background.

   Click on the scroll bar arrows to move through the selection of backgrounds. Click on either the **Color** or **Picture buttons** to move between the two types.

3 With your selected background showing in the box, click on **OK** to close the Choose A Background dialog box and return to *Ishidó*. Your pattern appears as a background behind the board. Select **Cancel** to close the Choose A Board dialog box without placing another background pattern behind the board.

> **Note:** You can change a background at any time, even while a game is in progress.

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CHOOSING A BOARD
(available in color version only)

In color versions you have the option to choose from a variety of boards to go with your stonesets and backgrounds.
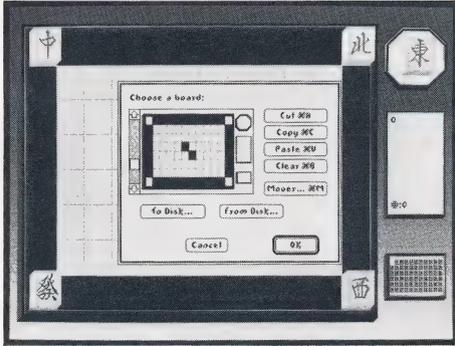
Fig 12. Choose a Board Dialog Box

1   Select **Board...** from the Options menu. The Choose a Board dialog box displays a graphic sample of the board currently in use.

2   Click on the scroll bar arrows to view one of the other *Ishidó* boards. Select **OK** to close the Choose a Board dialog box and return to the game. Select **Cancel** to close the Choose a Board dialog box without selecting another board.

> **Note:** You can change a board at any time, even while a game is in progress.

THE ART OF STONES

As the "Legend of Stones" relates, *Ishidó* has always been much more than a game. The following sections will provide you entré into the world of the **Art of Stones**, wherein you customize and create your own stonesets, backgrounds, and (in the color version) playing boards. If you have a sense of adventure and/or a creative bent, you'll find these graphics editors surprisingly powerful.

Experiment. This aspect of the game can be very satisfying and will provide hours of entertainment in a form you probably didn't expect when you acquired your edition of *Ishidó*. These instructions are the tip of the iceberg. Before long you could be creating *Ishidó* graphics using methods that we hadn't even envisioned.

And remember, with *Ishidó* there is one *Way* ... but many paths.

CREATING AND EDITING STONESETS

If you get tired of using the ready-made *Ishidó* stonesets or simply desire a more personalized set, just create your own. With its sophisticated graphics editors, *Ishidó* lets you create entirely original stonesets or copy and edit those that came with the program.

What is a Stoneset?

An *Ishidó* stoneset must have six different symbols and six different patterns or colors. One symbol repeats across each of the six rows in the stoneset. One pattern/color repeats down one of the six columns in the stoneset. Applying the six colors or patterns to six symbols creates 36 unique stones. These 36 stones are one set in the pair that makes up a stoneset of 72 stones.

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Black & White Version

Let's start from scratch to make an original stoneset. Follow these steps:

1 Select **Stoneset...** from the Options menu. The Choose a Stoneset dialog box appears.

2 Select **Other** to make the scroll bar appear. Scroll to the far left to select the blank stoneset.

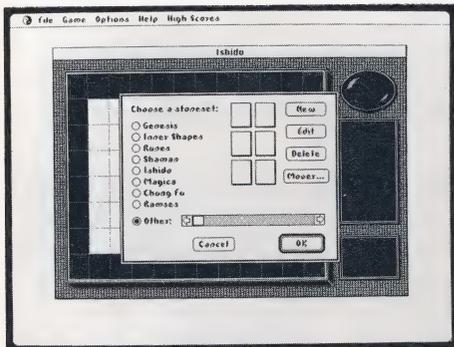*Fig 13. Choose a Stoneset Screen*

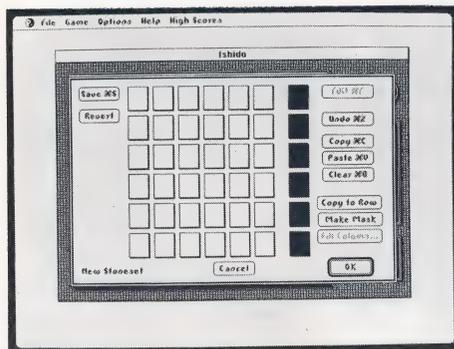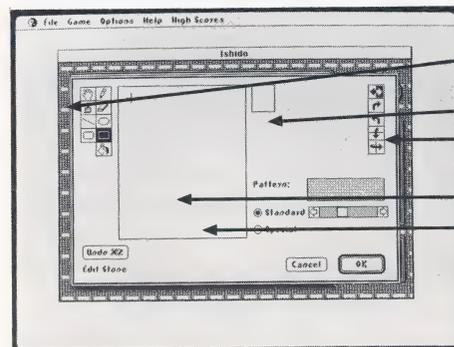3 Select **New.** The New Stoneset dialog box appears.

Fig 14. New Stoneset Screen

4 Click once on the stone at the upper left (first row and first column). Double click on the stone or click on **Edit** to see the Stone Editor.

Design Tools

Actual Size Box
Design Tools

Zoom View Box
Expand/Compress Tool

Fig 15. Stone Editor Screen

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Zoom View Box - Create your stone drawing here.

Actual Size View Box - Shows the actual size of your design as you draw.

Pattern View Box - Shows current Standard or Special fill pattern used by the paint bucket. Select **Standard** or **Special** and scroll to select the pattern you want.

Design Tools - Select these to create your drawing. See the **Design Tools** section for a description of how each tool works.

5   You are now viewing an actual stone. However, the face of the stone is blank. You may re-shape the stone by selecting any design tool and place the tool over the stone in the zoom box to edit. Please see the **Design Tools** section for information on using each tool.

> **Note:** Use black pixels (squares) to shape the stone. The entire outside of the stone must be surrounded by white pixels. If you wish to use the current shape, skip to #10.

6   When you're satisfied with your new shape, select **OK** to save the shape and return to New Stoneset.

7   Select the next stone down in the first column. Double click on it or select **Edit** to open the Stone Editor again and follow steps 5 and 6 above to draw a different shape. Continue down the column drawing shapes on the first stones in the 3rd, 4th, 5th and 6th rows.

8   Click on the white space outside the stones so that one particular stone isn't selected. Select **Copy to Row**. Each shape is duplicated across its row, filling the stoneset.

Selecting an individual stone and then selecting **Copy to Row** copies only the shape of that stone to all the other stones in that specific row.

9   Once again, click on white space outside the stones. Then select **Make Mask**. The stones in the 7th column will now take on the new stone shapes.

> **Note:** The mask is necessary in black & white versions to provide a background for each stone so that it appears opaque when placed upon the board or touchstone. Without the mask the stones would be transparent wherever they are white. This apparent "limitation" of b/w graphics can actually be used to create a lot of fun effects. See **Creating Transparent Stonesets** later in the manual.

10   To draw a design on a stone, select any design tool and place the tool over the stone in the zoom view box to work on your drawing. Please see the **Design Tools** section for information on using each tool.

What is a Stoneset? (continued)

11 When you're satisfied with your drawing, select **OK** to save the drawing to the selected stone and return to New Stoneset.

Selecting **Cancel** returns you to the New Stoneset dialog box without saving your drawing.

12 Select the next stone down in the first column. Double click on it or select **Edit** to open the Stone Editor again and follow steps five and six above to draw a different design. Continue down the column, drawing designs on the first stones in the third, fourth, fifth and sixth rows.

13 Click on white space outside the stones so that no one particular stone is selected. Select **Copy to Row**. Each Symbol is duplicated across its row, filling the stoneset.

Selecting an individual stone and then selecting **Copy to Row** copies only the drawing on that stone to all the other stones in that specific row.

14 Instead of drawing from scratch, the **Fill Column ...** command is an expedient way to place patterns on your stones. Click on any stone, then select **Fill Column....** The first column background always stay white and cannot be filled. The Choose A Pattern dialog box appears. Select the pattern you want by clicking on named patterns or scrolling through the list of Standard or Special patterns. The pattern you select appears in the pattern view box. (An alternative method is to fill your individual stones using the paint bucket from the Edit Stone screen.)

Note: You *must* create your mask before you can use the **Fill Column...** option. This ensures that the masked shape of the stone is filled in with a pattern.

Note: You can create a new pattern or edit an old pattern whenever the Choose a Pattern or Choose a Board dialog box is open. See the **Creating and Editing Backgrounds** section to find out how to make new patterns or edit existing patterns.

15 When you see the pattern you want in the pattern view box, select **OK**. The Choose A Pattern dialog box closes and the pattern appears over all the stones in the column.

Note: It is standard to place the stones with the **lightest color** background in the first column and the stones with the **darkest color** background in the sixth column.

16 Repeat steps 14 and 15 above to fill in background patterns for the stones in the remaining columns.

17 When you have finished your stoneset, select **OK** in the New Stoneset dialog box to save the stoneset to the Other menu. The Choose a Stoneset dialog box appears with a sample of your new stoneset.
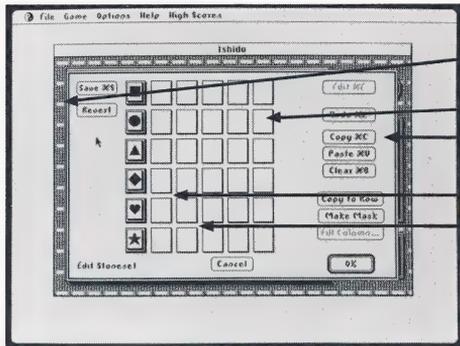
Selecting **Save** saves the stoneset without exiting the New Stoneset dialog box.

Selecting **Save** and then **Cancel** saves the stoneset and returns you to the Choose a Stoneset dialog box.

Editing Your Stoneset

Design Tools

Actual Size Box
Design Tools

Zoom View Box
Expand/Compress Tool

Fig 16. Edit Stoneset Screen

After you have created a stoneset, you may want to go back and make changes to it. Follow these steps to edit your stoneset:

1   Select your stoneset from Other, then select **Edit** in the Choose a Stoneset dialog box.

Selecting **Edit** lets you make changes to the stoneset and replace the old version with the changed version.

Selecting **New** lets you make changes to the stoneset and save the new version as an additional stoneset, keeping the old version intact.

2   Select the stone you want to edit and choose **Edit** to open the Stone Editor.

3   Use the Design Tools to make changes to your drawings and background patterns.

4   When you are satisfied with your changes, select **OK** in the New Stoneset dialog box to save the edited stoneset to the Other menu. The Choose a Stoneset dialog box appears with a sample of your new stoneset.

Selecting **Save** saves the stoneset without exiting the Choose a Stoneset dialog box.

Selecting **Save** and then **Cancel** saves the stoneset and returns you to the Choose a Stoneset dialog box without selecting your stoneset from the Other menu.

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Copying a Ready-Made *Ishidó* Stoneset

Instead of creating a stoneset from scratch, you may want to modify one of the stonesets that come with *Ishidó*. Since these stonesets are locked and can't be directly modified, to do this you must copy and paste the *Ishidó* stoneset you want to the Other menu and then edit the copy of the stoneset.

Follow these steps:

1 In the Choose a Stoneset dialog box, select the named ***Ishidó* stoneset** you want to copy.

2 Select **View**.

3 In the View Stoneset dialog box, select **Copy** then select **Done**. The Choose a Stoneset dialog box reappears.

4 Select **Other** and scroll left to the empty stoneset.

5 Select **New**. The New Stoneset dialog box appears with the blank stoneset.

6 Select **Paste**. The stoneset you selected appears pasted over the blank stoneset.

7 Select **OK** to save your stoneset to the Other menu. Now you're ready to edit your copy of the original stoneset.

Creating a Stoneset Template

In a burst of creative enthusiasm, you may accidentally save one of your stoneset designs over the stoneset template. This happens when you scroll to the blank stoneset template in the Other menu and then select **Edit** instead of New to draw a design, then save the stoneset over the template.

Follow these steps to restore the stoneset template:

1 In the Choose a Stoneset dialog box, scroll to any stoneset in the Other menu.

2 Select **New**. The New Stoneset dialog box appears, showing the selected stoneset.

3 Select **Clear**. The stoneset disappears.

4 Click on the spot where the stone in the first column and row usually appears. The selection box appears.

5 Now select **Edit** to make the Stone Editor appear.

6 In the Stone Editor, select the **rectangle tool** and place the crosshair cursor at the top left pixel of the zoom view box (illustration A). Click and drag the crosshair until it makes a border in the zoom box (illustration B).
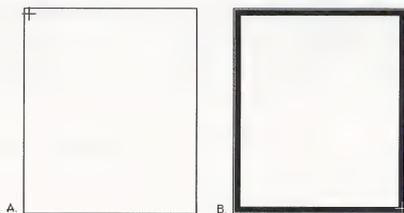
7   Select the **pencil tool**. Click on the **top right and lower left pixel** of the border to
     erase them.

8   Select the **line tool**. Draw a line along the right and lower edges of the border.

9   Select **OK**. Your empty stone appears at the top left of the Edit Stoneset dialog box.
     With the stone still selected, select **Copy**. Select the spot beneath the stone, then
     select **Paste**. Select and paste four more times, creating stones all the way down the
     first column.

10   Click to the left of the first column of stones, outside the stones, then select **Copy to
     Row.** Your blank stones appear across each row.

11   Click on white space outside to the left of the stones (under **Revert**), then select
     Make Mask. The area in the stone appears as a solid block, or mask. The mask
     enables the stone to appear opaque against the board and touchstone. Create the
     mask *before* you fill with background patterns.

12   Select **OK** to save the stoneset template to the Other menu and return to the
     Choose a Stoneset dialog box.

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Creating a Partially Transparent Stoneset

Although the stoneset template is a useful tool for creating stonesets, you don't have to stick to solid, rectangular shapes for the stonesets you create. Of the stonesets that come with *Ishidō*, **Genesis**, **Runes**, **Magica**, and **Ramses** have shaped stones. The **Genesis** stoneset even has holes in several of its stones.

To modify the shape of a stone and create "holes," or transparent places in it, you need to modify the mask, or opaque layer beneath the stone. Follow these steps to reshape the mask as you create a new stoneset:

1 Using the stoneset editor of New Stoneset, "chisel" away at the stone border by redrawing it. Create the symbol on the stone, copy it across the row. Complete the symbols for the other stones in the stoneset.

2 When you make the mask for each row, the mask takes the same shape as the "chiselled" stones in the row.

3 To put a "hole" in a stone, select the mask for the row with the hole in the design. Use the eraser or pencil to erase the portion of the stone which corresponds to the hole in the stone.

4 Save the stoneset. When you play a game with the stoneset, notice that the "chiselled" portions of the stone or holes are transparent against the touchstone and the board.

5 Feel free to experiment with your masks. Try gray or patterned masks instead of black ones…for semi-transparent stones. And remember, the masks can be edited exactly as the stones are edited when you double click on them. You can create some very mysterious effects by altering the masks.

Using Other Paint Programs to Design Stonesets

You can use other paint programs to create and enhance your stonesets. Follow these steps:

1 **Select** the stoneset you want to enhance and copy it. **Copy** one of the templates if you want to create your stoneset from scratch using your paint program.

2 Under the desk accessory [🍎] menu, **open** the scrapbook. **Paste** the stoneset into the scrapbook. (Or, if you are using Multifinder, **paste** it directly into your paint program.)

> **Note:** Under some configurations the stoneset will not be visible in your scrapbook. Rest assured, however, it **is** there. Simply assume the blank appearing page is your picture and continue.

3 **Close** the scrapbook, **quit** *Ishidó* and **open** your paint program.

4 **Open** the scrapbook (see note above) and **paste** the stoneset into your paint program.

> **Note:** As you work on the stoneset in your paint program, do not separate or move stones around. This can create havoc when you paste the stoneset back into the program.

5   When you finish enhancing the stoneset, **copy** it back into the scrapbook (or go directly to the next step if you are using Multifinder). **Close** your paint program and **open** *Ishidó.*

6   Select a stoneset in the Other file and select **New** in the Choose a Stoneset dialog box, then **Clear** the stoneset.

7   Select Paste to paste the enhanced stoneset over the cleared .

CREATING A STONESET FOR THE COLOR VERSION

Creating and editing stonesets in the color version is very similiar to the method used in the black and white version. However, there are some differences:

1   The most obvious difference, of course, is you are now working in color rather than in black and white.

2   You have one additional tool: the eye dropper. Choose the **eye dropper**, point with its tip to a color which you wish to work in—either from the palette of available colors to the right of the dialog box or from the drawing of the stone itself—and click the **mouse button**. Now your pencil, paint bucket, line draws, etc. will be all drawn in that color. You can conveniently access the eye dropper any time when using another design tool by toggling with the Control key. Colors can also be selected with the **arrow cursor** by clicking on the color of your choice in the color palette.

Fig 17. Stone Editor

3   There is no need to create masks in the color version. All colors except transparent white are opaque.

4   Empty stoneset templates are not provided with the color version, so you'll either have to choose an existing stoneset to use as a template or make one yourself. You choose an existing stoneset to use as a template by scrolling to the stoneset you'd like to begin with, then selecting **New**.
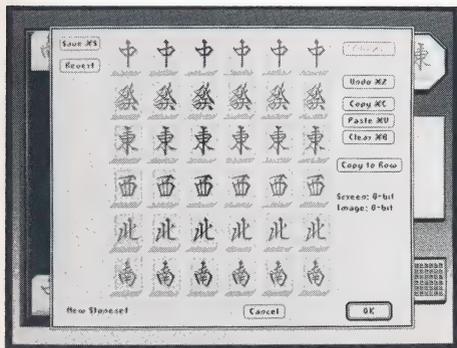
CREATING A STONESET FOR THE COLOR VERSION (CONTINUED)

Fig 18. New Stoneset Screen

5   You can give your new stonesets names in the color version, or change the name of existing stonesets.

> **Note:** Stonesets provided with the original versions of *Ishidó* are locked and cannot be directly altered. However, you can simply choose **New** to create a copy to work on.

> **Note:** The stone editor within *Ishidó* does not enable you to change the color palette from within the program. To do this you must use a color paint program as described in the following section.

Creating Color Stonesets With Your Own Paint Program

There are many effects and tools which most color paint programs have which make creating stonesets a delightful experience. Follow these directions to create stonesets using your own color paint program.

1   Select **Stoneset...** from the Options menu. The Choose a Stoneset dialog box appears. Scroll to the stoneset you would like to use as a template.

2   Select **Copy**. Select **Cancel**. **Quit** *Ishidó*, open your paint program, select **Paste** under the Edit menu (if you are using Multifinder, paste directly into your color paint program). At this point you are free to create, change, play and add color within these limitations:

   • Do not alter the format; use the stoneset you've copied as your template. This is to ensure that when you copy the stoneset and place it back into the game it fits properly.

   • Your color palette is limited to 150 colors (the remaining color slots are reserved for the board and backgrounds). Optimize you color palette before importing your stoneset back into *Ishidó* by customizing your palette and clearing all colors except those used within the stoneset. This will minimize the likelihood of experiencing incomplete or altered color palettes when playing the game.

3   When your stoneset is complete and you are ready to paste back into *Ishidó*, **copy** it and **paste** it into your scrapbook, or return to the game using Multifinder. Once back in the game select **Stoneset...** from the Options menu. The Choose a Stoneset dialog box appears.

4   Move the scroll bar to the stoneset after which you want your new stoneset to be placed and select **Paste**. Voila! Your new stoneset is now in the game and ready to be played.

5   Select **Name Stoneset...** to enter a name for your stoneset.

6   After playing with your new stoneset, you might wish to touch it up a bit. Select **Edit** to touch it up within the program. *Notice that the new color palette now is the one you imported into the game with your new stoneset.*

CREATING AND EDITING BACKGROUNDS & PATTERNS

In addition to designing stonesets, *Ishidó* lets you create and edit your own original patterns and colors to use for game board backgrounds, stoneset backgrounds, and paint bucket fills.

Black & White Version

1   Select **Background** from the Options menu.

2   Click on **Standard Patterns** or **Special Patterns**. Move the scroll bar until you see the background you want to modify.
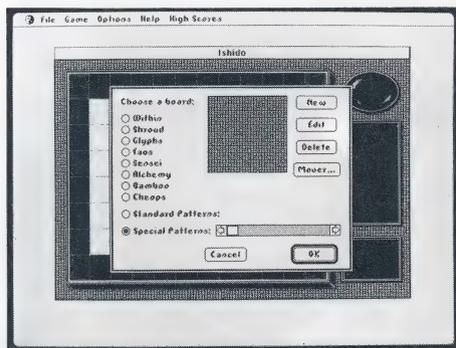

Fig 19. Background Editor

3   Select **New** or **Edit** to open the Pattern Editor.

Select **New** if you want to create and add an additional background in the Standard Patterns or Special Patterns menus.

Select **Edit** if you want to change and replace a current background.

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You can also edit a pattern while in the process of creating or modifying a stoneset, by opening the Pattern Editor when using **Fill column...** or filling in stone backgrounds with the paint bucket.
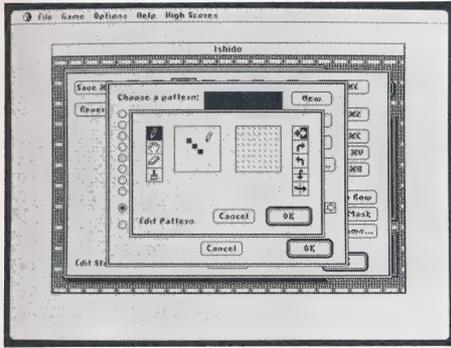

Fig 20. Pattern Editor

Zoom View Box - Create your pattern here.

Actual Size View Box - Shows the actual size of your design as you draw.

Design Tools - Pointing to tools at right and left of box. Use these tools to work on your pattern. For further explanation see pages 41 and 42.

Fig 21. Special Pattern Editor

Zoom View Box - Create your pattern here.

Expand/Compress Tool - Use this design tool to modify the size of your pattern.

Actual Size View Box - Shows the actual size of your design as you draw.

Design Tools - Pointing to tools at right and left of box. Use these tools to work on your pattern. For further explanation see pages 41 and 42.
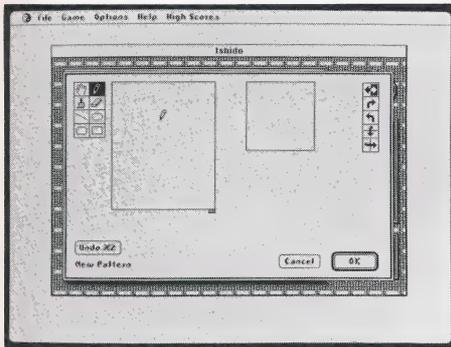
4 Use the design tools to create the pattern you want in the zoom view box.

5 Select **OK** to save your background design and return to the Choose a Board dialog box.

If you are working in New Pattern, selecting **OK** closes the Pattern Editor, saves your new pattern as an additional pattern in the Other menu, and returns you to the Choose a Board dialog box.

If you are working in **Edit Pattern**, selecting **OK** closes the Pattern Editor, saves your new pattern over the old pattern, and returns you to the Choose a Board dialog box.

Selecting **Cancel** in the Pattern Editor returns you to the Choose a Board dialog box without saving your work.

6 Selecting **Cancel** in the Choose a Board dialog box returns you to *Ishidó* without placing the new background pattern behind the board. Access your new background by scrolling through the Other menu.

Selecting **OK** in the Choose a Board dialog box returns you to *Ishidó* and places your new pattern as a background behind the board.

Selecting **Delete** in the Choose a Board dialog box permanently erases the current background in the pattern view box.

Color Version:

The color version of *Ishidó* allows you to use either pictures or solid color fills as backgrounds behind the playing board.

Pictures

Pictures are created with a paint program and then imported into the game. The possibilities are almost infinite. Just remember that *Ishidó's* graphics editor uses the picture, whatever its size, to fill up the entire screen. So that, for instance, if you imported just one black pixel, that picture would be repeated and juxtaposed such that the entire background would appear black. Here's how some of the backgrounds you received with the game were created:

1 All gradient backgrounds (the ones that go from dark to light, or form rainbow-like patterns) use a single picture about 15 pixels wide and 400 pixels high (the exact full height of the screen). Simply choose the colors of the gradient and use a gradient fill function with the rectangle tool to create a tall, thin strip of color.

2 Then copy this using the shrink/transparent tool (or any method that does not include a black or white outline), paste to your scrapbook (or move directly to the game using Multifinder) and open *Ishidó*, select **Backgrounds...** from the Options menu, select the **Picture** button, and **Paste**.

> **Note:** If you're curious about how any of the backgrounds were created, select **Backgrounds...** from the Options menu, select the **Picture** button, and **Copy** it. Paste it into any color paint program and check it out!

Ishidó

Colors

Ishidó allows you to choose from 1 million+ colors to use as your background. Select **Backgrounds**… from the Options menu, select the **Color** button, then select **Choose Color**…. This will take you to the Choose a New Color: Color Wheel — which is *Apple's* standard color selector.

The Color Wheel allows you to modify six variables — Hue, Saturation and Brightness, and levels of Red, Green and Blue — to create virtually any color your heart desires. You can do this scientifically by changing the numerical values and moving the scroll bar; or intuitively by moving the cursor over the circle and clicking.

Experiment with this tool. It's very easy and lots of fun to use.

CREATING NEW PLAYING BOARDS

(Available in *color version* only)

Ishidó allows you to create new boards in your color paint program and import them into the game. Follow these steps:

1   Select **Board**… from the Options menu. This brings you to the Choose a Board dialog box. Select a board to use as a template then select **To disk**…. Name it and save it.

> **Note:** It's advisable to start out using the plain black & white tile board as your first template.

2   Open the file you just saved from within your color paint program. You are now ready to create your own board. Remember that the template is used to guide placement of the board's outer dimensions, the placement of the squares on the board, and how you situate the touchstone, scoreboard and pouch.

Every element of the board as mentioned above is customizable. You might want to experiment with transparent and semi-transparent boards (using transparent white), and even go beyond the parameters and dimensions of your template.

3   When you are satisfied with your creation save the file. Then reenter *Ishidó*, select **Board**… from the Options menu, and select **From Disk**…. Find the file you just saved with your customized board in it and **Open** it. *Ishidó* automatically imports the board into the game. Choose **OK** and the game is now ready to be played using your board.

> **Note:** If you wish to view your board without any stones on it select the **Game Menu**, choose any game mode, then click **OK**. This will return you to an empty board.

the Way of Stones

DESIGN TOOLS

Here are the design tools available in *Ishidó's* graphic editor:

Tool	Use and Function
🖐	Drag the hand to move the stone in any direction in the zoom view box.
🖌	Drag the brush tip across the stone face to paint freehand. The paint flows as long as you hold the mouse button down. Double click on the icon to fill the whole box with paint.
╱	Drag the crosshair from a starting point and release the mouse button at the ending point to draw a line.
▭	Drag the crosshair diagonally from a starting point and release the mouse button at the ending point to draw a rounded rectangle.
✏	Drag the pencil in any direction you want to draw freehand. Release the mouse button at the ending point. If you start drawing over a white area, the pencil draws in black. If you start over a black area, the pencil draws in white.
▱	Hold down the mouse button and sweep it back and forth to erase everything underneath it. Double click on the icon to erase everything.
⬭	Drag the crosshair diagonally from a starting point and release the mouse button at the ending point to draw an oval or circle.
▢	Drag the crosshair diagonally from a starting point and release the mouse button at the ending point to draw a square.
🪣	Place the paint bucket within an enclosed area and click to fill the area with the pattern appearing in the Pattern View Box. Paint flows from the tip of the bucket's spill. If black dots do not completely enclose the area you want to fill, a spill results.
💉	(Available in color versions only.) Place eye droppper on any color, click mouse button, and whichever tool you use…pencil, paint bucket, etc.…you will be working in that chosen color. You can access the eye dropper and toggle back and forth between it and other tools by holding down the Control key.
⌐	(Available in black & white versions only). Click on and drag the handle down and to the right to expand the area for your pattern. Notice that increasing the size of the zoom view box decreases the number of times the pattern can repeat. Decreasing the zoom box area makes the pattern repeat more often.

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D E S I G N T O O L S (CONTINUED)

Clicking on these tools has the following effect on your graphic:

Tool   Use and Function

	Inverts all colors, changes all white areas to black, and black areas to white. Choosing invert again restores the drawing to its original state.
	Rotates the drawing 90 degrees to the right.
	Rotates the drawing 90 degrees to the left.
	Flips the drawing so that its top and bottom trade places.
	Flips the drawing to a mirror image of itself.
Undo	Erases the most recent drawing operation. Selecting Undo repeatedly restores or reverses the most recent drawing command.
Clear	Erases the selected stone or stoneset.
Revert	Restores the last saved version of your stoneset.
Copy	Moves the selected stone or stoneset to the clipboard.
Paste	Moves the selected stone or stoneset from the clipboard to

MOVING STONESETS, BACKGROUNDS AND BOARDS

After you create your own stonesets and backgrounds, you can save them to diskette and move them between computers or swap them with friends. We use the black & white version exclusively in the following tutorial. However, the instructions are essentially the same for color as for black & white. The only differences being that with color you move picture backgrounds instead of standard and special patterns, and you can also move playing boards.

Follow these steps to move *Ishidó* graphics from your hard disk or *Ishidó* diskette to a friend's diskette or from a friend's diskette back to your hard disk or *Ishidó* diskette. Please refer to your Macintosh user manual if you need additional information on the hierarchical file system.

1   Select **Stoneset...** or **Background...** from the Options menu and choose **Mover...** from the Choose a Stoneset or Choose a Board dialog box. The Mover dialog box appears.

2   Select either **Stoneset, Standard Pattern,** or **Special Pattern,** (or in the color version: **Stoneset, Background, Board**) depending on what type of file you want to copy.
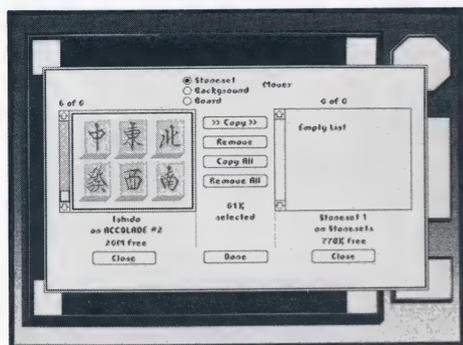
Fig 22. Stoneset Mover Screen

3   Select the **Open...** button beneath one of the scroll boxes to see lists of files and folders and find Stoneset, Standard Pattern, and Special Pattern files on the current disk or in the current folder. If you don't see Open... below a Mover scroll box, first click **Close** to close the currently displayed file.

Select and open (or double click on) any folder to see the files or other folders in it (moving away from the disk directory). Press on and drag the **directory title** to see what other files or folders are on the disk directory (moving toward the disk directory).

To look for stoneset or background files on other disks, insert the disk in the drive. Use the **Drive button** or use the **Drive** and **Eject buttons** to look for stoneset or background files on other disks or on your disk drive. The name of the disk you're looking at appears at the top of its corresponding list dialog box, soon after you insert the disk.

4   Open the file you want to look at by selecting its name and then clicking **Open...**, or
    by double-clicking its name. If it contains the type of file you specified (Stoneset,
    Standard, or Special Pattern), one of the patterns or stonesets appears in the Mover
    scroll box. If the file or folder you chose does not contain the type of pattern —
    Stoneset, Standard Pattern, or Special Pattern — you indicated above, then the
    Mover scroll box will appear empty.

    You can look at and work with any existing stoneset or pattern file. Both the name of
    the file you have open and the name of the disk or drive it's on appear below the
    appropriate Mover scroll box.

5   Once you open a file, you can use the scroll bar to look at all the stonesets or patterns
    in the file.

    The line near the top arrow of the scroll bar indicates the number of stonesets or
    patterns in the current file and the number of the current graphic. In the previous
    figure, the file contains seven stonesets. A sample of the third stoneset in the file
    appears in the Mover scroll box.

6   You can create a new file for storing your own collection of stonesets, patterns,
    backgrounds and/or boards by inserting a blank, formatted disk into your disk drive
    and clicking **New...**, typing in a name for the file at New Stoneset/Pattern file, and
    selecting **Save**. Then select and open the file containing the stonesets or patterns
    you want to copy to or from, just as you did in steps 3, 4, and 5 above.

7   Click on one of the **Mover scroll boxes** to select the stoneset or background pattern
    you want to copy.   This is the active Mover box. You can select from the box on the
    right or on the left. The arrows around Copy point toward your stoneset or pattern's
    destination.

8   Click **Copy** to copy the stoneset or pattern displayed in the Mover scroll box to the
    destination diskette. A sample of the stoneset copy appears in the destination Mover
    scroll box. The number of stonesets or patterns in the destination file increases by one.

    Copy All copies all the stonesets, patterns, backgrounds or boards from the file
    displayed in the active Mover box to the destination file.

    Remove erases the stoneset, pattern, background or board displayed in the active
    Mover box.

    Remove All erases all the stonesets, patterns, backgrounds or boards from the file
    displayed in the active Mover box.

Specifying Format for Your Graphics Files

Save Screen to Disk... from the **File** menu saves a screen of the game board during play as a paint file on your hard disk or diskette. Select the folder you want to contain the file. Then type in the name of the file at **Save Screen As:** and select **Save.**

Ishidó's Document Editor feature lets you save a screen in the application format you specify. Specifying the application you want lets you open the graphics file and the application at the same time. If you don't specify a format, you must first open your MacPaint compatible graphics processing application, and then use it to open the graphics file.

Follow these steps to select the graphics processing application on your system:

1   Select **Preferences.** At Document Editor, select **Paint Files** (or **Pict Files** in the color version) by clicking once inside the rectangular box. A scrollable list box appears, showing the current file or folder.
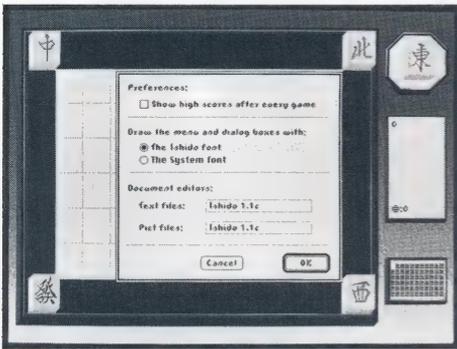
Fig 23. Preferences Dialog Box

2   Locate and select the graphics application you want to use and select **Open.** The Document Editor dialog box appears with the name of your graphics application after **Paint Files** (or **Pict Files** in the color version).

3   Select **OK** to close the Preferences dialog box and return to *Ishidó.* Select **Cancel** to close the dialog box without saving your graphics format choice.

Note: If you do not select a graphics application, *Ishidó* saves stoneset and background screens as MacPaint-compatible PICT files in the black & white versions, and as PICT files in color that can be opened from within all current color paint programs.

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THE ORACLE OF THE STONES

The Oracle of the Stones is a system of divination based on the principle of synchronicity*–the theory that the coincidence of events in space and time involves something more than mere chance. What we take as coincidence–for example, the arrangement of the stones in the 4-Way pattern from their random order in the pouch – depends not only on the physical reality of the stones available to be played, but on the state of mind of the player as he or she chooses where to place each stone.

The Oracle of the Stones uses this "meaningful coincidence"–the arrangement of stones in the 4-Way – as a tool for gaining insight into a situation or question posed by the player. Frequently mistaken as mere fortune-telling, the Oracle of the Stones allows the user to examine the full potential of a given situation, as mirrored by the 4-Way.

The Oracle readings, or auguries, produced by the 4-Ways reflect the questioner's state of mind at the moment the 4-Way pattern comes into existence. Brief and at times cryptic, the resulting auguries challenge the questioner to divine, or figure out by intuition, the response to the problem or question he or she brought to the Oracle's attention. Most of the time, this simple act of divination can allow the questioner to discover a fresh perspective on the problem–and, perhaps, to uncover a solution.

*The term "synchronicity" was coined by Swiss psychologist C. G. Jung. For an excellent discussion of this concept, please refer to "Synchronicity: An Acausal Connecting Principle," *The Structure and Dynamics of the Psyche* (Collected Works of C.G. Jung, volume 8).

TRADITIONAL ORACLES AND COMPUTER ORACLES

Since the earliest civilizations, consulting an oracle has required the discipline to learn the appropriate — and frequently intricate — divination techniques, and the patience to execute them conscientiously. These techniques were purposely designed to create an optimal time and space for the questioner and oracle to merge and become as one. It takes time, planning, concentration and even meditation to produce a 4-Way, and that is the *Ishidó* technique for consulting the Oracle of the Stones.

Webster defines oracle as "a shrine through which hidden knowledge is revealed." The computer is certainly a most appropriate oracle for our new age. Perhaps the most powerful tool any of us has ever possessed, our computers do, frequently, reveal hidden knowledge. Some of us become so engrossed in their power and complexities that we really do relate to our Macs as shrines! What would tickle an ancient sage more than utilizing this very epitome of logic to produce a result which totally defies logical explanation?

USING THE ORACLE OF THE STONES

So how do you use *Ishidó's* computerized Oracle? There are four steps: figuring out the question you want to ask, asking it, creating a 4-Way match, and then interpreting the augury that results from the 4-Way.

First, Formulate the Question

Questions that can be answered with a simple "yes" or "no" don't usually work well, because they can't tap the richness of the Oracle's response. Instead, try questions like: "What will be the outcome if...?" or "What effect will such an such an action have on...?" or "What do I need to know about...?" This kind of thoughtful questioning encourages a more lucid state of mind and allows the Oracle's response to be both appropriate and comprehensible.

Another technique is to make one to three queries around a specific subject. The questioning could go something like this:

- "Please describe my present situation in regard to..."
- "What is the best path to follow in this situation?"
- "What else do I need to know?"

Experience shows that asking too many questions on a subject frequently muddies the water more than clears it. Better to ask just one question that is absolutely clear in your mind, than several that are vague.

Next, Ask the Question

Now that you have your question, begin a game and then follow these steps:

Next, Ask the Question (continued)

1   Select **Oracle** under the Options menu to engage the Oracle. If you do this during a game, the "What is your question for the Oracle?" dialog will appear immediately. If you do this prior to beginning, the dialog will appear as soon as you begin a New Game.

2   At the dialog box, type in your question for the Oracle. Use the delete key, double click on a word, or highlight several words (as you would with any standard word processor) if you need to edit your question. If you want to think some more about your question, select **Cancel** to close the dialog box without saving the question.
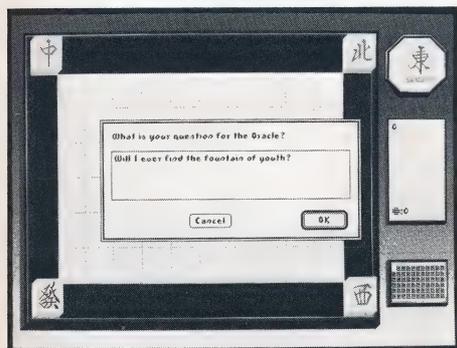

Fig 24. Oracle Dialog Box

3   When you are satisfied with your question, select **OK** to save your question and close the dialog box. If you wish to change your question after selecting **OK**, you must reselect **Oracle** under Options twice (the first time will deselect the Oracle, the second time will reselect it). Your question will reappear and you may change it as you please.

4   When you create a 4-Way, an Oracle Augury appears in response to your question.
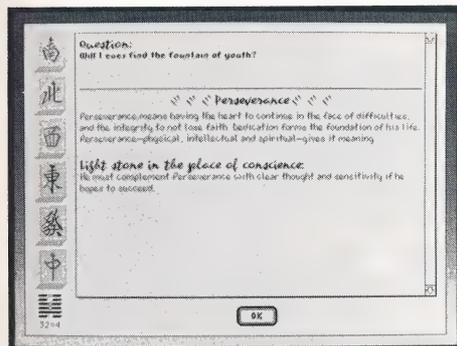

Fig 25. Oracle Augury

Read the text, then close the Oracle Augury dialog box and resume playing. Follow steps 1 through 3 above to create another question any time before you complete your next 4-Way.

A 4-Way produces one Oracle reading only. You cannot undo your last move after achieving a 4-Way and obtaining an Oracle reading. The Oracle is not available in the computer play mode.

If you complete a game without having achieved a 4-Way and thus haven't received an Oracle answer to your question, the "What is your question?" dialog will automatically reappear with your unanswered question when you begin a new game. Simply select **OK** if you still wish a response to that question.

Then, Interpret the Augury

When you create a 4-Way, the Oracle augury, or reading, appears. Move the grabber hand or use the scroll bar to see all the text.

An augury is a sign, or indication; a way of discerning a course of action (or inaction) by observing and interpreting. *Ishidó* auguries are based on an ancient oracle known as the *I Ching,* the Chinese Book of Changes. *Ishidó* arrives at a particular augury by factoring the identities and locations of the five stones in the 4-Way with the precise time at the moment the move is made.

To understand the meaning of the augury, think of its language in terms of symbol and metaphor. Any answer which responds literally to a question is not so rare as it is fortuitous. Expect to have to intuit the message conveyed by the augury.

Sometimes answers respond not to the question that was asked, but to the hidden question that may be confronting the questioner's subconscious. If you are attuned to this possibility, you can use your intuition to interpret a meaningful response.

Whether the auguries seem clear or confusing to you, keep in mind that the Oracle of the Stones is not a fortune-telling device. It does not absolve the questioner of the responsibility for making choices about the future. It does not determine the future. What the Oracle of the Stones can do is direct attention toward those inner choices that remain "hidden" until the proper question is asked, and so aid the questioner in making decisions that are pivotal in determining the future.

Saving Auguries

You can save an individual Oracle Augury when you read it, or set up an option that automatically saves all Oracle readings.

To save an individual Oracle reading, follow these steps:

1 With the Oracle reading dialog box still open, move the cursor to the top of the screen, and select **Save Stonecast...** from the Options menu.

2 In the Save Oracle text in: dialog box, select the **Default file** to save the Oracle reading to. You can rename this file, and/or create new ones as you desire.

Select **Open File...** to save the Oracle reading to an existing file. A dialog box appears, with a scrollable list of files. Select the file or folder you want to contain the Oracle reading and then select **Open.** Select **New File** to save the Oracle reading to a new file. Type in the name of the new file at **Create an Oracle save file:** and select **Save.** Select **Cancel** to close any of the dialog boxes without making a selection.

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Saving Auguries (continued)

To *automatically* save all Oracle readings, follow these steps:

1 Select **Oracle Preferences**, under Options.

> **Note:** You can enter this menu even when the Oracle Augury dialog box is open.

Fig 26. Oracle Preferences Dialog Box

2 In the Oracle Preferences dialog box, select **Automatically save the stonecast to a text file**. *Ishidó* automatically saves all Oracle readings to the current file.

Select **Open File** to save the Oracle reading to an existing file. A dialog box appears, with a scrollable list of files. Find and select the file or folder you want to contain the Oracle reading and then select **Open**. Select **Cancel** to go back to the Oracle Preferences dialog box without choosing a file.

Select **New File** in the Oracle Preferences dialog box to save the Oracle reading to a new file. Type in the name of the new file at **Create an Oracle save file:** and select **Save**. Select **Cancel** to go back to the Oracle Preferences dialog box without setting up a new file.

Ishidó's Document Editor feature lets you save Oracle augury files in the application format you specify. Specifying the application you want lets you open the augury text file and the application at the same time. If you don't specify a format, *Ishidó* saves augury files as unformatted text files that can be opened from within any MacWrite compatible word processor. Follow these steps to select the word processing application on your system:

1 Select **Preferences** (not Oracle Preferences). At Document Editor select **Text Files** by clicking within the rectangular box. A scrollable list box appears, showing the current file or folder.

2 Locate and select the word processing application you use and select **Open**. The Document Editor dialog box appears with the name of your word processing application after Text Files.

3 Select **OK** to close the Preferences dialog box and return to *Ishidó*. Select **Cancel** to close the dialog box without saving your text format choice.

Specifying Gender

The Oracle can respond to your questions using either male or female pronouns. Indicate your preference by choosing it from the **Oracle Preferences** section under the Options menu.

THE HEXAGRAMS

The Oracle of the Stones uses the same synchronistic context and mathematical probabilities to produce an augury as does the *I Ching*. Each *Ishidó* augury corresponds directly to an *I Ching* hexagram.

Follow these steps to see the *I Ching* hexagram resulting from your 4-Way.

1 Select **Oracle Preferences**, under Options.

Note: You can enter this menu even when the Oracle Augury dialog box is open.

2 Select **Show an *I Ching* hexagram with the stonecast** and then select **OK**. The **I Ching** hexagram corresponding to your stonecast appears when you receive an Oracle reading.

3 Select the **option to show an *I Ching* hexagram** with the stonecast again and then select **OK** to make the hexagram disappear. Select **Cancel** to close the Oracle Preferences dialog box without saving your Oracle Preferences choice. You can make this selection before the augury appears or while you are reading the augury.

For a fascinating explanation of how the *I Ching* works, how hexagrams are formed, and an introduction to the concept of synchronicity, please refer to C.G. Jung's foreword and Richard Wilhelm's introduction to and interpretation of *The I Ching, or Book of Changes* (Princeton, NJ: Bollingen Series XIX, Princeton University Press, 1967).

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QUICK REFERENCE

KEYBOARD SHORTCUTS

File Menu

command/N	Start a New game.
command/E	End a game.
command/S	Save a game.
command/O	Open a game file
command/Q	Quit *Ishidó*.

Oracle

command/A	Ask a question of the Oracle

Help Menu

command/U	Undo previous move.
command/M	Show possible Moves.
command/H	Get on-line Help.

Graphics Editors

command/Z	Undo last function.
command/C	Copy a stoneset or pattern to the clipboard.
command/V	Paste a stoneset or pattern from the clip board.
command/B	Clear a stoneset or background.
command/E	Edit a stone.
command/M	Go to Mover (in color graphics editors only).
command/N	Create a New stoneset (in color graphics editors only).
command/S	Save a stoneset.

ABOUT THE STONESETS

Ishido
(BW, Color)

= THE RISING SUN

= TORII
(Shinto, purification)

= THE ENDLESS KNOT
(Nade-Takara-Nusubi)

= BUDDHA

= SHOU (Long Life)

= YIN/YANG (Taoism)

Runes
(BW Only)

= JERA (Harvest)

= ALGIZ (Protection)

= DAGAZ (Breakthrough)

= PERTH (Initiation)

= WUNJO (Joy)

= SOWELU (Wholeness)

Chung Fu
(BW, Color)

= NORTH WIND

= SOUTH WIND

= EAST WIND

= WEST WIND

= RED DRAGON

= GREEN DRAGON

Magica
(BW Only)

= LEAD

= NITRIC ACID

= BRIMSTONE

= ANTIMONY

= SILVER

= GOLD

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Chess
(BW Only)

- ♚ = KING
- ♛ = QUEEN
- ♜ = ROOK (Castle)
- ♝ = BISHOP
- ♞ = KNIGHT (Horse)
- ♟ = PAWN

Hebrew
(BW Only)

- א = ÁLEPH
- ב = BETH
- ג = GIMEL
- ד = DÁLETH
- ה = HEH
- ו = VAHV

Ramses
(BW Only)

- = PYRAMID (Heavenly Fire)
- = COBRA (Ascension)
- = UTCHAT (Health)
- = HEHA (Fox, divine protection)
- = HORUS (Falcon, power)
- = ANKH (Life)

(Color Only)

- = OSTRICH FEATHER (Truth, justice)
- = SCARAB (The sun)
- = AHNK (Life)
- = FALCON (the God Horus, power)
- = UPLIFTED ARMS (The soul)
- = 3 FOX SKINS (wealth)

Shaman
(BW, Color)

= THUNDERBIRD
(Unlimited happiness)

= SUN (Light)

= BUTTERFLY
(Life everlasting)

= EYE (Wisdom)

= BUFFALO
(Great Provider)

= ARROWHEAD
(Alertness)

Inner Shapes
(BW, Color)

= SQUARE
(Logic, balance)

= CIRCLE
(Spiritual, wholeness)

= TRIANGLE
(Creative, change)

= DIAMOND
(Prosperity, The 4 Directions)

= HEART (Love, compassion)

= PENTACLE
(Protection, excellence)

New Age
(BW Only)

= SHINING BRIGHT
(Sun & Moon)

= HEAVEN ABOVE

= THE PROVIDER

= SPIRIT

= GREAT SPIRIT
EVERYWHERE

= GREAT SPIRIT
ABOVE

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About the Calligraphy

Calligraphy and Picture Credits

the Way of Stones

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550 S. Winchester Blvd., Suite 200
San Jose, CA 95128

If you have a modem, you can call and log-on to Accolade's Bulletin Board for instant hints and other information. You can also leave questions about any Accolade game; they'll be answered by Accolade's technical support representatives. The number is 408-296-8800. Our settings are 300, 1200, 2400 baud; 8 Data; No Parity; 1 Stop Bit.

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After the 90-day period, defective media may be replaced in the United States for $10 (plus 7.25% sales tax if the purchaser resides in California). Make checks payable to Accolade, Inc. and return to the address above. (To speed up processing, return only the disk, not other materials.)

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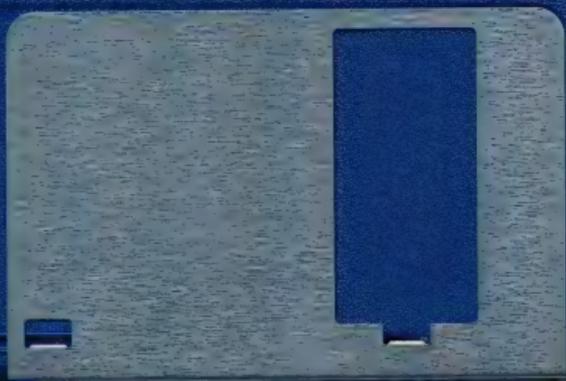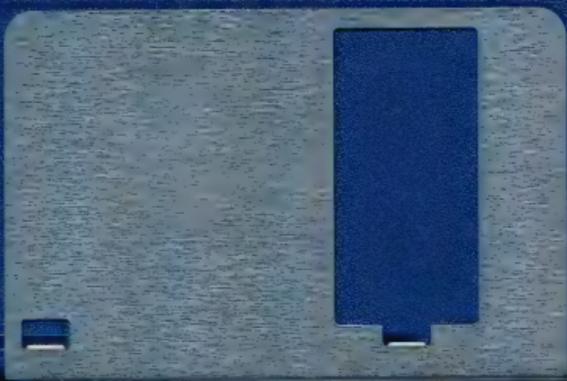
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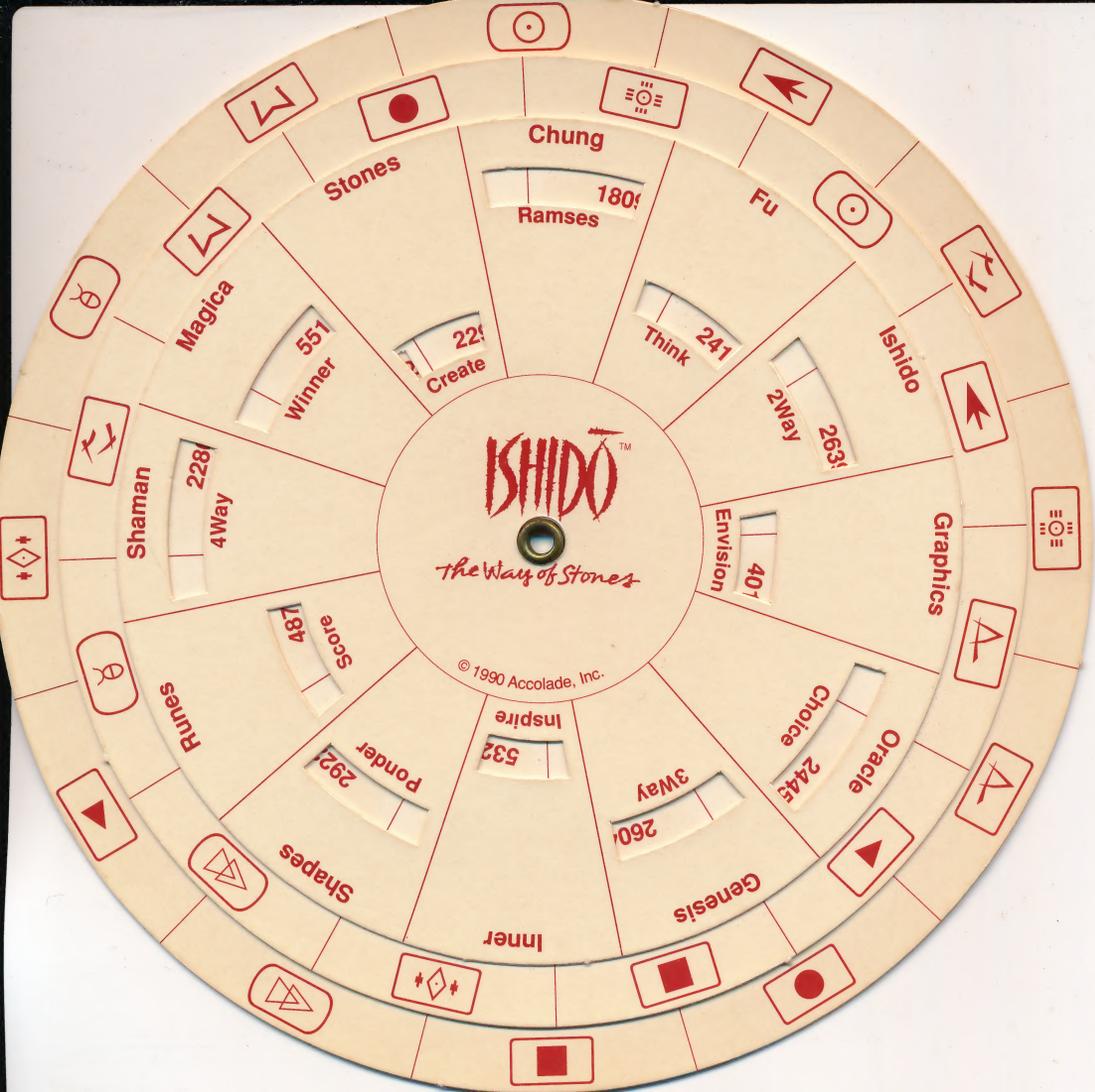
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the Way of Stones

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Chung
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Fu
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Runes
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Shaman
Winner — 551
Magica
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Stones

ISHIDO
The Way of Stones

Center wheel labels: Stones, Magica, Winner, Shaman, 4Way, Score, Runes, Ponder, Shapes, Inner, Genesis, 3Way, Choice, Oracle, Graphics, Envision, Ishido, 2Way, Think, Fu, Ramses, Chung, Create

Top wheel (number groups):

1928 / 2536 / 3144 / 3752

1865 / 2441 / 3273 / 3593

2990 / 4846 / 6702 / 8558

1298 / 1586 / 1874 / 2162

1361 / 1681 / 2321

1802 / 2346 / 2890 / 3434

1995 / 2507 / 3019 / 3531

1676 / 2156 / 2636 / 3116

1424 / 1776 / 2128 / 2480

1613 / 2061 / 2511 / 2957

1550 / 1966 / 2382 / 2765 / 2798

1743 / 1871 / 2239 / 2951

Bottom-right wheel (number groups):

1520 / 1968 / 2416 / 2864

1809 / 2577 / 2961

2639 / 3151 / 3663

1330 / 1650 / 1970 / 2290

1710 / 2862 / 4014

2445 / 3085 / 3725 / 4365

3341 / 5517 / 1677

1900 / 2604 / 3308 / 4012

3240 / 4200 / 5160

2251 / 3019

2185 / 3977 / 4473 / 5769

2922 / 3754 / 4586 / 5323