



Foundation Publishing, Inc.

THE COMIC STRIP FACTORY

PACIFIC BITWORKS



WE'RE THE SAME SIZE AS WE APPEAR RIGHT HERE!!

TAWNY DANCER



FOR 512K & UP!

FRED NERD

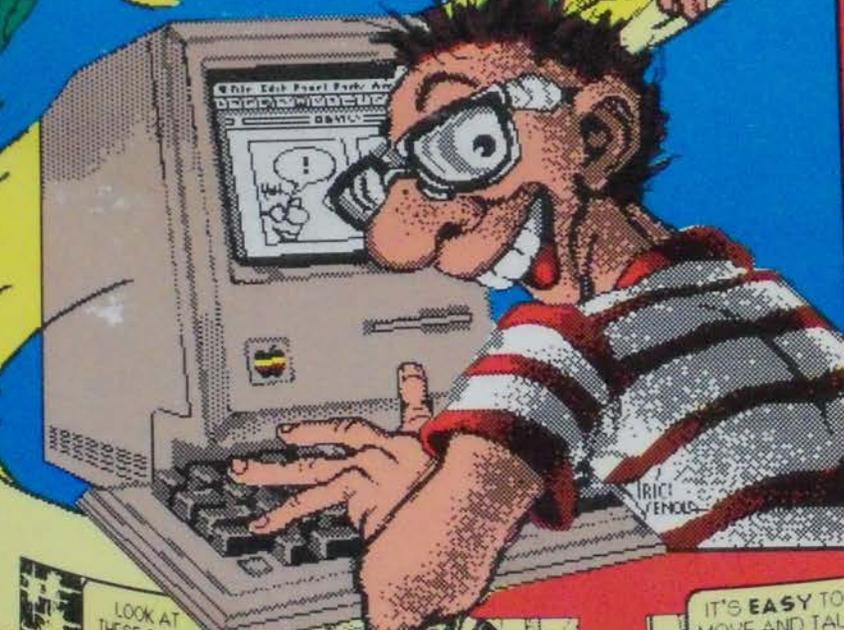


WOW! MY VERY OWN COMIC STRIP!!

BROADWAY 500 X SWEET PATOOTIE



THE ROOT WIZ & SLYTHO



LOOK AT THESE SWELL BACKGROUNDS BY KURT WAHLNER!



SAY, WE'VE GOT INTERCHANGEABLE CHARACTER PARTS DRAWN BY TRICI VENOLA!



IT'S EASY TO MAKE US MOVE AND TALK, THANKS TO THE PROGRAM BY DAVID DURKEE!!



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Whew.



Foundation Publishing
presents
Flying Pixel graphics
in a
Pacific BitWorks program
Comic Strip Factory

Program.....David Durkee
Character Graphics.....Trici Venola
Background Graphics.....Kurt Wahlner
Manual.....Andy Christie, Clint Hicks, David Durkee
Trici Venola, Kurt Wahlner

Thanks to our beta testers:

Margot Comstock, Jerry Daniels, Dennis James, Arnie Katz, Howard Katz, Hartley and Patti Lesser, Bob Levitus, Paul McGraw, Paul Mithra, Carl Philabaum, Daryl Popkes, Gerald Rafferty, Ken Ryall, John Socha, Chuck Weigand, and Andy Wolf.

Thanks to Doug Clapp and Mike Halvorson for coming through in a pinch.

Thanks to Jock Root, our favorite wizard.

Special thanks to Paul Mithra for his typographical advice and assistance.

The creators would like to dedicate Comic Strip Factory to the visionary madmen who inspired us:

Stephen Wozniak & Robert Crumb



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— PRESENT —



HAARD RETURN

**A COMIC STRIP FACTORY
COMIX TRIP**

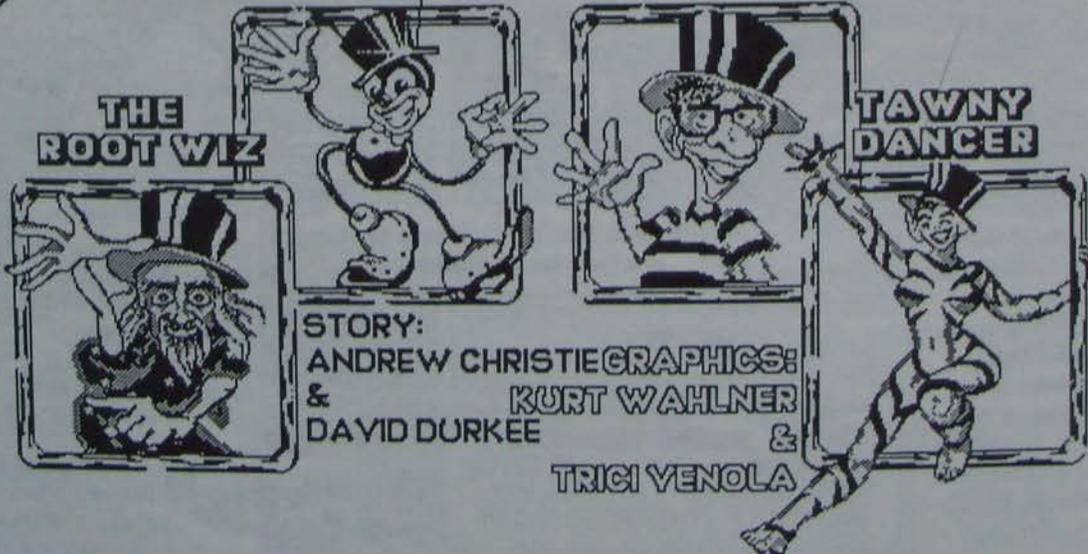
FEATURING

**BROADWAY
BUG**

FRED NERD

**THE
ROOT WIZ**

**TAWNY
DANCER**



STORY:
ANDREW CHRISTIE
& DAVID DURKEE

GRAPHICS:
KURT WAHLNER
&
TRICI VENOLA



"Yeah, that was me. I wuz inna big time. They didn't get no bigger than me."

WATIN' ON DA LEVEE...WATIN' ON DA LEVEE...FO' DA ROBERT E. LEE!

KLEP, KLEP, KLEP, KLEP!

"I had it all...wealth...power...adulation o' millions...and remember, this was back when that was a lot."

SO KEEP ON SMILIN'...CUZ WHEN YOUR SMILIN'...

KLEP, KLEP, KLEPPY-KLEP, KLEP!

"Yeah...that was before...when yer ridin' high, ya think yer never gonna fall...then the little creeps turn on ya..."

MAMMY...! WHERE YA GOIN?! DONTCHA KNOW ME? IT'S ME! YER LI'L BOGGY BABY BOY... I COME HOME TO YA...!

sniff...choke...sob... how like life...honk...

"Yah start slippin'..."

IN TOO EACH LIFE SOME RAIN MUS' FALL...BUT TOO MUCH IS FALLING...IN MINE...

Yawn...hello?...zzz snort

StB...wuzzon teevee?

"...theater managers started talkin' to me in word balloons that had been customized with Editbits so they had them little icicles hangin' off 'em...oh, you can tell..."

FROM NATCHEZ TO MOBILE...FROM MEMPHIS TO PALM SPRINGS...

Booo!

FROM DALLAS TO...TO...UMM...

A BOOKING? I MAY, PERHAPS, FOR OLD TIMES' SAKE (and a small financial remuneration) BE ABLE TO ARRANGE FIFTH BILLING FOR YOU, BEHIND POLLY AND HER PRANCING PIT BULLS...

HEY PAL, I'M AN ARTIST!

How about that Polly, ladeez and gennemumm...and now, let's hear an encouraging welcome for a sentimental former favorite looking to hit the comeback trail... Broadway Bug!

"Finally, one night, I kinda lost my professional composure..."

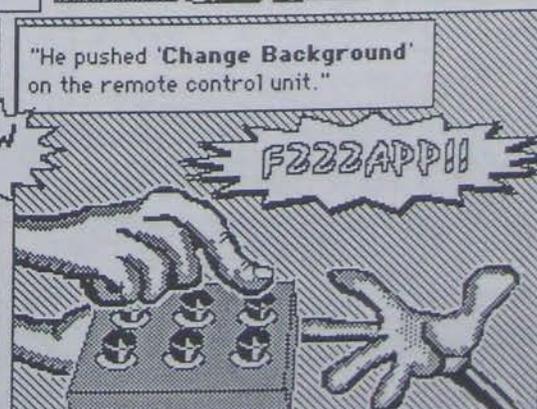
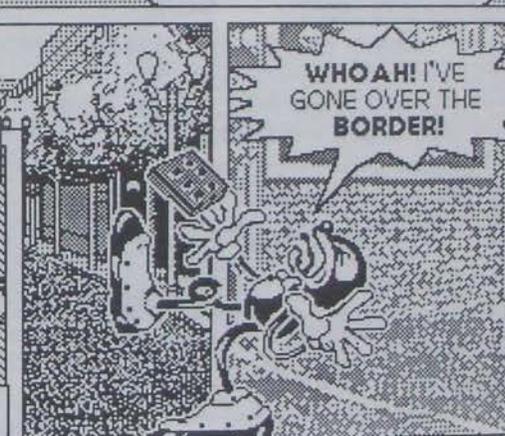
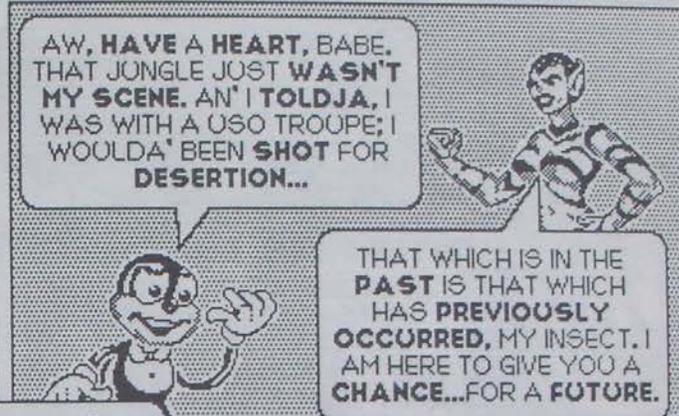
YER ALL SCUM! VAMPIRES! I HOPE YOU ALL DIE! COME ON UP HERE, I DARE YOU! YEAH, YOU BUDDY! I'M TALKIN' TO YOU!

Aw, gidaddahere!!

"We regret that your abilities no longer suit our needs at the present time. Your resume will be kept on file! A. Nerd"

"Ya have to know when to leave...when the magic is gone...a seasoned performer kin sense it in a thousand different ways...subtle things... oh, you know, believe me..."





...YOU'RE TRAVELING THROUGH ANOTHER DEMENTIA...

- Panoram
- Wide Sc
- Portra

HEY, WEREN'T YOU THE THEATER MANAGER?

Blank OK

THE ARTIST ONLY HAS ONE CHARACTER DISK FINISHED. GIMME A BREAK...

NOW BEGINS AN INCREDIBLE JOURNEY! PUSH "ONGROUP!"

I don't feel so good...

"A 'CHUNK-STYLE' MATTER TRANSPORTER?" I SAID, "HOW GOOD COULD THAT BE?" "WHO CARES?" HE SAID, "IT'S ON SALE." "WELL SURE IT IS," I SAID...

AH, YOU HAVE RETURNED WITH THAT WHICH CAN DELIVER TO ME MY HEART'S DESIRE, OR VICE VERSA.

YO, WIZ. GOTCHER ORDER--SIGNED, SEALED, DELIVERED!

REALLY? THIS WHACKY GIZMO?

THIS 'WHACKY GIZMO', EARTH-BUG, IS MY MOST POWERFUL TOOL OF CONJURATION. IT WAS TAKEN FROM ME IN AN EVIL NETHER-WORLD IN THE COURSE OF A GAME OF CHANCE.

HEY, THAT'S MY TICKET TO RIDE! GIMME...!

I THANK YOU FOR ITS SAFE RETURN!

ZAP!

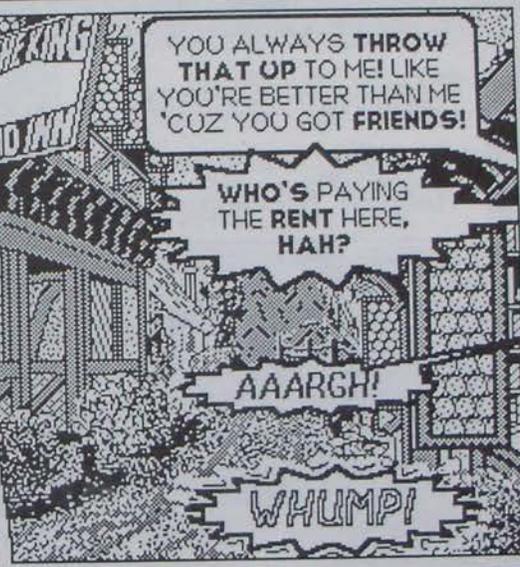
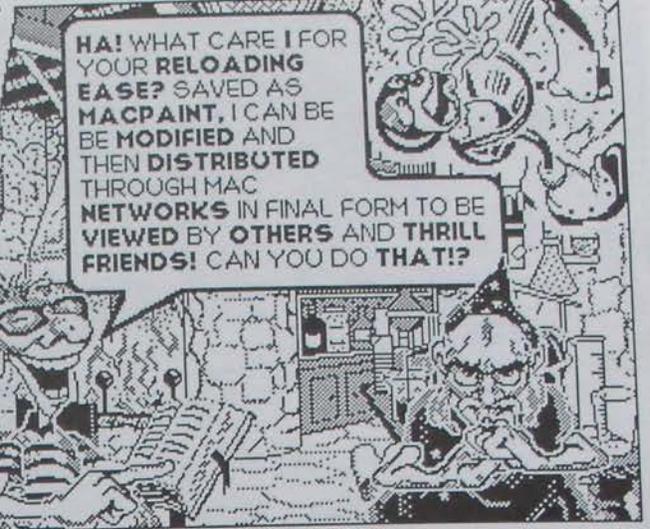
NOW, THEN: GO, NERD-DEMON. YOU HAVE SUCCESSFULLY COMPLETED YOUR TASK. VANISH BACK INTO THE FOUL ETHER FROM WHICH I DID SUMMON YOU. FOUT, DEMON! BEGONE!

WOOO...

I BETTER NOT! I WAS JUST PASTED IN FROM A MACPAINT FILE AND MODIFIED. I CAN'T BE RELOADED!

Hmm. I kin move a finger...





Held Over!

3rd ~~100~~ Light Year!!
"Hero of the Asteroid!"

OOO-OOO-
A-WOOH...

PEOPLE ALLUS TOLD
ME... BE CAREFUL
WHATCHA DO...

...SLEP, SLEP, SLEP,
SLEPPY, SLEP, SLEP...

"And I owe it **all** to Comic Strip
Factory! God love ya fellas. I
mean that **sincerely**..."



Comic Strip Factory Tutorial

We Know You're Not Going To Read This

And we understand. Already, you probably know what you've got here. You know what it means to suddenly have the camera, the crew, the sets, the props, and the actors all in place, awaiting your direction. You appreciate the potential of the graphic story medium. We know, then, that there's nothing to keep you from:

Trying To Do It All At Once

Yes: You're going to start writing before you've got a story, and torture the panels (those boxes where comics happen) into strange and unnatural shapes, and throw in characters without a thought as to what to do with them. Go ahead. We'll wait for you here. But before you go, we urge you to at least peruse this basic rhythm system to keep your errant doodling from bogging down and collapsing entirely right at the start, causing you to bellow "No fun! Dumb program!" and hurl the disk at the wall:

1. From the title page, select the **File** menu and select **New Comic Strip**.
2. Default past the page parameters by pressing Return or clicking **OK**.
3. From the **File** menu, **Open Parts**.
4. Select a Parts file that looks interesting.

Trying to Do It All At Once



5. Shift-click over several character body parts.



6. From the **Panel** menu, choose **Copy to Panel**.



7. Arrange parts in the panel in an aesthetically pleasing fashion. From the **Arrange** menu, use **Bring to Front** and **Send to Back** to place hats firmly on heads, canes in hands, one character behind another, and so on. If one part refuses to go in front of another part, try selecting the one in front (that you want in back), selecting **Restrict to Panel** from the **Arrange** menu, then sending it to the back or bringing the other to the front.



8. Repeat steps 5, 6, and 7 until the panel is completed to your satisfaction.



9. Choose **Add Text** from the **Objects** menu and mess around with words.



10. Choose **Background Pattern** from the **Panel** menu and mess around with patterns.

11. Choose **Install Background** from the **File** menu, select a file from the dialog that comes up, click **OK**, move the animated panel shape around in the background window, and choose **Copy to Panel** from the **Panel** menu.



12. Admit that this is going nowhere and stop messing around.

13. Instead of drifting off to *TV Guide*, read on.

Ready to Do It the Right Way?

Good. We'll start with a little background, though not the scenic variety. (Pages fly off the calendar as though caught in a gale, or a really big fan, and...)

In big-time comics, since time immemorial (the 1960s), the Act of Comic Creation has gone something like this: A Writer turns in an outline to a Penciller who draws a layout of panels and rough art and gives it back to a Writer who scripts dialog and captions and gives it to an Inker who finishes the art then gives it to a Letterer who puts all the words where they belong.



You are now all those people.

We realize that comics professionals will embrace this concept as happily as studio musicians embraced synthesizers and manual laborers welcomed automation. This is the price of progress. But that's enough creative karma to handle without the added burden of not knowing what you're doing, as we suspect you've discovered from your messing around.

So. To commit an act of serious comics creation, the first thing to do is establish a:

Layout

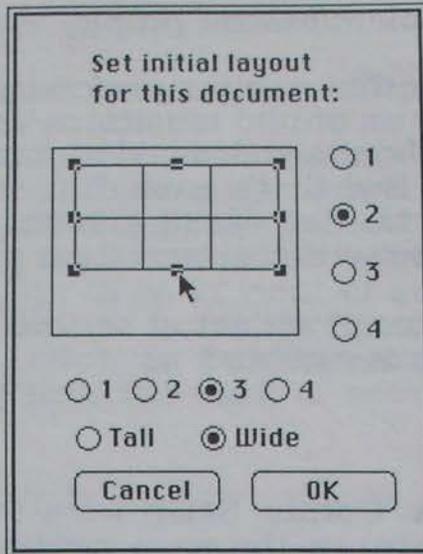
Select **New Comic Strip** from the **File** menu. Click **OK** (or press Return) in the page parameters dialog, then select **Show Page** from the **Edit** menu.

You're now looking at the standard eight-panel page layout, foundation of the modern comic book. (Remove the bottom four panels, and you are looking at a standard four-panel comic strip layout, foundation of the foundation. Remove all panels but one and you'll have a one-panel editorial cartoon layout, first developed hundreds of years ago, completing the foundation trilogy. Sorry.)

The panels are your camera. They're how you shoot and edit. Adjust the panels to the rhythms of your story—larger panels for panoramic scenes or panels with lots of exposition and dialog; thinner, narrow panels to pick up the pace, like quick jump-cuts in film. Jagged panels poke into each other, locked in eternal struggle, symbolizing chaos, opposing opposites, modern cultural anomie, '57 Cadillacs...you get the picture.

It's possible to modify the overall panel layout in the dialog box that comes up when you first create a new comic. Clicking in the radio buttons will change the number of rows and columns of panels on the page. The **Wide** and **Tall** buttons control the orientation of the page. The diagram shown in the dialog shows how the page will look. You can also modify the overall shape of the panels by dragging on the "handles"—the black rectangles on the corners and sides of the page rectangle. When you've got a page orientation you like, click **OK** to dismiss the dialog.





For more extensive panel modification, use the commands **Add Rectangle**, **Add Oval**, and **Add Triangle** in the **Panel** menu. Or click on one of the three leftmost icons on the icon bar, which correspond to **Add Rectangle**, **Add Oval**, and **Add Triangle**.

While we're on the subject of icons and menus: from now on, when we mention a command, we'll use its menu item name, and tell you which menu it's on. Some commands have both a menu item and an icon in the icon bar. For these, we'll show the icon in the margin next to the paragraph where the command is mentioned. Whenever you choose a menu item, its corresponding icon (if there is one) will invert. This helps you learn which menu items are duplicated as icons.

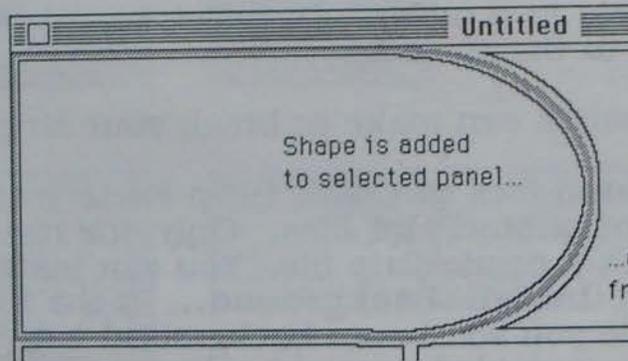
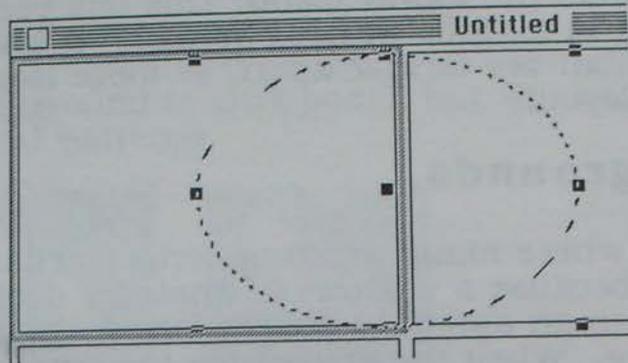
An important note: *The icon bar doesn't contain additional commands.* Every icon has a corresponding menu item. The icon bar exists only for your convenience; a quick way to issue commands with a single click.

Panel menu	Objects menu	Arrange menu
 Add Rectangle	 Add/Edit Text	 Bring to Front
 Add Oval	 Edit Bits/Create Part	 Send to Back
 Add Triangle	 Duplicate	
 Background Pattern	 Invert	
 Copy to Panel	 Flip Horizontal	
	 Flip Vertical	
	 Rotate	



Back to the program. The most important thing to remember in panel reshaping is that shapes are *added* to the current panel shape. When you add a shape, the added shape outside the current panel becomes part of the panel's new boundary. Adjacent panels are modified to fit the reshaped panel like pieces of a jigsaw puzzle.

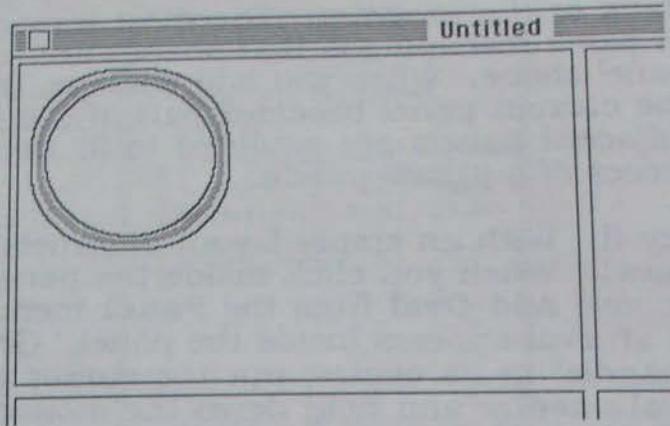
Try it. With an empty layout of panels, select the upper left panel. When you click inside the panel, it will highlight. Now choose **Add Oval** from the **Panel** menu. An animated outline of an oval appears inside the panel. Grab the outline by the "handle" in its center: put the cursor over the black box in the oval's center and hold down the mouse button. Now drag the handle halfway between the current panel and the next panel. Now click the **OK** button in the icon bar. See what happens?



It's possible to return a panel to its original shape by selecting each of the panels that border on it in turn, choosing **Add Rectangle**, then clicking **OK**. If you've made extensive changes to the panel, you may have to do the same thing to the panel itself, and you may also have to adjust the size of the rectangles you're adding.

If you hold down the Command key (the key to the left of the space bar with the cloverleaf symbol) while you click **OK**, the shape will be added to the layout as a separate panel. This allows you to do inset panels. With practice you can achieve many interesting panel effects.





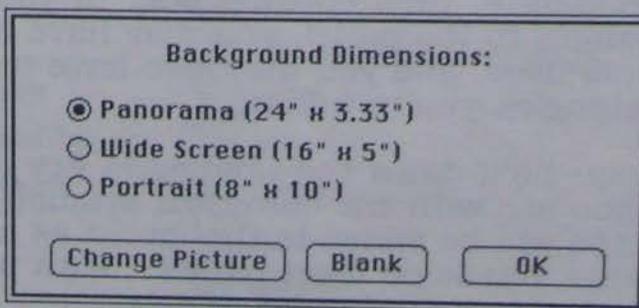
You can remove a panel by selecting it, then choosing **Remove Panel** from the **Panel** menu. This lets you to place characters and text in an area without borders. It also allows you to set up panels that are farther apart, or more loosely fitted, than the default layout.

Backgrounds

This is where many aspiring comics artists meet their doom—because a mastery of anatomy doesn't necessarily connote an ability to render landscapes, architecture, and furniture. When the artist tries to fake it, it's obvious—like cheap sets in a movie. Disbelief, precariously suspended, crashes to the ground.

Backgrounds can make or break your strip.

Background files in Comic Strip Factory are a special treatment of MacPaint files. Only one background file can be used with a comic strip file. You can install a background by choosing **Install Background...** in the **File** menu. Select which file you want as a background (any MacPaint file will do, but we've provided special backgrounds). You'll next get a dialog box asking which type of background to install.

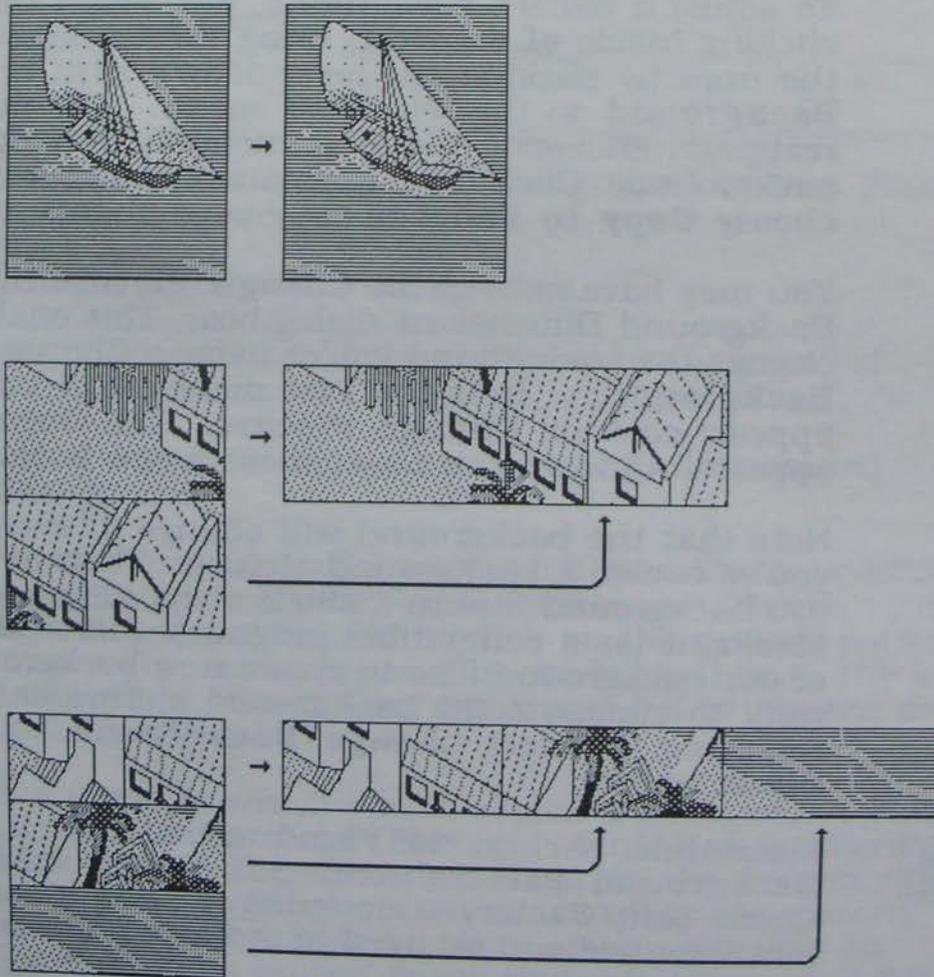


Here are the choices:

- Panorama backgrounds are formed by dividing the file into three horizontal strips, then matching the strips end to end.
- Wide Screen backgrounds are similar, but are divided first into two strips representing the top and bottom halves of a standard MacPaint page.
- Portrait backgrounds are standard MacPaint files that haven't been altered.

The dialog box gives the dimensions for each type of background files.

Note: If you create a panel that's larger in either dimension than the background type you've chosen, you won't be able to put a background in that panel, but will be limited, instead, to background patterns.



Backgrounds



We've included Panorama and Wide Screen files that have been specially drawn to fit the given background dimensions. A MacPaint file not specifically intended to be a Comic Strip Factory background would look strange in panorama or Wide Screen dimensions; it should instead be opened as a Portrait file.

When you're satisfied with your selection, click **OK**. The background window will open and come to the front. You'll notice a selection marquee in the shape of the currently selected panel. By holding the mouse button down while the cursor is inside this marquee, you can drag the background around the picture. Or, you can simply click the mouse over the area you want enclosed; the marquee will jump to that point.



Now, selecting **Copy to Panel** in the **Panel** menu copies the background within the marquee to the current panel, and brings the comic window to the front.

To adjust a panel's background, first select the panel, by clicking inside of it. Next, bring the Background window to the front by clicking on the window's edge or by selecting **Background** in the **Windows** menu. The marquee will reappear, enclosing the area currently serving as the panel's background. Click or drag to make changes as necessary, then choose **Copy to Panel** to copy your change to the comic.

You may have noticed the **Change Picture** button in the Background Dimensions dialog box. This enables you to change the background you're using. Choose **Change Background...** from the **File** menu. The dialog box will appear; click on **Change Picture**. The Open dialog box appears, and you can now choose a new background file.

Note that the background will change in every panel where you've copied a background picture. There is no way to use two background files in a single strip, although you can, in MacPaint (or a compatible program), mix and match portions of our background files to create new background files. If you want to eliminate the background picture entirely, without replacing it, select **Change Background** and click on the **Blank** button.



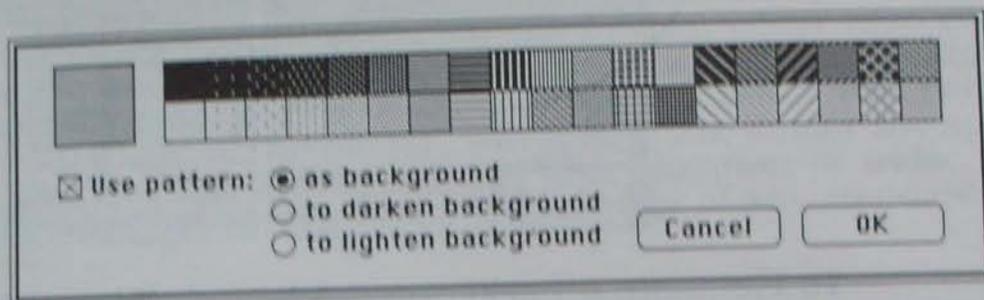
Meanwhile, back at the **Panel** menu, don't underestimate the **Background Pattern** command. Each background file in Comic Strip Factory is designed to show a series of related locations and can be used to indicate a character's "physical progress through space."



Heavy, huh?

However, panel after panel of near-identical, slightly shifted realistic backgrounds are a no-no. This is something you never see in comics (*Doonesbury* excepted), not just because the weary artist doesn't feel like drawing the same background over and over, but because it's boring. While background patterns can be used to add shading to a background picture, they can also be used instead of actual backgrounds to break things up and provide visual drama. Backgrounds should be selected with the same care as your panel layout. Lightening or darkening with some patterns may cancel out similar patterns in the background picture.

Tip: For subtle background effects, darken your background picture with a light pattern, lighten it with a dark pattern.



The three radio buttons in the Background Pattern dialog allow you to choose between

- using a pattern as a background,
- using a pattern to lighten the currently installed background, or
- using a pattern to darken the currently installed background.

Or, you can use the background picture without modification by unchecking the **Use Pattern** checkbox. The pattern menu works as it does in MacPaint: click on the desired pattern, and the pattern you select appears in the larger box to the left. Click **Cancel** to change your mind and **OK** to put the desired change into effect.



Select a panel in which you've copied a background picture, then select **Background Pattern**. With **Use pattern** checked, click in the seventh pattern on the bottom row. Notice that the large square on the left fills the pattern, indicating that it's selected. Make certain that the **as background** radio button is selected, and then click **OK**.

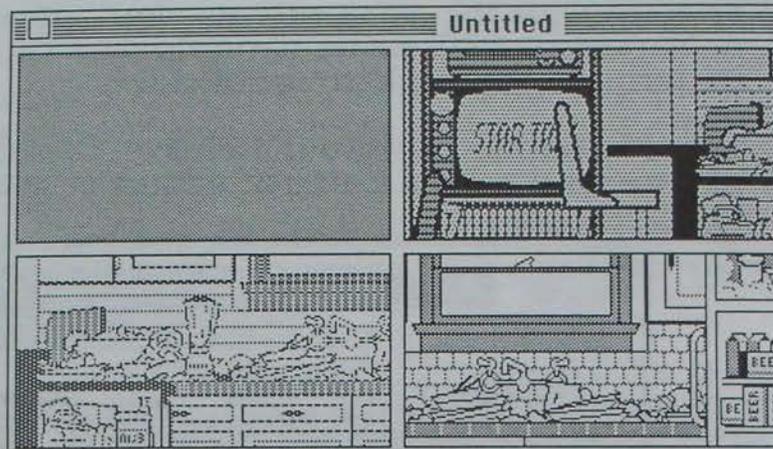
Backgrounds





Now select or create another panel with a background picture in it. Select **Background Pattern** again, and click on the **to darken background** radio button. Do the same, with yet another panel, but selecting **to lighten background**. Select another panel, choose **Background Pattern** one last time, uncheck the box next to **Use Pattern**, and click **OK**. Compare your results in the different panels.

Experiment with this feature to see the many effects possible.



To eliminate a background (picture and pattern) from an individual panel, choose **Background Pattern...** from the **File** menu. From the Pattern dialog, choose the blank (white) pattern as the background; this eliminates the previous background.

Balloons, Captions, & Scripts

There are two ways to enter text for balloons and captions. Following the method outlined under **Ready to Do It the Right Way?**, you could prepare an entire script ahead of time in any word processor that saves text-only files. You can also use a text editor desk accessory like CE Software's "MockWrite" or SideKick's "NotePad+."

The **Open Text...** item in the **File** menu of Comic Strip Factory lets you open a text file to copy dialog between it and the balloon editor. You can also create a new script in Comic Strip Factory using the **New Text** item in the **File** menu. Or, you can enter and edit all text in the balloon editor itself.

There's an advantage to writing your scripts beforehand. You can then start on a page of empty panels, create all your dialog balloons, and place them roughly where you want them on the page. This way, you'll know whether the script needs padding

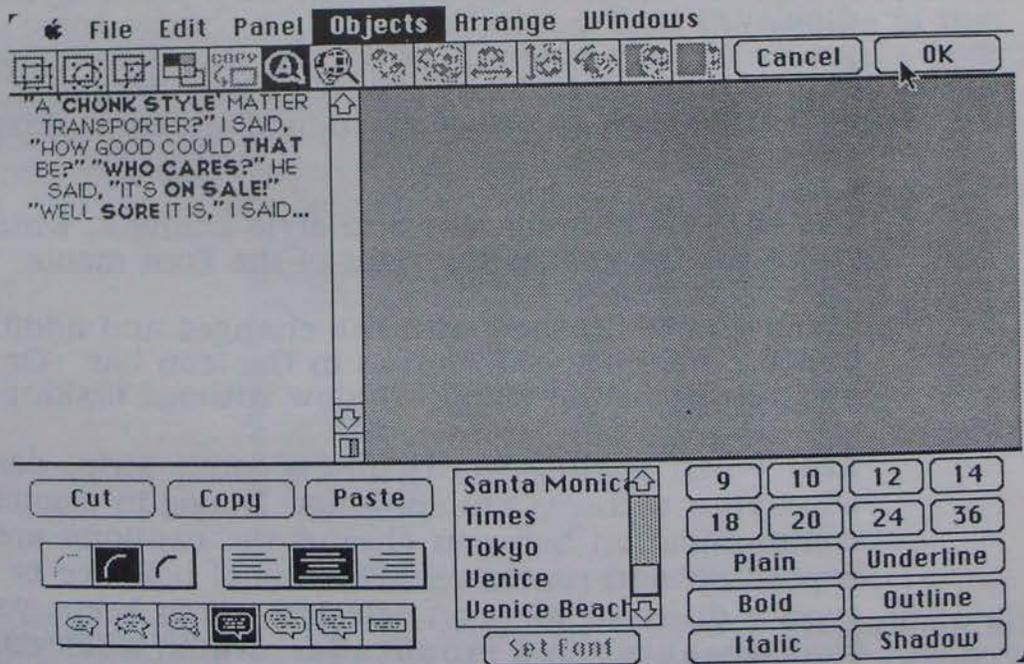


to fill out the page (or larger panels or a smaller page) or whether dialog needs to be cut to make room for pictures. If you're doing a multiple page comic book, you can make sure punch lines are strategically placed to keep readers turning pages. Comic Strip Factory doesn't force you to work this way, but you may find that work proceeds faster if you first "lay down the dialog," then add, remove, and reshape balloons to fit the pace of the action, then put the characters in place.

But dialog balloons are more than just letters, spaces, and punctuation. The format of each balloon, and the style changes in the balloon, are important to the look of the comic strip. To establish these elements, you have to take your text from the simple lines-and-paragraphs environment of the text window into the balloon editor.



For a guided tour of the balloon editor, Choose **Add Text...** from the **Parts** menu. You'll see the balloon editor take over the screen and activate the icon bar's **OK** and **Cancel** buttons. On the left of the screen under the icon bar is the text entry area, with a cursor, scroll bar, and a size box (under the scroll bar). The size box makes the text area narrower or wider. Drag the size box as you would the size box of any standard window.



Below the text area are three buttons: **Cut**, **Copy**, and **Paste**. These behave just like Cut, Copy, and Paste commands in the Edit menu of most Macintosh word processors and text editors.

Balloons, Captions, & Scripts



Immediately beneath and to the left of the Edit buttons are three icons that control the thickness of balloon lines. The far left icon makes the balloon outline invisible. The center icon gives the balloon a one-pixel wide outline; the far right icon makes the balloon outline two pixels wide.

To the right of the "line" icons are three icons to control text justification. The right icon sets "flush-left": text that's flush on the left margin, but varied on the right margin, like a page typed on a typewriter. The manual you're reading is set ragged-right. The center icon sets centered text—the default setting. The left icon sets text "flush-right"; the opposite of flush left.

Underneath these icons, at the bottom left, are a row of icons to select the balloon type. The balloon types range from bumpy "thought" balloons to a plain rectangle, useful for captions and exposition. Any balloon type can be given a "pointer" but we're getting ahead of ourselves. Click any of balloon icons to select a balloon type.

To the right of the balloon icons is a Fonts menu and a group of buttons to control text size and style. Select a font by clicking its name (use the scroll bar if necessary), then clicking the **Set Font** button. Text entered after clicking **Set Font** will be displayed in the selected font. To change some or all the text you've already entered, select the text then change the font. This is done as in MacWrite: click and drag over a range of text or double-click to select an individual word. First select, then change.

The same is true for size and style changes, which are made using the buttons to the right of the Font menu.

When you've finished with the changes and additions for your balloon, click the **OK** button in the icon bar. Or click **Cancel** and return to the comic window without making changes.

Tip: When putting words into a comic strip, don't describe what your pictures are showing. Dialog in comics is for communication between characters; captions are for exposition and narrative. The use of boldface or other style, or even a different font, on selected words keeps your characters from **speaking** in a **monotone**. Watch a television **newscast** and listen to the way the **anchorpeople** talk. That vocal **rise** and **fall** and emphasis on every seventh **word** is something they learn in **famous broadcaster's school**. It keeps your **attention**. But don't overdo it.



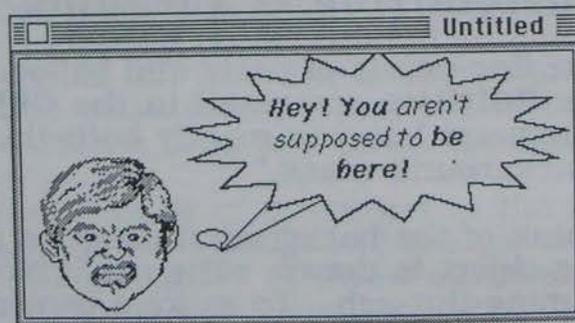


Let's try it out. Start from scratch: back in the main program screen with just a comic window open. Choose **New Text** from the **File** menu. Type "This is a test." Now select the text and choose **Copy to Panel** from the **Panel** menu. The balloon editor window appears with "This is a test." centered on the top line of the text area. Select the entire sentence, click the **Copy** button, then click **Paste** three times.

Experiment with the size box in the lower right corner of the text area. Grab it and move it back and forth; notice the effect on text in the window. Try out the flush right and flush left icons, immediately under the **Paste** button.

Now double-click on the third "test" to select it; it will be displayed inverted. Next click Chicago in the scrolling Font menu at the screen's bottom and click the **Set Font** button. Select the last "is" in the text and click the **Italics** button. Finally, move the cursor to the end of the text, set the font to Monaco, click the **9** button for nine-point type and type "end of test." Now select a balloon type, and make sure it has a visible outline. Click the **OK** button in the icon bar.

The balloon will appear in the current panel, with a selection marquee around it. To give a selected balloon a pointer, choose **Point Balloon** from the **Objects** menu. A special point-balloon icon will appear, along with an outline of the pointer. Notice that the balloon pointer always starts from the center of the balloon. Move the cursor around until the pointer "points" where you wish, then click the mouse button. (Note: you can Cancel **Point Balloon** without adding a pointer by clicking on the balloon or outside the window).



Additional pointers can be added by selecting the balloon and choosing **Point Balloon** again. You can remove all pointers or change a balloon entirely by selecting it, then choosing **Edit Text...** in the **Objects** menu. The balloon editor will appear again with the text and current settings in place. Change these as needed or desired. Or click **OK** without making any changes to eliminate all pointers. Easy, huh?

Balloons, Captions, & Scripts



Point Balloon can only make straight pointers. If you want to have thought bubbles coming down from thought balloons, or if you want curvy or jagged pointers, a sampling of such is available in the parts file "Bubbles & Pointers." It's also very easy to make your own bubbles and pointers with MacPaint and import them using Part Maker or the Scrapbook.

Words & Characters

Even if you're an accomplished computer comics artist, Comic Strip Factory is invaluable as a framework tool, and for the ease of layout and lettering it provides.

But maybe you're not a accomplished computer comics artist, and bought Comic Strip Factory to give your literary instincts a better showcase than your artistic abilities, alone, provide. If so, you're limited to the Parts files available on these and subsequent disks to vent your urge to self-expression.

Fortunately, it's *not* limiting, because any MacPaint-based image can be used by Comic Strip Factory (see the "Part Maker" section for details). But this program presupposes that you have a tale worth the telling and the ability to tell it. We can't supply ability. And the telling is a matter of taste and inspiration. As you start putting the pictures in panels, they may suggest things to you that change your story. The characters may overwhelm the story and take everything somewhere else. You may decide you don't need words and can tell it in mime. There's just no way of knowing: This is New Stuff. Let it happen. Have fun. Be happy.

Customizing & Cleaning Up



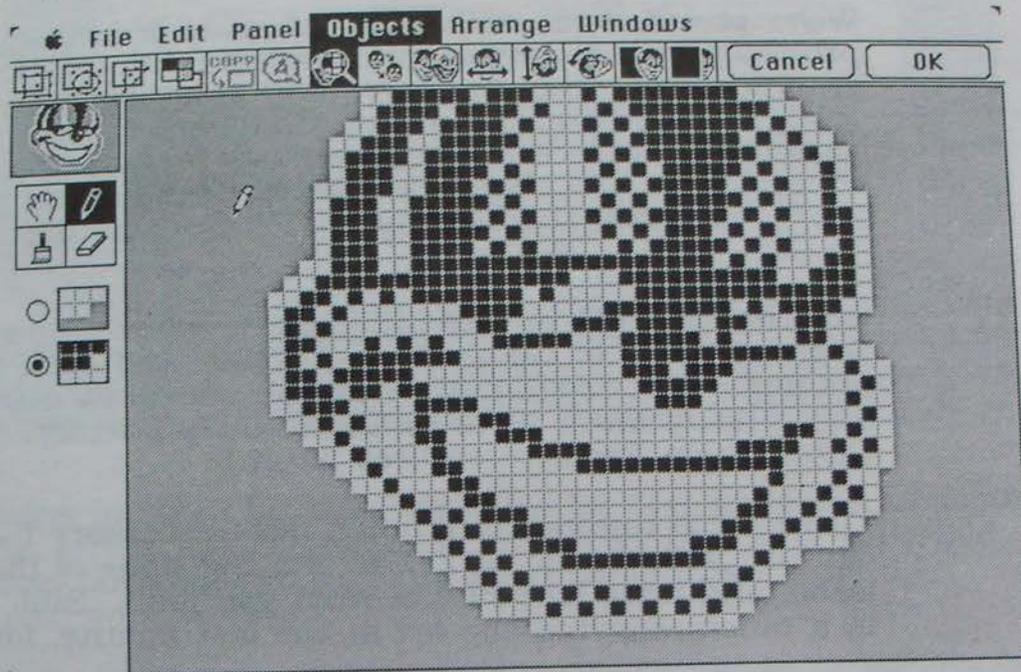
The fine points of parts and balloons can be cleaned up using the **EditBits** command in the **Objects** menu. The **EditBits** command lets you modify both the comic object and object's "background mask."

Think of the background mask as a small sheet of paper where the object is drawn. The mask blocks anything behind it from coming through. To make a convincing doughnut, you'd make sure the background mask didn't cover the hole. That way, the background would show through the hole.

Here's how to do it. Select an object and choose **EditBits** from the **Objects** menu. On the window's left you'll see four MacPaint-style tools. These function as in MacPaint: the hand moves the image around, the pencil changes (draws or erases) single pixels, the paint brush paints a larger area, and the



eraser erases. Below these tools, though, are two additional selections. These determine which pixels can be edited. With the top button selected, you'll be editing the white background mask pixels. The bottom button lets you edit black pixels of an object. The gray area is the default; it represents the background.



Note that black pixels can only be drawn on the background mask. If you want to "add on" to a part or a balloon, you'll have to draw the mask area first. This needn't be precise, and you can erase unneeded mask bits after you've drawn the black bits. But be sure to leave a border around an object, about one pixel wide, so it stands out from the background. And it's good to erase some of the mask where a part touches another part—a border between a head and torso, for example.

There's a regular-size image of the object at the upper left to guide you as you work. The image will change to mimic your EditBits changes. Click **Cancel** to throw out changes you've made, or **OK** if everything's cool and you want the changes incorporated.



Note: **EditBits** can also be used to edit balloon pointers, and to give balloons nifty special effects like "icicles." You can edit only the outline of a regular balloon. To edit the black bits, choose **MergeBits** in the **Parts** menu. **MergeBits** converts a balloon into a part. The text inside the balloon can no longer be edited, however, nor can the balloon be changed further

Customizing & Cleaning Up



except with **EditBits**. **MergeBits** gains you access to the black bits of **EditBits** at the expense of "freezing" your balloon text. Experiment to determine when to "merge" and when not to "merge."

Rolling Your Own Parts

We've provided you with a raft of ready-drawn art, but you'll probably want to import your own graphic creations, or use graphics from other packages and programs. At the simplest level, art can be copied to the Clipboard or Scrapbook then pasted into an existing or new parts file, or directly into a comic strip. The object can then be cleaned up in **EditBits**. From MacPaint, the best way is to copy the object using the "lasso."



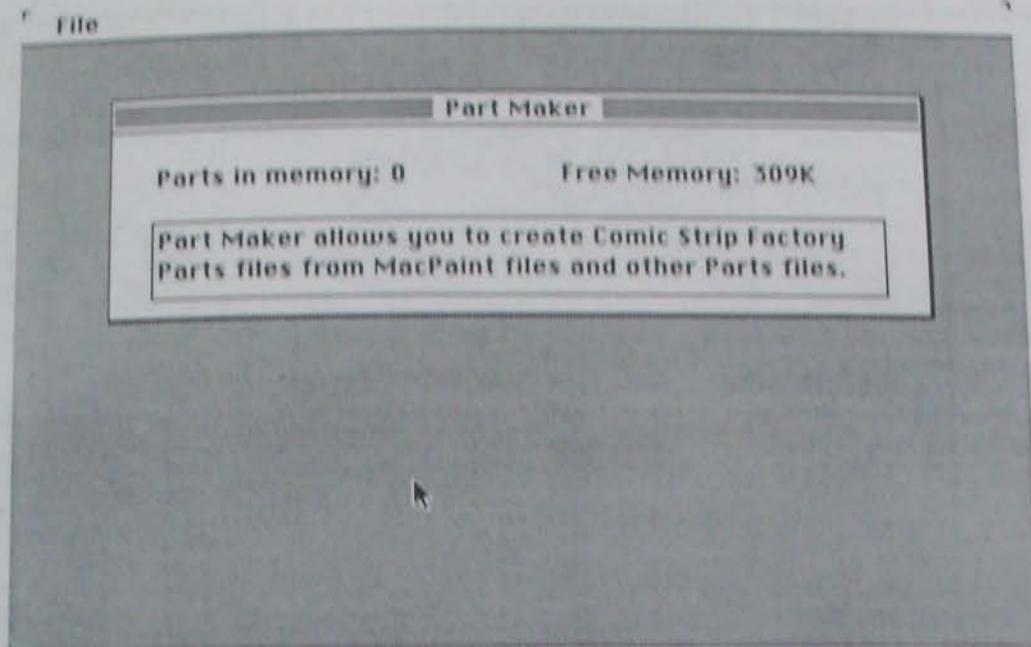
Switcher is great in these instances. Ideally, you can create a Switcher "set" of Comic Strip Factory and MacPaint (or another paint program.) Then you can draw objects as needed and quickly move them to Comic Strip Factory. (In Switcher, Comic Strip Factory requires 320K.)

There are a number of graphic desk-accessory tools that you can use with Comic Strip Factory, but none of these uses the lasso, and none let you edit what you grab. Still, they're useful in a pinch: copying clip-art at the last minute, for example.

We've also provided a utility program, Part Maker, that works with standard MacPaint files. Part Maker converts graphics in clip-art packages (or any reasonably-sized graphics) into Comic Strip Factory parts.

Part Maker's operation is simple. Part Maker builds a parts file in memory. The Part Maker window shows how many parts are in memory and how much free memory remains. Initially, of course, there are no parts in memory. To merge an existing parts file with the one in memory, choose **Merge Parts...** and select a parts file. To scan a MacPaint file for parts and add the parts found to the parts in memory, choose **Merge Paint...** and select a paint file. To save the parts file in memory, choose **Save Parts...** and enter a file name. To erase the parts in memory and start with a clean slate, select **New**.





It helps to clean up MacPaint files by first removing unwanted parts, labels, unfinished sketches, stray bits, and copyright notices (although you should heed these if you intend to publish your work).

Parts created in Part Maker generally still need to be cleaned up in EditBits, especially to repair "leaks" in the background mask that allow the background to show through undesired areas (like a face). To detect these leaks, open the parts file in Comic Strip Factory, choose **Background Pattern** to set a gray pattern for the background of the parts window, and scroll through the file, looking for parts that have gray areas which should be white. Select those parts, choose **EditBits**, and fill in those areas by painting them white.



You may find that this happens: Part Maker may interpret as "many parts" a part that—to you—appears as a single part. This happens when "stray pieces" aren't connected to the main part. You can fix this by dragging a selection rectangle around the set of parts, without disturbing any, then choosing **MergeBits**. You may still have to use **EditBits** to fix stray holes. Be sure to resave the parts file after fixing it up.

"Character Assembly"

OR
Mold Me Closer, Tawny Dancer

TAWNY DANCER
EXPLAINS IT ALL
FOR YOU!

BY ANDY,
TRICI, AND
DAVID



HIYA! AS THE MOST
**COMPLEX AND
ANATOMICALLY
CORRECT** FIGURE IN
THE COMIC STRIP
FACTORY AT THE
MOMENT, THE GUYS
THOUGHT IT WOULD BE
NEAT IF I EXPLAINED A
FEW THINGS ABOUT
**PUTTING BODY
PARTS TOGETHER...**

I THOUGHT IT SOUNDED KINDA
YUCKY WHEN THEY PUT IT
THAT WAY, BUT THEN THEY
SAID I COULD **USE MY OWN
BODY** TO SHOW YOU HOW,
AND I SAID "**NEAT!**" I THINK A
PERSON SHOULD TAKE **EVERY
OPPORTUNITY** TO USE THE
GIFTS THEY'RE BORN WITH TO
**PERSONALLY EDUCATE
OTHERS, DON'T YOU?**



ALSO, I GOT TO DO
LOTS OF **SILLY
STUFF**, LIKE THIS...



HERE'S ME WITH **TWO
RIGHT FEET**. I SURE
COULDN'T DO MUCH
DANCING LIKE THIS!
THAT'S WHY I ALWAYS
MAKE SURE **BOTH BIG
TOES** ARE TOWARD THE
CENTER OF MY BODY.
UNLESS I'VE GOT MY
LEGS **CROSSED,**
HATCH!

Big Toes!

HERE WE SEE MY **INNER THIGH**. SEE HOW
THE "**V**" **STRIPE** POINTS TO THE **KNEE?** I
KNEW THESE WOULD COME IN HANDY!
COMPARE IT TO MY **OUTER THIGH**. (OH
GAWD, I SWEAR I AM SUCH A TUB!)



Inner thigh

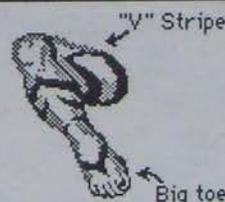


Outer thigh



POP QUIZ:

IS THIS HER **LEFT FOOT**
OR HER **RIGHT FOOT?**



ANSWER:
Right

ATTACH MY **LEGS** SO
THAT THE **TOP EDGES
MEET**. THINK OF A
"**V**" **NECK SWEATER**.



WRONG!

WRONG!

RIGHT!



ARMS ARE GREAT.
DONTCHA **LOVE**
'EM? THE **RADIUS
BONES** CAN TWIST
AROUND EACH
OTHER SO THE
**PALMS OF YOUR
HANDS** CAN BE
FACING **FRONT
OR BACK**, NO
MATTER WHICH
WAY YOUR **FACE
IS FACING.**

JUST SO YOU **KNOW**, THOUGH,
THE **BACKS** OF MY **HANDS**
HAVE "**V**" **SHAPES** ON 'EM! MY
PALMS ARE **BLACK!**



Backs

Palms

ON THE **INSIDE** OF MY **UPPER ARMS**, THE **"V" STRIPES** POINT **DOWN**, TOWARD MY **ELBOW**.



ON THE **OUTSIDE**, THEY POINT **UP**, TOWARD MY **SHOULDER**!



THUMBS ARE LIKE **BIG TOES** (REMEMBER?): **PALM UP**, **THUMB OUTSIDE**; **PALM DOWN**, **THUMB INSIDE**!



EASY, HUH?

FOR THE **TWISTY STUFF**, USE YOUR **OWN ARM AND HAND** AS A **MODEL**!



WHEN YOU'RE **STICKING MY ARMS** ON MY **BODY**, THEY SHOULD JOIN RIGHT AT MY **SHOULDERS**. IF THERE'S A **STRAY PIXEL** OR TWO AFTERWARDS, JUST **SMOOTH IT OUT** WITH **EDITBITS**!

WANNA HELP ME **GET MY HEAD TOGETHER**? JUST **STICK THE BOTTOM OF MY NECK** ON MY **BODY**!



ON **FORESHORTENED** OR **TILTED BODIES** OR **HEADS**, LINE UP THE **CENTER-POINT** OF MY **NECK STRIPE** WITH THE **CENTER POINT** OF MY **CLAVICLE STRIPE**. IF EITHER OF THEM DOESN'T SHOW, JUST **OVERLAP MY NECK STRIPE** WITH MY **BODY STRIPE**! (TICKLES!)



ALL TOGETHER NOW. START WITH MY **TORSO**. NOW ADD MY **HEAD**...



...THEN MY **ARMS AND LEGS**. DON'T TRY TO JOIN UP MY **LEGS** FIRST!



OKAY, NOW **YOU TRY IT**. HOW DO I LOOK? **KINDA WEIRD**! CHECK A **MIRROR** AND SEE IF YOU CAN TAKE THE **SAME POSITION**! NO? THEN I BETTER TELL YOU ABOUT:

Contrapasto!

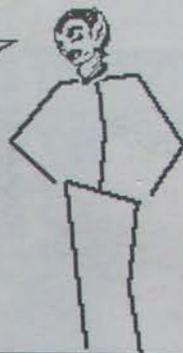
Contrapasto!

THE **BUG** TOOK ME TO AN ITALIAN RESTAURANT ONCE AND I **PIGGED OUT** ON THIS STUFF. HA-HA!

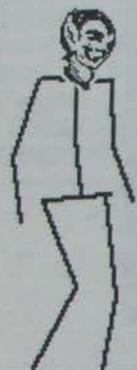


THAT'S A JOKE.

WHAT IT **REALLY** MEANS IS "HOW TO STAND LIKE A **GREEK STATUE**" OR SOMETHING...WITH **ALL THE ANGLES** OF THE BODY **OPPOSITE** ALL THE **OTHER ANGLES!**



IT'S THE **RIGHT WAY** TO STAND, ANYWAY. THE **SHOULDER SLANT** IS ALWAYS OPPOSITE THE **HIP SLANT**. IF YOU **DON'T BELIEVE** ME, STAND WITH **YOUR WEIGHT** ON ONE LEG AND LOOK IN A **FULL-LENGTH MIRROR!**



NOW TRY TO SLANT YOUR **SHOULDERS** THE **SAME WAY** AS YOUR **HIP**. **ICKO!**

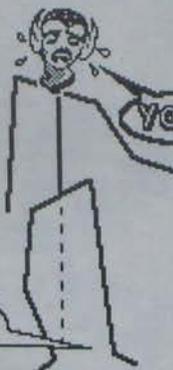


THE **HIGH HIP** SUPPORTS THE **WEIGHT**. THE **FOOT** ATTACHED TO THE **LEG** ATTACHED TO **THAT HIP** SHOULD BE **UNDER THE CROTCH!**



RIGHT!

OFF BALANCE!



YOW!

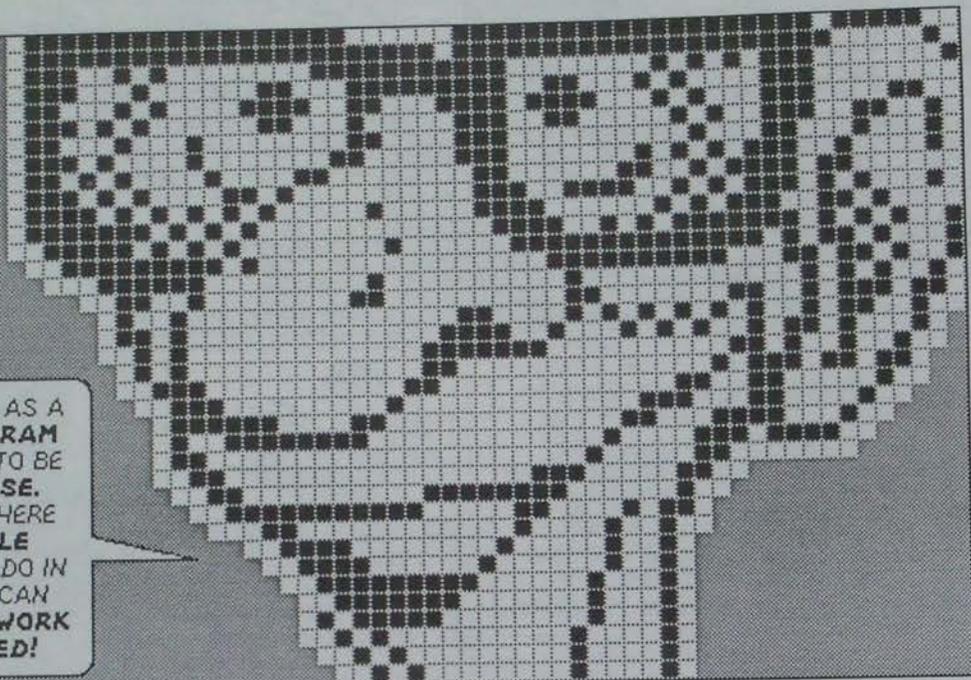
YOU SHOULD HAVE AS MANY **TORSOS** AS YOU NEED FOR THIS BUT YOU CAN HELP BY **ASSEMBLING ONE ARM** SLIGHTLY HIGHER THAN THE **OTHER**. THAT'S WHY MY **SHOULDERS** ARE BUILT INTO MY **ARMS!** **NEATO!**



DID I MENTION **FATBITS**? WELL I WASN'T TALKING ABOUT MY **CELLULITE, BUSTER...** NONE OF US HERE IN **C.S.F.** WOULD **THINK** OF TRYING TO GET ALONG **WITHOUT** THESE **LITTLE PIXEL PALS.**

THEY'RE **ACTUALLY** CALLED **EDITBITS** IN THIS PROGRAM. ON THE **NEXT PAGE**, MY LITTLE BUDDY THE **NERD** WILL SHOW YOU WHAT **YOU** CAN DO WITH THEM!



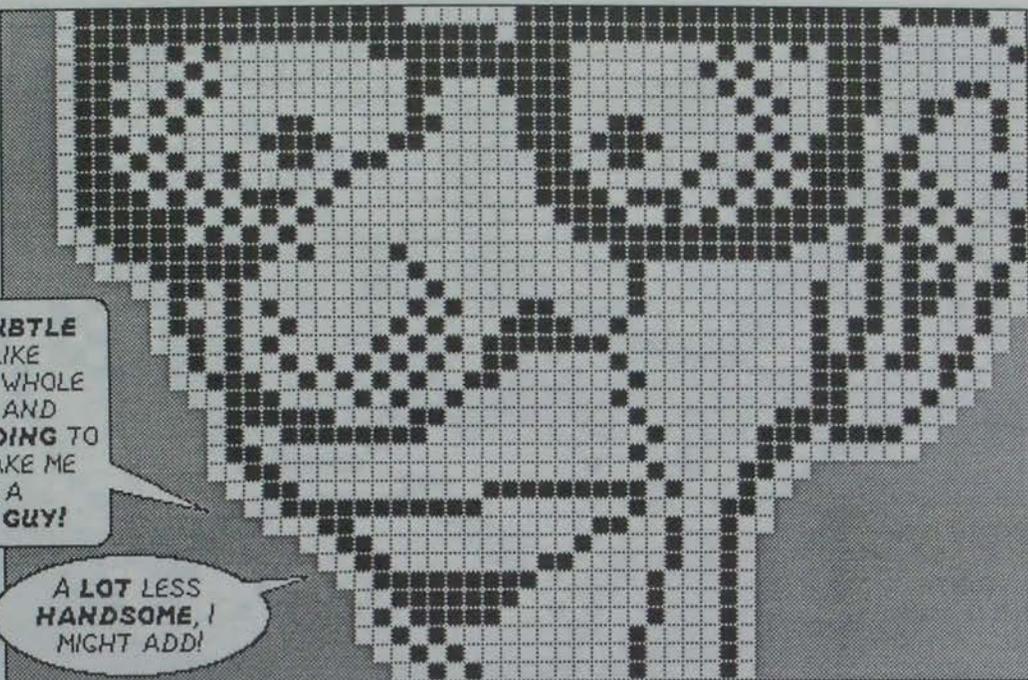


HI! WE BILL C.S.F. AS A GRAPHICS PROGRAM YOU **DON'T** NEED TO BE AN **ARTIST** TO **USE**. NEVERTHELESS, THERE ARE SOME **SIMPLE THINGS** YOU CAN DO IN **EDITBITS** THAT CAN **EXTEND** THE **ARTWORK** WE'VE SUPPLIED!



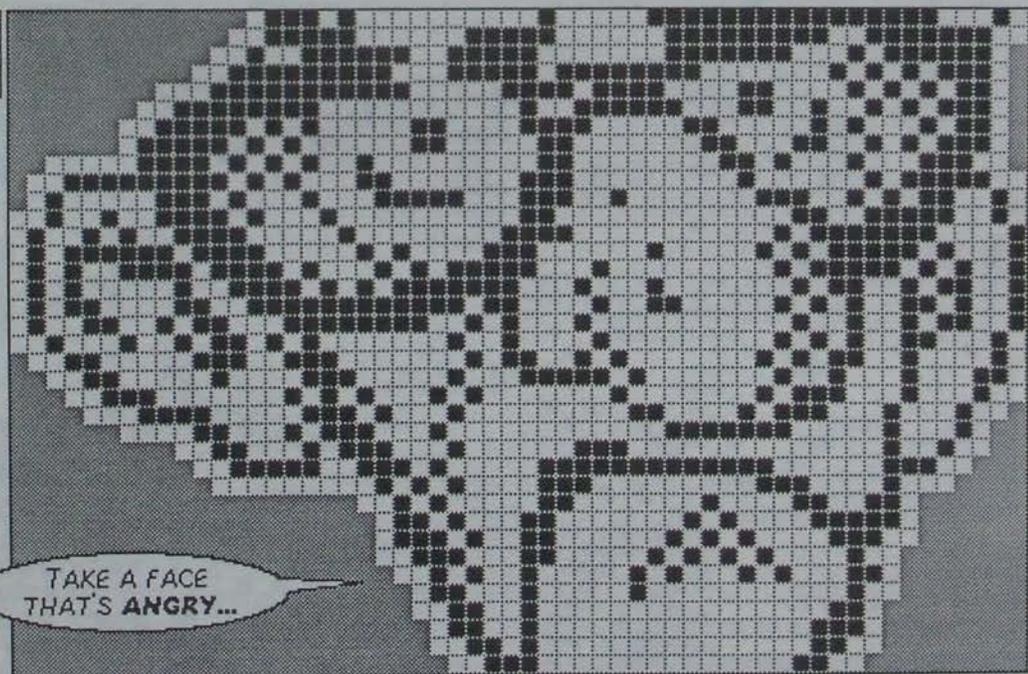
JUST BY **MOVING** THE **PUPILS** OF THE EYES AND **ERASING** PART OF THE **CHEEK LINE**, I'VE UNDERGONE A **SUBTLE CHANGE** OF **EXPRESSION!**



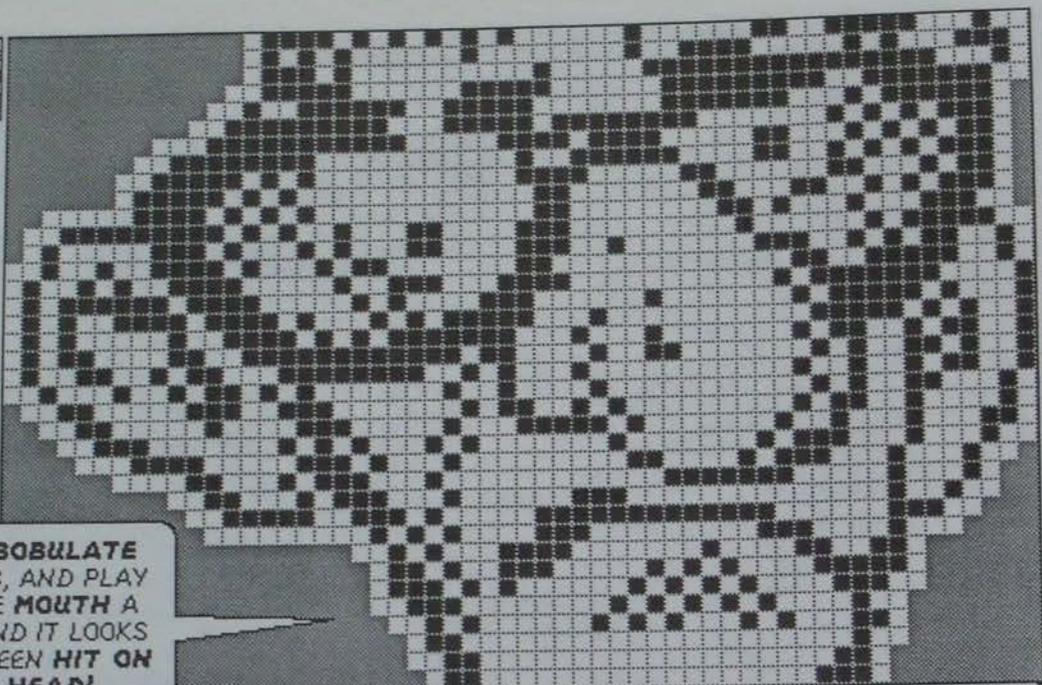


SOME **LESS SUBTLE**
CHANGES, LIKE
ERASING THE WHOLE
SMILE LINE AND
ADDING SHADING TO
THE **NOSE**, MAKE ME
LOOK LIKE A
DIFFERENT GUY!

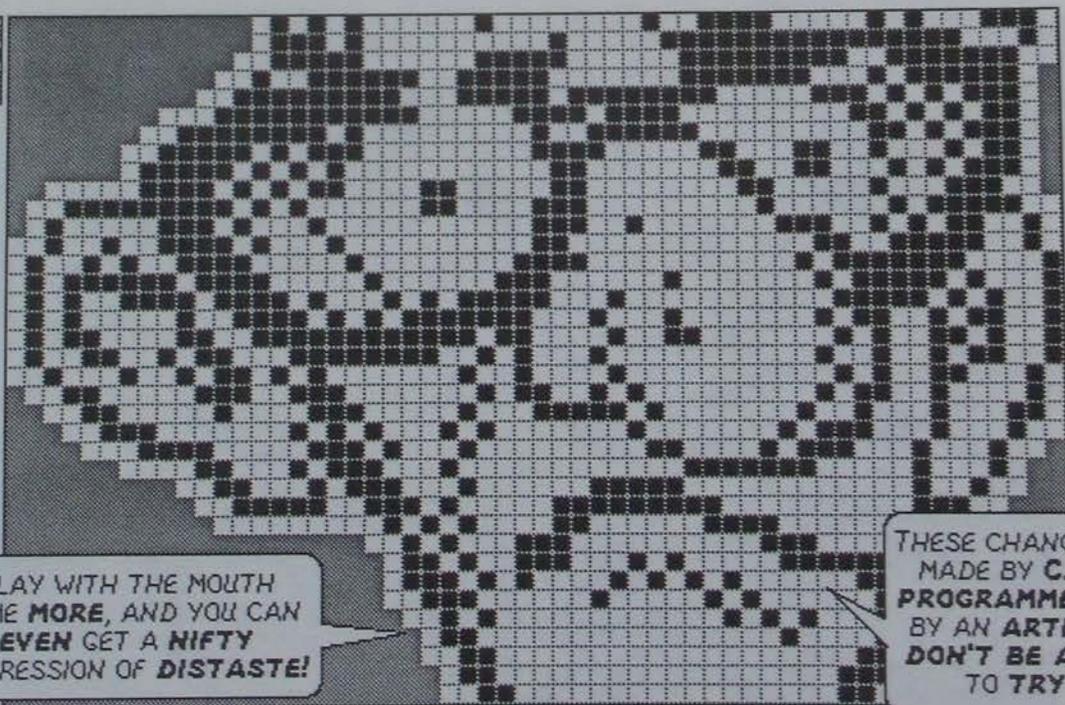
A LOT LESS
HANDSOME, I
MIGHT ADD!



TAKE A FACE
THAT'S **ANGRY...**



DISCOMBOBULATE
THE EYES, AND PLAY
WITH THE MOUTH A
LITTLE, AND IT LOOKS
LIKE IT'S BEEN HIT ON
THE HEAD!



PLAY WITH THE MOUTH
SOME MORE, AND YOU CAN
EVEN GET A NIFTY
EXPRESSION OF DISTASTE!

THESE CHANGES WERE
MADE BY C.S.F.'S
PROGRAMMER, NOT
BY AN ARTIST, SO
DON'T BE AFRAID
TO TRY IT!



Comic Strip Factory Reference

Introduction

Comic Strip Factory provides all the tools you need to create comic strips. The comic strip can be created using artwork supplied with Comic Strip Factory or graphics created in MacPaint and compatible graphics programs. Like MacPaint, Comic Strip Factory create single-page documents. Multiple page comic strips require multiple comic files. (Future versions of Comic Strip Factory may support multiple-page files.)

Generally speaking, Comic Strip Factory is an object-oriented graphics package (like MacDraw) designed for manipulating bit-mapped images (like those created in MacPaint). Its special tools and data types, detailed below, optimize it for making comics.

Objects and Panels

Comic Strip Factory uses a few simple kinds of graphic **objects** which are placed in, and in front of, **panels**.

Panels are shapes where objects and backgrounds usually appear. Panel arrangement defines the structure and flow of the comic strip. When a comic page is first created, it contains rectangular panels, all the same size. Existing panels can be customized by adding resizable rectangles, ovals, and triangles to panels. And new panels can be created from these

Character Assembly



three editable shapes. An area of the page may be covered by a panel or be empty, but it can't be covered by more than one panel. Since panels don't overlap, when you add a shape to one panel, you usually also subtract part of that shape from one or more neighboring panels.

Each panel may be given a background picture and a background pattern.

There are four types of objects. The first are **parts**. Parts are small pictures that are usually pieces of comic characters—heads, bodies, arms, legs, hands, feet, and so on—that can be put together in combinations to populate a comic strip. Parts are supplied with Comic Strip Factory in **parts files**.

We'll be selling additional parts disks with more comic characters in the future. (We may be already, in fact! Send in your registration card, and we'll let you know about new offerings by flooding you with junk mail!) There are also tools to create new parts files from MacPaint artwork. A tool like MacPaint's FatBits (we call it **EditBits**) allows you to customize parts.

The second object type is the **text object**. Text objects include seven different kinds of dialog and thought balloons, and narrative boxes. Text in balloons can vary by font, style, and size. Text objects are created with a **balloon editor** that has editing features similar to MacWrite's. Text can be typed in the **balloon editor** or taken from Macintosh text-only files created by MacWrite, Microsoft Word, and other word processors. Once a balloon is created, pointers can be added to indicate the speaker or speakers. The balloon shape can be customized in EditBits.

The third object type is the **silhouette**. Silhouettes are shadows of other objects. They are unique to Comic Strip Factory; they can't be loaded or pasted in from anywhere else. Silhouettes are created black, but can be changed to a pattern, and they can be painted over the background and objects they cover; or they can be semitransparent, lightening or darkening the background. The silhouette shape can be edited in Comic Strip Factory's by-now famous EditBits.



The final object type is the **group**. A group is a collection of objects of any type or types, including other groups. **Group** is a convenience feature: once you've assembled parts, silhouettes, and text balloons, you can group them. Grouping makes many objects behave as a single object, making it easier to move and copy the group intact.

Grouping isn't permanent: To change the head on a character that you've grouped, for example, you can easily ungroup the character, delete the old head, put in the new one, and group it again.

The Icon Bar

Comic Strip Factory includes another convenience: the **Icon Bar**.

Under the menu bar is a white strip containing fourteen icons. The icons duplicate frequently used menu commands. Since Comic Strip Factory is primarily a mouse-driven program, the icons provide a fast and easy mouse shortcut to menu commands. Some menu commands also have command key equivalents, especially those common to other programs. When a command is unavailable, both its menu item and its icon dim.

There is also space on the right-hand side of the icon bar for two buttons, **OK** and **Cancel**. These buttons are used to exit some of the program's special modes, such as the balloon editor, the bit editor, and Show Page. The buttons appear when the program is in one of those modes.

Windows

There are four types of **Comic Strip Factory** windows. The first and most important is the **comic window**. This is where a comic document is edited. A comic window is opened by selecting **New Comic Strip** or **Open Comic Strip** from the **File** menu.

Second is the **background window**. This holds the background picture associated with the currently opened comic file. A background picture is loaded from a MacPaint file with the **Install Background** command in the **File** menu.



The background window treats a MacPaint file in one of three ways: 8" by 10" Portrait (the normal MacPaint orientation), 16" by 5" Wide Screen, or 24" by 3 1/3" Panorama.

Install Background creates Wide Screens and Panoramas by dividing the portrait into two or three horizontal strips, then reassembling them next to each other. Several background pictures are provided with **Comic Strip Factory**. Once installed, the background picture can be changed or blanked out with the **Change Background** item in the **File** menu, which replaces **Install Background** when a background is installed.

The third window is the **text window**. This is a basic text editor that can be used to write comic strip scripts. Scripts can also be written in MacWrite, Microsoft Word and other programs that save text-only files. Text in the text window can be selected with the mouse and brought into the balloon editor to be transformed into text objects.

The text window is opened with the **New Text** and **Open Text** commands in the **File** menu.

The fourth window is the **parts window**. The parts window is where parts files supplied with **Comic Strip Factory** are loaded, and where new parts files are created. Parts can be created by pasting graphics into this window from MacPaint. They can be moved into the comic window using the usual **Edit** menu features, or using a special, faster copy feature of **Comic Strip Factory**.

The parts window is opened with the **New Parts** and **Open Parts** commands in the **File** menu.

Windows, Keys, and Mouse Actions

All four windows behave normally. Clicking on a window behind another window brings the rear window to the front. Dragging the title bar moves the window; dragging the grow box (in the lower right corner) resizes the window. Scroll bars scroll in expected ways (refer to your Macintosh user's manual if you're not familiar with the Macintosh user interface.) Availability of many commands depends on which window is in front.



The Comic Window

contains the comic document. It consists of panels and areas not bounded by panels. There must always be at least one panel in a comic window, and one panel is always selected. The selected panel is outlined with a gray border.

Pressing the Tab key scrolls the window to the selected panel if the selected panel is not entirely visible in the window.



Objects are selected in the comic window as icons are selected in the Finder, with the following restrictions and limitations. Only thirty-two objects can be selected at once. These may include both objects restricted to the selected panel and objects freed from panel boundaries. The selection may not include objects restricted to more than one panel. An object is shown to be selected by an animated rectangle around it.

Clicking on an object selects it. If the Shift key is held down, previously selected objects remain selected; otherwise, clicking deselects previously selected objects. Clicking on a point where there is no object, without holding down the Shift key, deselects all objects. Shift clicking on a selected object deselects that object without deselecting other selected objects.

Clicking in a panel other than the selected one, except to select a freed object, selects the new panel and deselects all selected objects.



The availability of and the actions performed by certain menu items depends on what object or objects are selected. Most menu actions are performed on selected objects.

Clicking on an area where there is no object and dragging stretches a selection rectangle. When the mouse is released, any objects inside or overlapping this rectangle are selected. If the Shift key is held down, the new selections will be added to objects already selected.

Clicking on a selected object and dragging moves that object and other selected objects when the mouse is released. Any restricted objects moved outside their panel will be dropped into another panel, unless they don't overlap any panel, in which case they are freed from panel boundaries. The last object clicked is the key object; it always remains selected after the drag. Any restricted objects that end up in a different panel from the key object are deselected.

Holding down the Option key while clicking on and dragging objects leaves a copy of the object in the object's original location.

Holding down the Command key while clicking on and dragging objects restricts movement to the vertical or horizontal axis, depending on which direction the mouse is first moved.

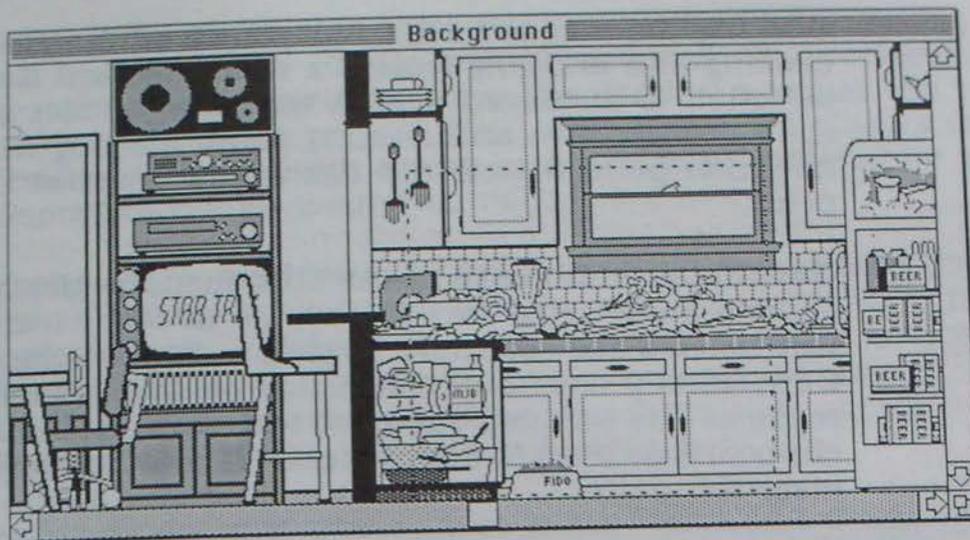
Pressing the Backspace key deletes all selected objects.

The Background Window

contains the background picture, which is actually stored as part of the comic document. When the background window is brought to the front, it displays an animated outline representing the current panel in the comic window. The location of this outline (along with settings in the **Background Pattern** dialog) determines the background picture displayed in the panel.

The background picture of the selected panel may be changed by dragging the animated panel shape to another location on the background picture. If the distance you want to move the shape is larger than the window, you can scroll to the desired destination and click the mouse to "snap" the shape to the new point.

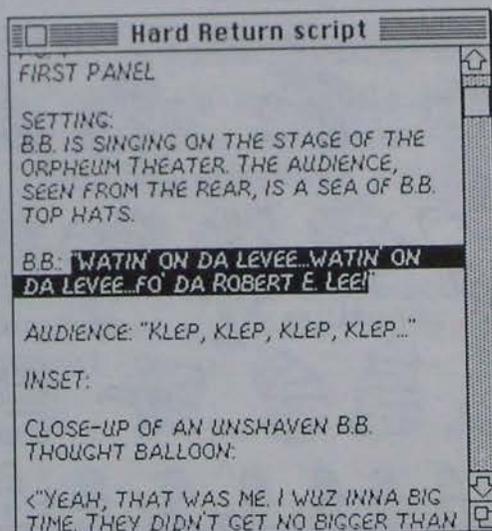




The part of the background picture surrounded by the animated shape is copied to the panel by choosing the **Copy to Panel** command in the **Panel** menu. This also brings the comic window to the front. Any other method of bringing another window to the front leaves the background of the panel as it was before.

The Text Window

contains a text-only document which may have been created in Comic Strip Factory or a word processor or text editor. In the text, it displays either a selected range of inverted text or a blinking insertion point.



The Text Window



Clicking the mouse in the text places an insertion point; clicking and dragging selects a range of text. Typing while a selection is displayed deletes the selected text and replaces the selection with an insertion point. Typing while there is an insertion point inserts the characters typed at the insertion point.

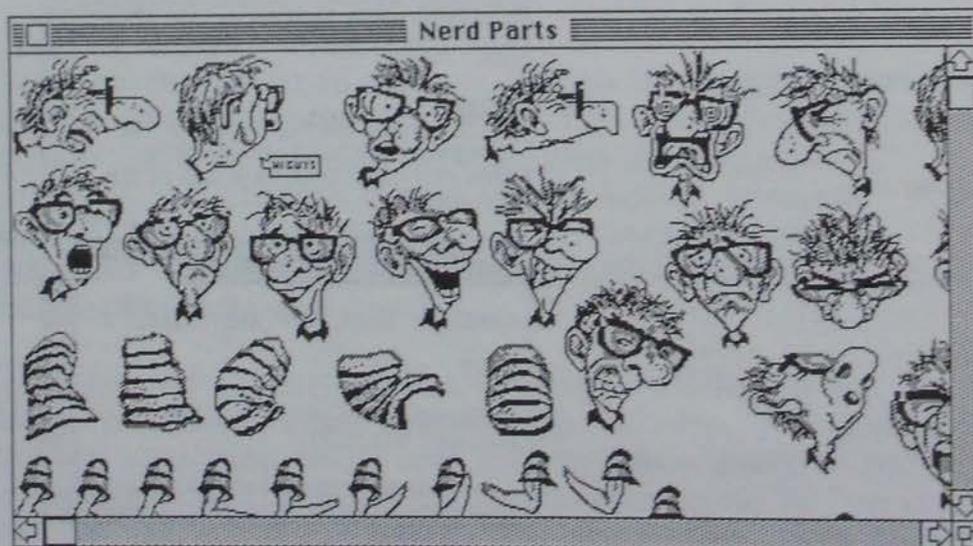
Cut, **Copy**, and **Paste** in the **Edit** menu perform the same actions on selected text as they do in other text edit programs. **Cut** deletes the selection, leaving a copy on the clipboard. **Copy** puts a copy of the selection on the clipboard. **Paste** replaces the selected range of text with the contents of the clipboard or inserts the contents of the clipboard at the insertion point.



The selected text can be copied into the balloon editor by selecting **Copy to Panel** from the **Panel** menu. Once there, the text can be made into a balloon and placed in the comic window.

The Parts Window

contains a parts document from which parts may be copied to the comic document. A parts document is a library of parts; it usually contains a set of parts that are used to create a single character. Some parts files may contain props (things) or body parts that may be used by more than one character. Actually, since you can create your own parts files, parts windows can contain whatever assortment of parts you want.



Selecting objects in the parts window works like selecting icons in the Finder. It has fewer restrictions than selecting and manipulating parts in the comic window because the parts window contains no panels. Still, only thirty-two objects may be selected at once. An object is shown to be selected by an animated rectangle around it.

Clicking on an object selects it. If the Shift key is held down, it leaves previously selected objects selected; otherwise, it deselects them. Clicking on a point where there is no object, without holding the Shift key down, deselects all objects. Shift-clicking on a selected object deselects that object without deselecting other selected objects.

Clicking on an area where there is no object and dragging stretches a selection rectangle. When the mouse is released, any objects inside of or overlapping this rectangle will be selected. If the Shift key is held down, they will be added to the objects currently selected.

The availability of and actions performed by certain menu items depends on what object or objects are selected. Most menu actions are performed on the selected objects.

Hitting the Backspace key deletes all selected objects.

Clicking on a selected object and dragging moves that and all other selected objects when the mouse is released. Holding down the Option key while clicking on and dragging objects leaves a copy of the objects behind.

Holding down the Command key while clicking on and dragging objects restricts the movement to the vertical or horizontal axis, depending on which direction the mouse is first moved.

Selected parts may be copied to the selected panel of the comic window, bypassing the **Edit** menu, by selecting **Copy to Panel** from the **Panel** menu.



Menu and Icon Commands

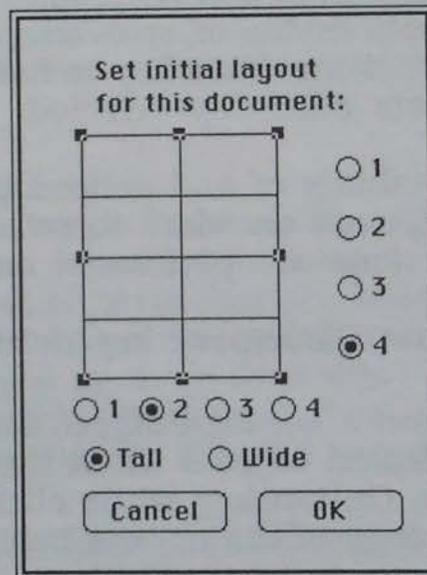
Apple menu

Comic Strip Factory has a standard Apple menu. The first item is **About Comic Strip Factory...**, where program credits are shown. The remainder of the menu contains the desk accessories installed in your system.

File menu

New Comic Strip

creates a new comic document. It is available only when no comic document is open. It brings up a dialog that allows you to establish the initial layout of the page.



You can set up an initial layout that consists of up to four rows of panels and up to four panels in each row. The panels will be rectangles of equal size and shape. The layout is reflected in a diagram in the middle of the dialog.

The **Tall** and **Wide** radio buttons select page orientation. Two sets of four radio buttons, to the right of and below the diagram, select the number of rows and number of panels per row. The stretch handles on the page rectangle allow the area of the page that will be filled with panels to be changed. All changes to the default layout will be shown in the diagram. Clicking **OK** creates a new document laid out as shown.



New Text

creates a new text document and opens the text window. It is available only when no text document is open.

New Parts

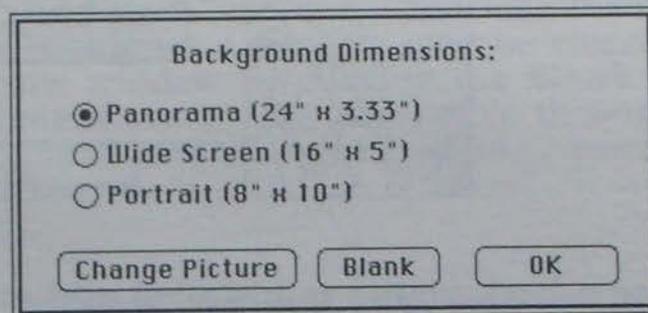
creates a new parts document and opens the parts window. It is available only when no parts document is open.

Open Comic Strip...

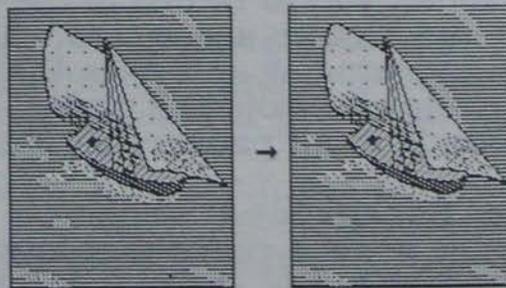
brings up the standard Open dialog and allows you to open a comic file. It is available only when no comic file is already open.

Install Background...

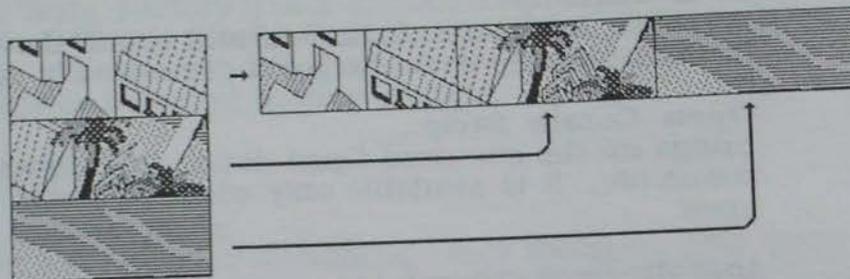
brings up the standard Open dialog and allows you to select a MacPaint file to be the background picture for the current comic document. It is available only when there is a comic file open that does not already have a background associated with it (see **Change Background...**). After it opens the background window and displays the picture, it brings up the background dimensions dialog.



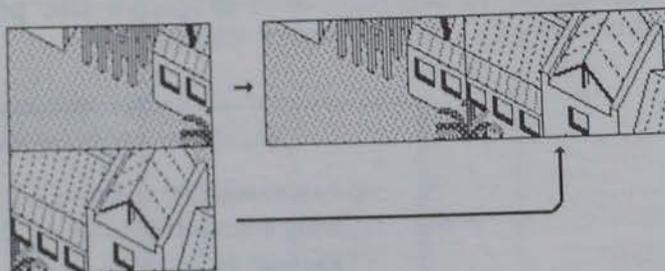
The background dimensions dialog has three radio buttons to set the background type. A MacPaint file is always eight inches wide by ten inches tall. We call those dimensions **Portrait** dimensions.



A background can be drawn in two other ways. One way is to divide a MacPaint picture into three horizontal strips then display the strips as a single strip, three times as wide as the MacPaint file, but only a third as tall; we call this **Panorama**.



The other divides the Paint file into two horizontal strips and reconnects them twice as wide as the MacPaint file, but only half as tall; this is called **Wide Screen**.



Once a background is installed and interpreted in one of these three ways, any panel in the comic that is not larger than the background picture in either dimension can have part of the background picture copied into it as background.

Also on the background dimensions dialog are three buttons. **Change Picture** brings up the standard open dialog and allows you to select another MacPaint file as the background. **Blank** allows you to return to the original state of having no background picture associated with the file. It closes the background window and exits the dialog. **OK** accepts settings you've made and exits the dialog. Any changes made will affect backgrounds in all panels that show background pictures.

Change Background...

is available when a comic that already has a background associated with it is open. It brings up the background dimensions dialog, where you can change the dimensions of the background or replace the background picture with



another (see **Install Background...**). Any changes made will affect backgrounds in all panels that show background pictures.

Open Text...

brings up the standard Open dialog and allows you to open a text-only file in the text window. It is available only when no text file is open.

Open Parts...

brings up the standard Open dialog and allows you to open a parts file in the parts window. It is available only when no parts file is open.

Close

If the **comic window**, the **text window**, or the **parts window** is in front, **Close** closes the window. If there have been changes to the file since it was opened or last saved, you're first asked if you want to save your changes. If a desk accessory is frontmost, the Close command closes the desk accessory. The desk accessory may then ask if you want to save data. Since the background is part of the comic file, if the **background window** is in front, the Close menu item is disabled. The background window may be closed without closing the comic window by clicking the **Blank** button on the background dimensions dialog, accessible through the **Change Background...** and **Install Background...** commands. See **Install Background....**

Save

If the **comic window**, the **text window**, or the **parts window** is frontmost, the **Save** command saves the document in the window. If the file has never been saved (when the window is titled "Untitled"), the program will ask you for a file name through the standard Save As dialog. See **Save As....** Since the background is part of the comic file, if the **background window** is in front, this menu item is disabled.

Save As...

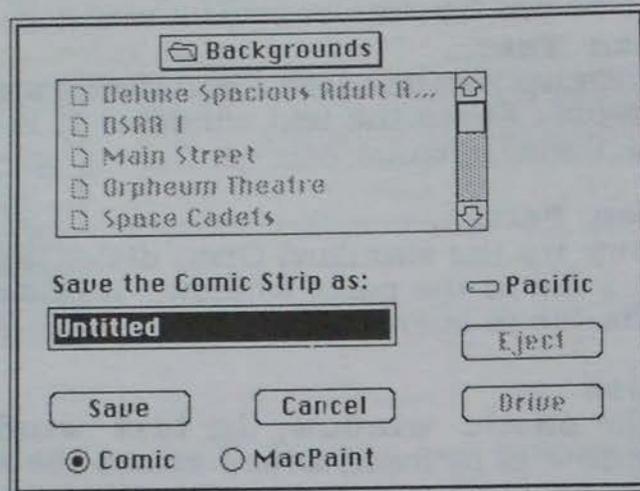
If the **text window** or the **parts window** is in front, this command brings up the standard Save As dialog and allows you to name and save the document in that window.

If the **comic window** is in front, the Save As dialog includes two radio buttons that allow you to choose between saving the comic as a comic file or as a MacPaint readable file. Wide documents will be rotated to fit in MacPaint format. Since Comic Strip Factory can't load MacPaint files as comic files, it does not consider that the document has been saved if it has

File menu



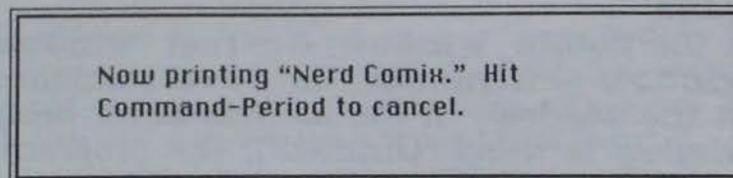
only been saved in MacPaint format. Closing the document will still result in the program asking if you want to save it first.



Since the background is part of the comic file, if the **background window** is in front, this menu item is disabled.

Print...

If the **comic window** or **parts window** is in front, this command prints the document in that window. Like MacPaint, Comic Strip Factory begins printing immediately, without going through a standard Print dialog. It does bring up a Now Printing... dialog, and allows you to cancel by holding down the command key and hitting period.



If the **background window** or **text window** is in front, this command is disabled.

Quit

quits Comic Strip Factory. It first closes any open documents and, if they haven't been saved, asks if you wish to save them.

Edit menu

Undo

does not work in version 1.0 of Comic Strip Factory. The Undo command is included for use by desk accessories that support it.



Cut

in the **comic window** and **parts window** puts copies of the selected objects on the clipboard and deletes them from the document. In the **text window** it does the same with selected text. It is unavailable from the **background window**.

Copy

in the **comic window** and **parts window** puts copies of the selected objects on the clipboard. In the **text window** it does the same with selected text. It is unavailable from the **background window**.

Paste

puts whatever is on the clipboard into the selected window, if applicable. Parts, groups, text objects, and silhouettes may be pasted into the **comic window**. Only parts may be pasted into the **parts window**: groups, text objects, and silhouettes are converted to parts. Only text may be pasted into the **text window**. Nothing may be pasted into the **background window**.

A bitmap from MacPaint or another graphics program may be pasted into the **comic window** or the **parts window**; it will be converted into a part prior to pasting.

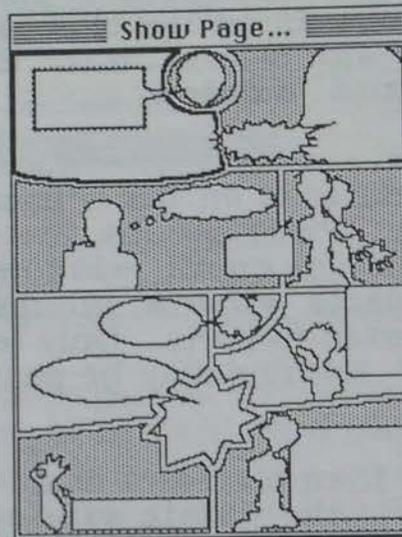
Clear

if the **comic**, **text**, or **parts window** is in front, **Clear** deletes whatever is selected, without storing it on the Clipboard. The previous contents of the Clipboard, if any, remain intact. The **Clear** command is unavailable in the **background window**.



Show Page...

if the **comic window** is in front, displays a miniature version of the layout of the comic document. The comic displayed is simplified: all objects are shown as black outlines around white shapes, and panels with any other background white are shown in light gray. The selected panel has a bolder outline than the other panels.



A new panel may be selected in show page mode by clicking in it. Clicking outside of the panel boundaries places a small crosshair on the miniature page at that point. If the last click on the miniature page was inside a panel, clicking the **OK** button in the icon bar scrolls the document to that panel. If the last click was outside all of the panel boundaries, clicking **OK** scrolls the document to that point. Clicking the **Cancel** button on the icon bar closes the miniature page without changing the selected panel or scrolling the document.

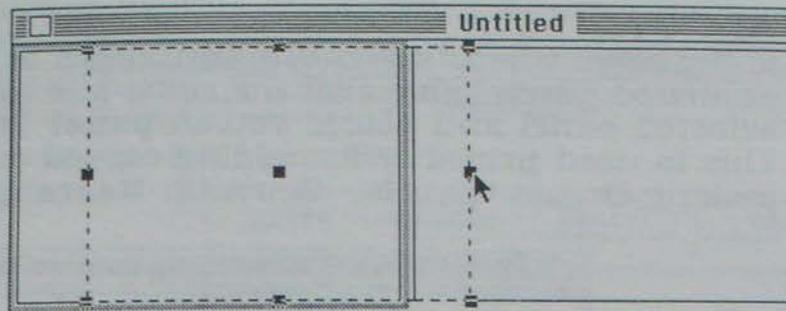
Panel menu



Add Rectangle

is available when the **comic window** is in front. It creates an animated, stretchable rectangle the same size and location as the selected panel and places you in **panel reshaping mode**. The **OK** and **Cancel** buttons on the icon bar are enabled. In this mode, you can scroll the document or select a different panel. You cannot select or move objects, issue other commands, or bring other windows to the front. The purpose of this mode is to reshape a panel by adding the animated shape to it or to create a new panel from the animated shape. You can exit this mode without changing the panel layout by clicking the **Cancel** button on the icon bar.





The animated rectangle has nine stretch handles: one on each corner, one on each side, and one in the middle. By grabbing the stretch handles, you can move or reshape the rectangle. Clicking the **OK** button on the icon bar has several possible effects:

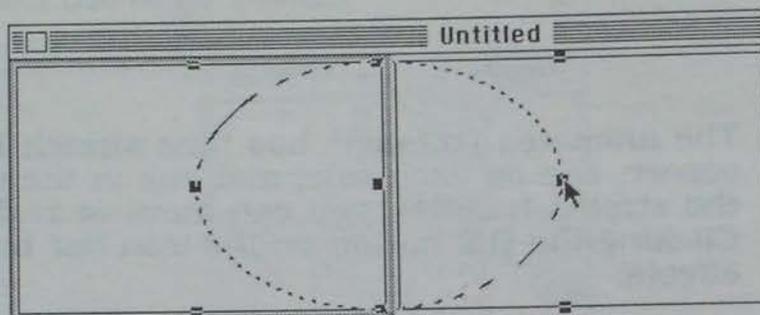
- If the animated rectangle borders or overlaps the selected panel and the command key is not held down, the animated rectangle is added to the selected panel and subtracted from other overlapping panels.
- If the animated rectangle does not border on the current panel, a new panel is created from the animated rectangle, the shape of which is subtracted from overlapping panels.
- If the command key is held down while **OK** is clicked, a new panel is created from the animated rectangle, the shape of which is subtracted from overlapping panels. The background pattern and picture in the new panel will be consistent with the background in the selected panel.
- If the Shift key is not held down while **OK** is clicked, panel reshaping mode is exited and the animated shape is discarded.
- If the Shift key is held down while **OK** is clicked, panel reshaping mode is not exited. The same rectangle can be added to the same panel or another panel, or a new panel can be created from it, by moving or reshaping it and clicking **OK** again.





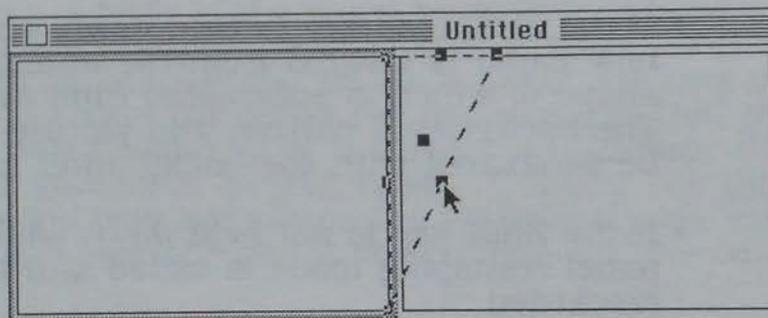
Add Oval

is available when the **comic window** is in front. It creates an animated, stretchable oval the same size and location as the selected panel and places you in **panel reshaping mode**. This is used primarily for adding curved edges to panels and making circular panels. See **Add Rectangle**.



Add Triangle

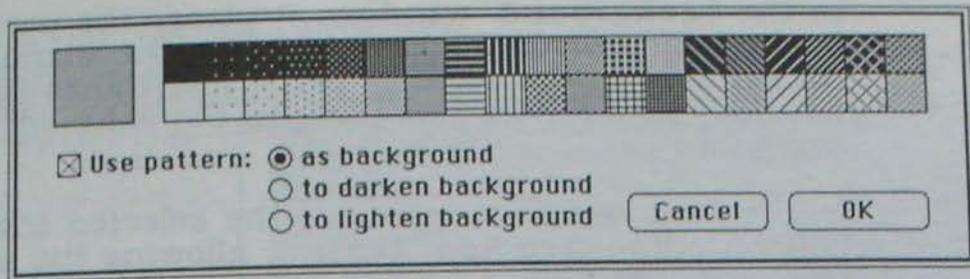
is available when the **comic window** is in front. It creates an animated, stretchable triangle the same size and location as the selected panel and places you in **panel reshaping mode**. The triangle, having only three sides and three corners, has only seven stretch handles. This is used primarily for adding slanted and jagged edges to panels. See **Add Rectangle**.



Background Pattern...

if the **comic window** is in front, allows you to set a number of background options in the current panel. Panel backgrounds consist of part of the background picture and a pattern. Either the picture or the pattern may be unused. The pattern window contains thirty-eight patterns which you can select by clicking. The large square on the left displays the current pattern.





The dialog has a check box and three radio buttons. Using these controls, you can set up one of four situations.

- If the **Use pattern** checkbox is unchecked, the three radio buttons are dimmed; their settings are remembered, but ignored. The panel will display the background picture without any pattern modification.
- If the **Use Pattern** box is checked and the **as background** radio button is on, only the selected pattern is used as the background; no picture is displayed.
- If the **Use Pattern** box is checked and the **to darken background** button is on, the selected pattern is washed over the picture like a watercolor. White parts of the picture are darkened (replaced with the pattern) and black parts are left alone.
- If the **Use Pattern** box is checked and the **to lighten background** button is on, the selected pattern is subtracted from the picture, producing an "overexposed photograph" effect. Black parts of the picture are lightened (replaced with the pattern) and white parts are left alone.

If the **parts window** is in front, **Use Pattern** brings up the same dialog without the check box or radio buttons. This is used simply to select a background pattern for the parts window. The menu item is unavailable for other windows.



Copy to Panel

is available in the **background**, **parts**, and **text windows**, but not in the **comic window**.

In the **parts window**, it copies the selected part or parts into the current panel and brings the **comic window** to the front, scrolling to the selected panel if necessary.

In the **background window**, it places the part of the background surrounded by the animated shape in the background of the selected panel and brings the **comic window** to the front, scrolling to the selected panel if necessary.

In the **text window**, it copies the selected text into the balloon editor (see **Add Text...**), allowing the user to edit the text and specify formatting information. If **OK** is clicked, a new balloon will be created and placed in the current panel. The **comic window** will be brought to the front, scrolling to the selected panel if necessary.

Remove Panel

is available when the **comic window** is in front and there is more than one panel in the document. It deletes that panel from the page. Although the panel's background will be lost, any objects in the panel remain where they are, freed from panel boundaries.

Objects menu

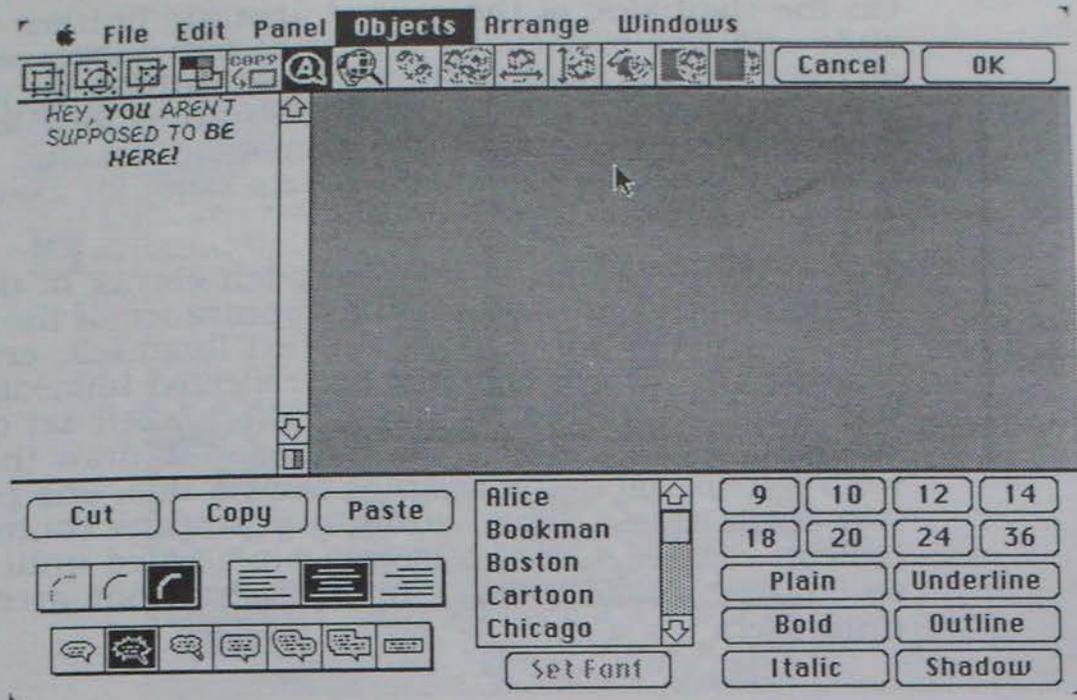


Edit Text...

is available in the **comic window** when a text object is selected. It brings up the **balloon editor** screen with the text of the selected balloon, formatted as in the balloon, in the text area.

The **balloon editor** is like a basic word processor in a single screen. When you use the Balloon editor, menus are disabled; all balloon editor functions are available through controls on the screen. The editor is exited through the **OK** button or the **Cancel** button on the icon bar.





Characters typed at the keyboard are inserted in the text area. Clicking the mouse in the text area places the cursor for text insertion. Clicking and dragging over text selects that text. Double clicking on a word selects the word. Double clicking and dragging selects a range of words.

Clicking on the scroll bar scrolls the text up or down. Clicking on the icon at the bottom of the scroll bar and dragging it left or right resets the width of the text area. The width of the text area controls the width of automatic word wrapping. Text can be wrapped manually by inserting returns.

The **Cut**, **Copy**, and **Paste** buttons duplicate commands on the edit menu. **Cut** copies the selected text into the clipboard and deletes it from the text area. **Copy** copies the selected text to the clipboard. **Paste** inserts the text in the clipboard at the insertion point, or if text is selected replaces the selected text with the contents of the clipboard. **Cut**, **Copy**, and **Paste** have keyboard equivalents of Command-X, Command-C, and Command-V, respectively.

In the center of the control area is a scrolling list of fonts available from the current system. Clicking on a font name and clicking the **Set Font** button, or double clicking on the font name, changes the selected text to that font. If no text is selected, it sets the font for subsequent text entered at the insertion point.

Objects menu



On the right side of the control area are buttons for setting the style and size of selected text or of text subsequently entered at the insertion point. The number buttons set point sizes; the lower six buttons set styles. Style buttons have keyboard alternatives consisting of the Command key and the first letter of the style name: Command-B sets Bold, for example.

Three rows of icons in the lower left corner of the control area set text alignment and set the appearance of the balloon. The top right set of three icons set text flush left, centered, and flush right. These changes are reflected immediately by the text displayed in the text area. The top left set of icons control the thickness of the line used to draw the balloon: from left to right, the settings are no line, one pixel thick, and two pixels thick. The bottom row of icons controls the type of balloon created. The balloon is not created until you click **OK**, so changes made by clicking on these icons aren't apparent until then.



Add Text...

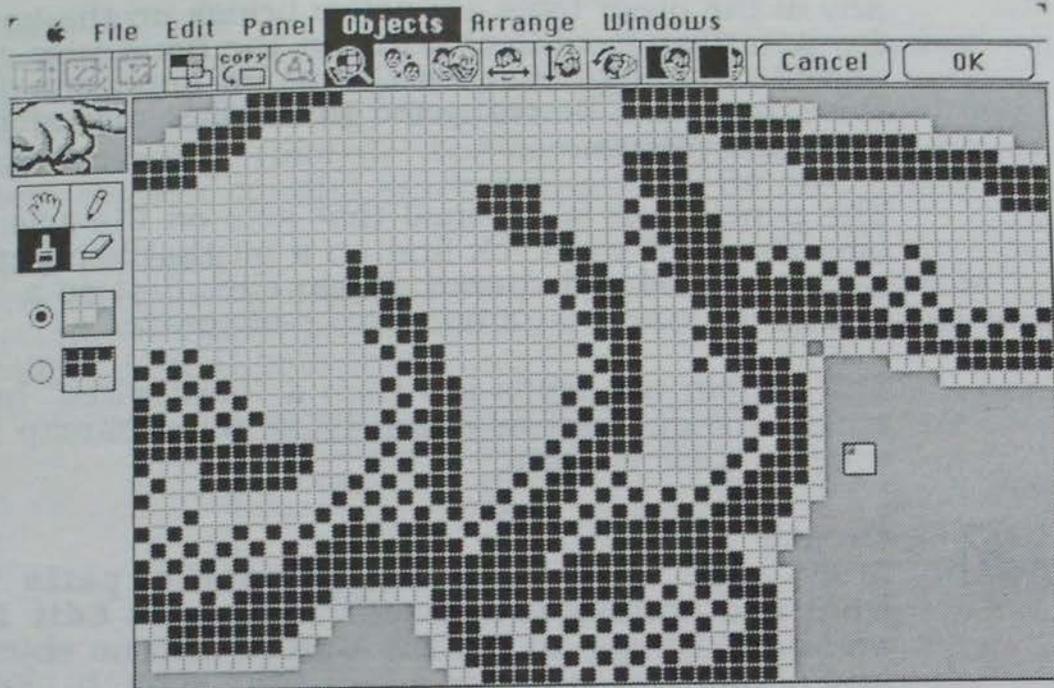
is available in place of **Edit Text...** when the **comic window** is in front and nothing is selected. It brings up the **balloon editor** with an empty text area and allows you to create a balloon from scratch. See **Edit Text....**



Edit Bits...

is available from the **comic window** and the **parts window** when one part, text item, or silhouette is selected. It cannot be used with multiple objects or groups. The command brings up the **Bit Editor** screen and lets you edit the selected part in a FatBits-like manner. In the **bit editor**, all menus are disabled; available controls are the mouse, the tools and other icons on the left, and the **OK** and **Cancel** buttons on the icon bar, which are used to exit the mode.





There are actually two bitmaps, superimposed on each other, that can be edited in the Bit Editor. One, represented by black squares, is the picture of the object. The other, represented by white squares, is the background mask: the white part of the object through which the background can't show. Think of the white bits as a paper cutout where black bits are drawn. The gray area is the background: it doesn't represent part of the object. The general rule is that black bits may only be drawn on white, not on gray, and white bits may only be drawn on gray, not on black (because there is already white underneath the black). You also can't erase the white underneath black bits unless you first erase the black.

Which bitmap you are drawing on or erasing from is determined by the two radio buttons on the left. Selecting the one with an icon showing black bits against a background of white bits allows drawing or erasing black bits. The one showing white bits against a gray background allows the editing of white bits.

These options are only available when you are editing a part. When editing text items and silhouettes, you can only edit white bits, and the black bits radio button doesn't appear.

The four tools are selected by the icons on the left, above the radio buttons. The tools are similar to tools with the same icons in MacPaint and other programs. The hand tool allows the object to be scrolled. Holding down the Option key while

Objects menu



any of the other tools are active brings up the hand tool temporarily. Double clicking on the hand icon centers the object. Holding down the Command key while dragging causes the scrolling to be restricted to the first axis along which you move the mouse.

The pencil icon is a pencil that acts on the selected bitmap (see above). If you click first on a bit that is off and drag, it acts as a one pixel wide pencil. If you click first on a bit that is on and drag, it acts as a one pixel wide eraser.

The bottom two icons are each a "hard wired" brush and eraser. They paint or erase the selected bitmap in swaths as wide as their cursors.



Create Part...

is available when the **comic window** or **parts window** is in front and nothing is selected. It replaces **Edit Bits...** in the menu. It brings up the **Bit Editor** with no object drawn in it and allows you to create a part from scratch. See **Edit Bits....**



Duplicate

is available in the **comic window** or the **parts window** when one or more objects of any type are selected. It makes copies of the selected objects, placing them below and to the right of the originals.



Invert

is available in the **comic window** or the **parts window** when one or more objects of any type are selected. It inverts the objects selected. It has no effect on silhouettes.



Flip Horizontal

is available in the **comic window** or the **parts window** when one or more parts, silhouettes, or groups that don't contain text items are selected. Text items and groups containing text items cannot be flipped. The command flips each object around its own vertical axis, swapping left for right.



Flip Vertical

is available in the **comic window** or the **parts window** when one or more parts, silhouettes, or groups that don't contain text items are selected. Text items and groups containing text items cannot be flipped. The command flips each object around its own horizontal axis, swapping top for bottom.



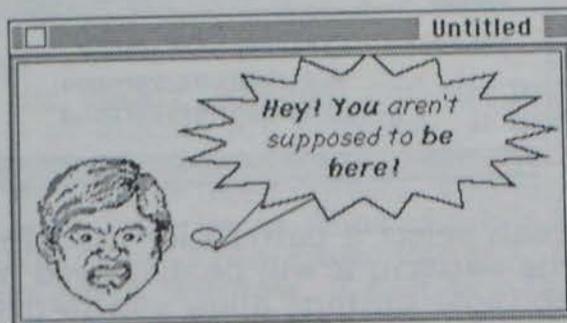


Rotate

is available in the **comic window** or the **parts window** when one or more parts, silhouettes, or groups that don't contain text items are selected. Text items and groups containing text items cannot be rotated. The command rotates each object ninety degrees counter clockwise around its own center point.

Point Balloon

is available in the **comic window** when one text item is selected. It enters pointer adding mode, which is used to add a pointer to that balloon.



In this mode, when the mouse cursor is in the window and not over the balloon, the cursor changes to a picture of a balloon with a pointer on it. A stretchable pointer from the center of the balloon comes to a point at the cursor's pointer. If you click the mouse button when the cursor looks like a balloon and the pointer is visible, the pointer is added to the balloon. If the cursor is arrow shaped when the mouse is clicked, the mode is exited without adding a pointer to the balloon.

More than one pointer can be added to a given balloon. To revert the balloon to its original state, select it, choose **Edit Text** from the **Objects** menu, and click **OK**.

Make Silhouette

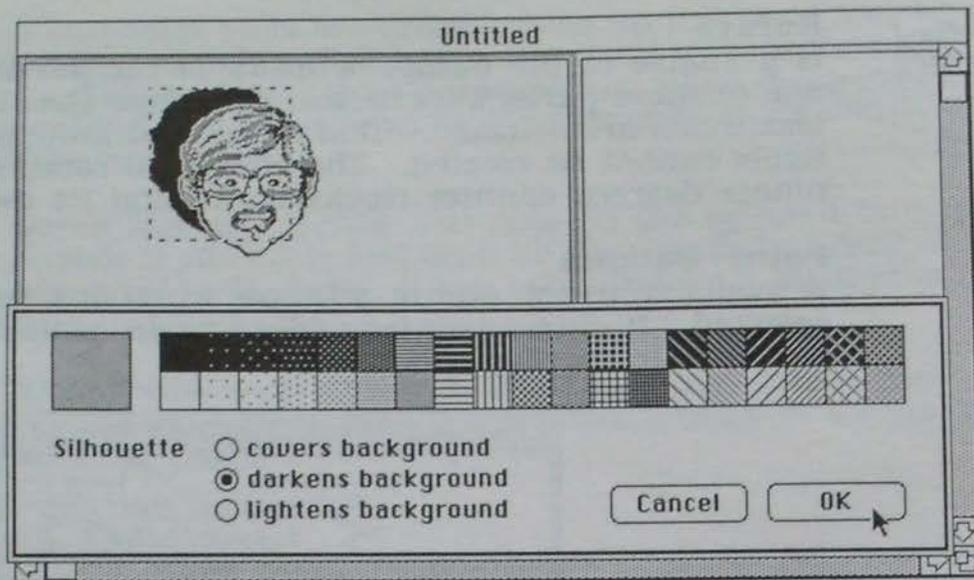
is available in the **comic window** when any object or objects are selected. The command duplicates the shape of the objects in black silhouette form, offsetting the silhouette below, to the right of, and underneath the original object. Silhouettes are good for making shadows or for lightening or darkening a portion of the picture for some other purpose.

Set Pattern...

is available in the **comic window** when one or more silhouettes are selected. It brings up a pattern dialog similar to the one used for background patterns.

Objects menu





You can select a pattern for the silhouettes selected by clicking on the pattern; it will be displayed in the box on the left. Three radio buttons allow you to determine how the pattern is drawn. If you select **covers background**, the silhouette will be opaque. The **darkens background** and **lightens background** buttons cause the silhouette to be translucent; whatever is under the silhouette will show through, but it will be lightened or darkened by the pattern selected. Note that it is possible to make silhouettes invisible and lose them by having them lighten an already white background (or darken a black one).

MergeBits

is available in the **comic window** and the **parts window** when one or more objects are selected. If only one object is selected, it must be a group, text object, or silhouette. The command merges the selected objects into a single part.

This is superficially similar to the **Group** command in the **Arrange** menu. The difference is that **Group** remembers each object separately and allows them to be ungrouped later. **MergeBits** makes them all into a single bitmapped object; it cannot be undone. **Group** makes it easy to treat an assembled character as a single object while still having the freedom of ungrouping them and exchanging a head or a hand. **MergeBits** creates objects that can be edited with **Edit Bits...** and flipped or rotated even if they contain text, although text objects made into parts with **MergeBits** can no longer be edited as text.



Groups always take up slightly more memory than the component parts, while several objects made into a single part with **MergeBits** usually take up less memory than the original set of objects. The exceptions to this rule are when a single text object or a single silhouette is merged, as text objects and silhouettes use less memory than equivalent bitmapped parts, and when two or more parts that don't overlap are merged. Finally, merged parts are always drawn faster than equivalent groups. A text object merged into a part is always drawn faster, and two parts that are merged are usually drawn faster.

Arrange menu



Bring to Front

is available in the **comic window** and the **parts window** when any object or objects are selected. It brings objects that are restricted to a panel up in front of all other objects in that panel, but not in front of freed objects, and objects that are freed from panel boundaries in front of other freed and restricted objects. (See **Free from Panel**.) Since there are no panels in the **parts window**, it just brings objects in the **parts window** to the front of all other objects.

If the Option key is held down while this command is issued, restricted objects will be freed from their panels and brought to the front of freed objects as well as restricted objects.



Send to Back

is available in the **comic window** and the **parts window** when any object or objects are selected. It sends objects that are restricted to a panel behind all other objects in that panel and objects that are freed from panel boundaries behind other freed objects, but not behind restricted objects. (See **Restrict to Panel**.) Since there are no panels in the **parts window**, it just sends objects in the **parts window** behind all other objects.

If the Option key is held down while this command is issued, freed objects will be restricted to panels and send behind other restricted objects as well as freed objects.

Group

is available in the **comic window** if more than one object is selected. It makes the selected objects into a single group object. If the group is selected or moved, all the objects in it are selected or moved. Anything done to the group is done to all members of the group. All objects in a group that is rotated or flipped are rotated or flipped around a common center. Groups that contain text objects cannot be rotated or flipped.



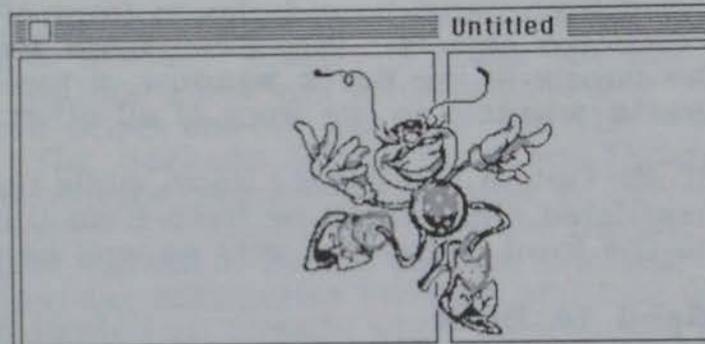
Although **Group** is superficially similar to **MergeBits**, they are really quite different. See **MergeBits** for a discussion of the relative merits of the two commands.

Ungroup

is available in the **comic window** when a single group is selected. It breaks down the group into its component parts. Note that a group may contain other groups; **Ungroup** only undoes the top level of grouping.

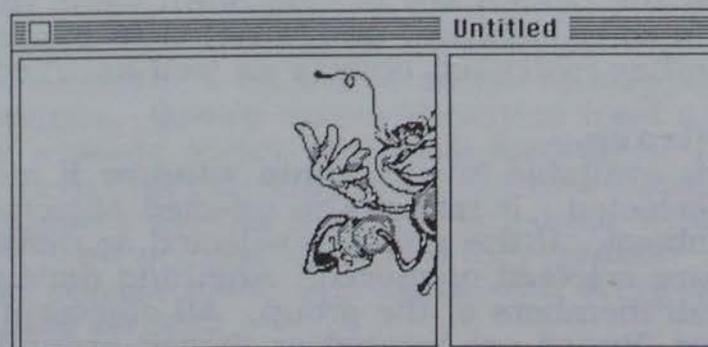
Free from Panel

is available in the **comic window** when one or more restricted parts are selected. The command frees the parts from their panel, allowing them to overlap panel boundaries. They will initially be behind previously freed objects. Freed objects are always in front of objects that are restricted to a panel.



Restrict to Panel

is available in the **comic window** when one or more freed objects are selected. The command restricts the selected objects to the selected panel, if they overlap it. The objects will be in front of all previously restricted objects in that panel. Restricted objects are always behind freed objects.



Windows menu

Comic Strip

is available whenever the **comic window** is open. It brings that window in front of all other windows.

Background

is available whenever the **background window** is open. It brings that window in front of all other windows.

Text

is available whenever the **text window** is open. It brings that window in front of all other windows.

Parts

is available whenever the **parts window** is open. It brings that window in front of all other windows.

Keyboard Shortcuts & Extensions

Comic window:

Tab scrolls to the selected panel.

Arrange menu:



Option-Bring to Front causes objects to be freed and brought to the front of other freed objects.

Shift-Bring to Front causes objects to be moved one step forward.



Option-Send to Back causes objects to be restricted to the current panel (if they overlap it) and sent behind other objects in the panel.

Shift-Send to Back causes objects to be moved one step backward.

Selecting and moving objects:

Shift selects new object without deselecting.

Option duplicates the objects being moved.

Command restricts movement to one axis.

Arrows or **Command-I, J, K, and M** move object one pixel.

Panel reshaping mode:

Shift-clicking OK causes the program to remain in panel reshaping mode.

Command-clicking OK forces a new panel to be created with background consistent with current panel.





Edit Bits mode:

Option changes tool to the grabber for easy scrolling.



Balloon editor:

Command-X cuts the selection to the clipboard.

Command-C copies the selection to the clipboard.

Command-V pastes the clipboard at the insertion point.

Command-P sets the style of the selection to plain.

Command-U sets the style of the selection to underline.

Command-B sets the style of the selection to bold.

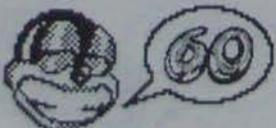
Command-I sets the style of the selection to italic.

Command-O sets the style of the selection to outline.

Command-S sets the style of the selection to shadow.

Command-K makes letters in the selection upper case.

Command-L makes letters in the selection lower case.



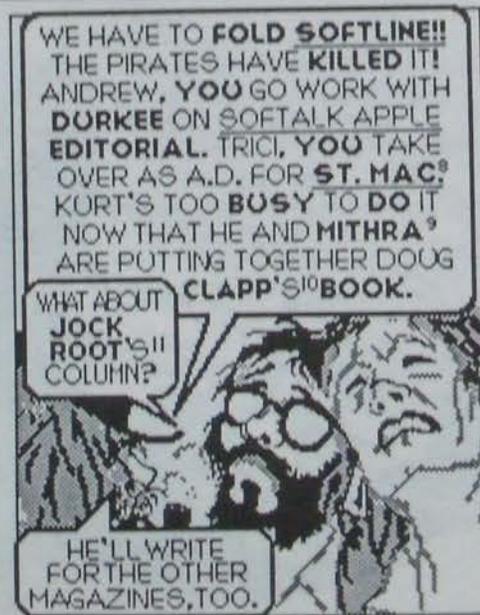
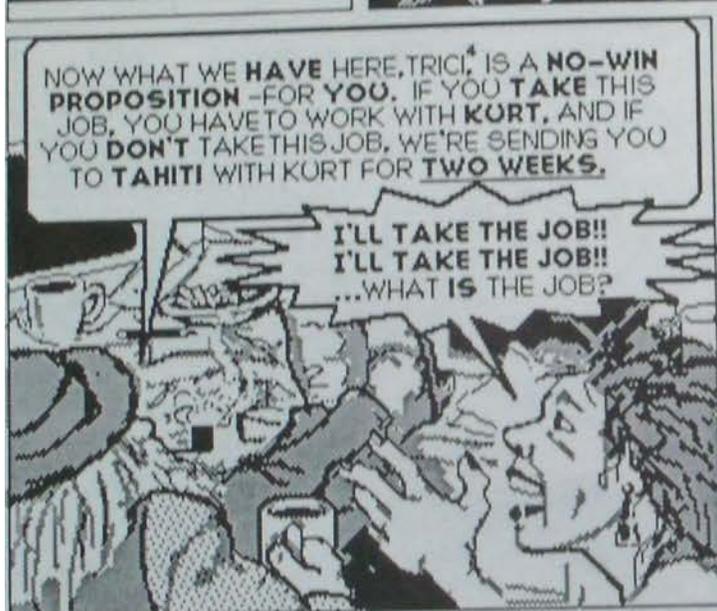
COMIC STRIP FACTORY ORIGINS

OR: "HOW WE ALL MET"

THE STORY YOU ARE ABOUT TO WITNESS IS TRUE. NO NAMES HAVE BEEN CHANGED BECAUSE THERE ARE NO INNOCENT.

BY

TRICI VENOLA

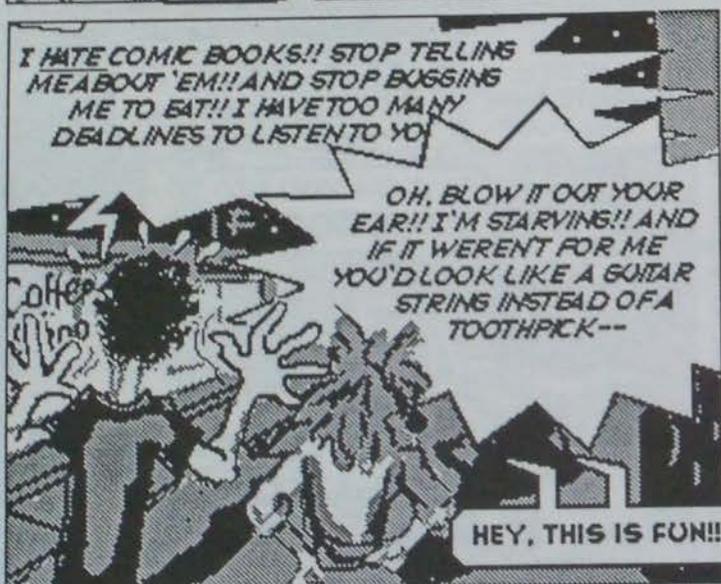


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12 CLINT HICKS: POSTCOLLEGIATE COMPUTER SHARPIE UP FROM TEXAS.
CAST OF CHARACTERS: THE COMIC STRIP FACTORY:
2 DAVID DURKEE: PROGRAMMER, CO-PUBLISHER. 3 KURT WAHLNER: BACKGROUND DESIGN. 4 TRICI VENOLA: CHARACTER DESIGN.
6 ANDREW CHRISTIE: AUTHOR, MANUAL. 9 PAUL WITRA: LASERPRINT EXPERTISE. 10 DOUG CLAPP: CO-PUBLISHER.
11 JOCK ROOT: INSPIRATION FOR "THE ROOT WIZ." 12 CLINT HICKS: TECHNICAL WRITER, MANUAL.
...AND WHERE WOULD WE ALL BE WITHOUT: MIKE HALVORSON: CO-PUBLISHER.





SAID YOU
COULDN'T **STAND**
COMPUTERS!!

I THOUGHT YOU
SAID YOU **HATE**
COMIC BOOKS

AND

TRICI
VENOLA

12 CLINT HICKS: POSTCOLLEGIATE COMPUTER SHARPIE UP FROM TEXAS.

CAST OF CHARACTERS: THE COMIC STRIP FACTORY:

2 DAVID DURKEE: PROGRAMMER, CO-PUBLISHER. **3 KURT WAHLNER:** BACKGROUND DESIGN. **4 TRICI VENOLA:** CHARACTER DESIGN.

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...AND WHERE WOULD WE ALL BE WITHOUT: **MIKE HALVORSON:** CO-PUBLISHER.

Glossary

Background: A MacPaint file loaded into a comic strip file. It may be interpreted as a Panorama (a 24" wide by 3 1/3" tall strip) a Wide Screen (16" by 5") or a Portrait (8" by 10"). Panels that are not larger than the background type chosen may have portions of the background picture copied into them.

Balloon: A shape containing text for either narrative or dialog. Also a text object.

Cancel: A button on the icon bar (with **OK**) used to exit special editing modes without accepting any changes to the thing being edited.

Character: An actor in a comic strip, built up of parts.

Comic: A graphic document built up of panels, backgrounds, characters, and balloons. Occasionally humorous.

Group: An object in a comic that is a collection of parts, text objects, silhouettes, and other groups. It may be moved around as a single object, or ungrouped to get at the individual objects that make it up.

Icon Bar: The strip under the menu bar containing fourteen icons, duplicating the features of the most frequently used commands in the program's menus, and two buttons used in special editing modes.

Object: Any thing that can be moved around in a comic strip. There are four different kinds: parts, text objects, silhouettes, and groups, each with special characteristics and capabilities.

OK: A button on the icon bar (with **Cancel**) used to exit special editing modes and incorporate changes to the thing being edited.

Panel: A structural element in a comic strip. A shape used to contain background and characters.

Part: A bitmapped object. May be a head, body, arm, hand, foot, leg, or miscellaneous segment or personal prop of a comic character.



Silhouette: Just what it sounds like; can also be used behind parts as shadows. Created from other objects, they are exclusive to Comic Strip Factory and can't be loaded or pasted in from MacPaint.

Text Object: Text in the form of dialog, thought balloons, and narrative boxes, which can be varied by font, style, and size in the balloon editor. A text object can have one or more pointers added to it to indicate the character speaking.



Appendices

Appendix A Recommended Reading

The following list is a sampling of work currently available by some of the best comic practitioners of the last forty years. They can show you how it's done. (They've showed other comic creators for years.) All titles are available at comic specialty stores or directly from the publishers.

Periodicals

Weirdo, P. Bagge and R. Crumb, eds. Last Gasp Eco-Funnies, P.O. Box 212, Berkeley, CA 94701. Single copy price \$2.50.

Steve Canyon Magazine, by Milton Caniff. Kitchen Sink Press, 2 Swamp Road, Princeton WI 54968. Single copy price \$3.50.

The Fabulous Furry Freak Brothers, by Gilbert Shelton. Rip Off Press, P.O. Box 14158, San Francisco, CA 94114. Single copy price \$1.50.

Kurtzman Komix, by Harvey Kurtzman. Kitchen Sink Press, 2 Swamp Road, Princeton, WI 54968. \$1.50.

Love and Rockets, by Los Bros Hernandez. Fantagraphics Books, 4359 Cornell Road, Agoura, CA 91301. Single copy price \$2.25.

Books

"The Carl Barks Library of Walt Disney's Donald Duck." Another Rainbow Publishing, Inc., Box 2206, Scottsdale, AZ 85252. Ten boxed sets, sometimes available in single volumes.

"Frontline Combat." Russ Cochran, Publisher, P.O. Box 469, West Plains, MO 65775. 3-volume boxed set, \$70.

"The Smithsonian Collection of Newspaper Comics." Blackbeard and Williams, eds. Smithsonian Institution Press, Washington, DC 20560. \$25.



Appendix B Getting Published

Before submitting your work to any syndicate or publisher, write the Submissions Editor to request a copy of their submission guidelines. Enclose a long (business size), stamped, self-addressed envelope.

Major Comic Strip Syndicates

United Feature Syndicate
200 Park Ave.
New York, NY 10166

King Features Syndicate
235 East 45th St.
New York, NY 10017

News America Syndicate
1703 Kaiser Avenue
P.O. Box 19620
Irvine, CA 92714

Universal Press Syndicate
4400 Johnson Drive
Fairway, KS 66205

McNaught Syndicate
537 Steamboat Road
Greenwich, CT 06830

Tribune Media Services
720 North Orange Avenue
Orlando, FL 32801

Major Comic Book Publishers

Marvel Comics Group
387 Park Avenue South
New York, NY 10016

DC Comics Inc.
666 Fifth Avenue
New York, NY 10103



First Comics
435 North LaSalle
Chicago, IL 60610

Eclipse Comics
P.O. Box 199
Guerneville, CA 95446

Comico
1547 DeKalb St.
Norristown, PA 19401

Eagle Comics
58 St. Giles Street
London, WC2H 8LH ENGLAND

Fantagraphics Books
4359 Cornell Rd.
Agoura, CA 91301

Continuity Publishing, Inc.
62 West 45th Street
New York, NY 10036

Kitchen Sink Press, Inc.
No. 2 Swamp Road
Princeton, NJ 54968



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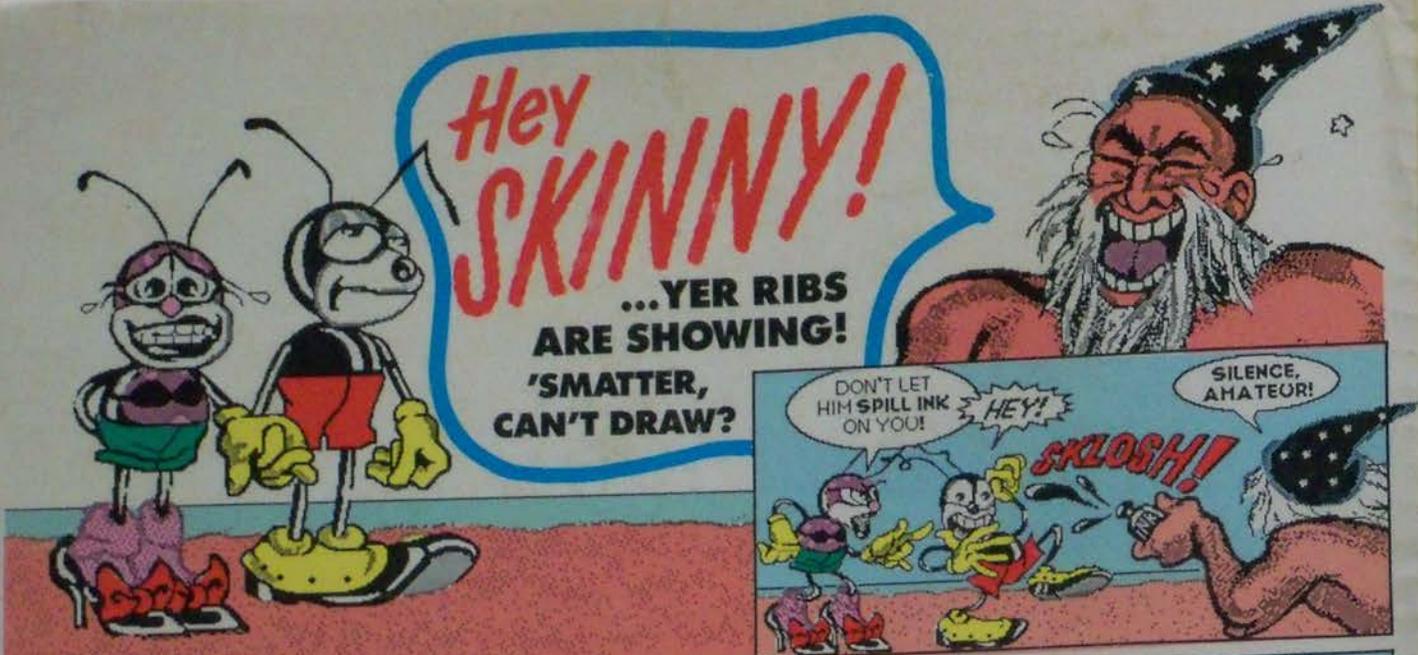
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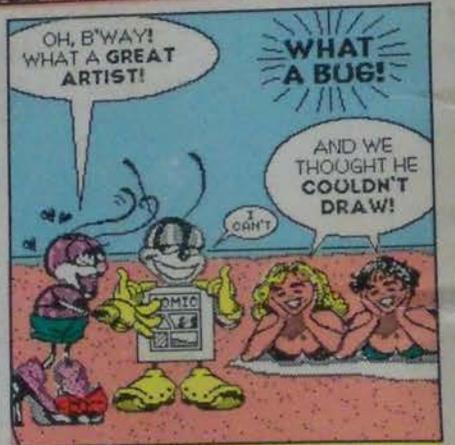
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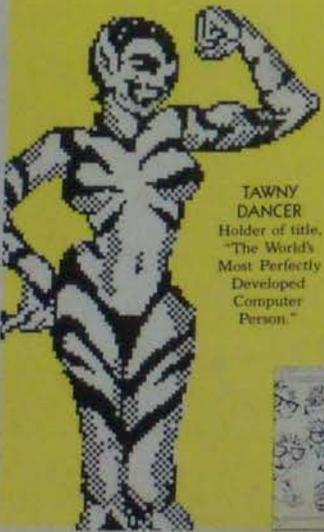
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Holder of title, "The World's Most Perfectly Developed Computer Person."

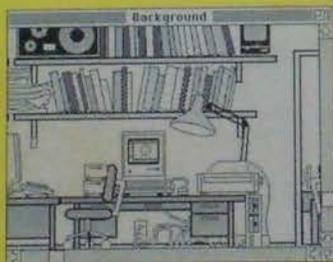
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SAM HO



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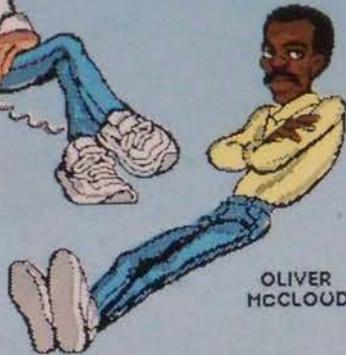
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Comic People characters by Trici Venola

Office and Office Props by Kurt Wahlner

Manual by David Durkee

Dedicated to Don Robertson

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Introducing Office Days

Comic People Volume One: Office Days is a collection of characters, locations, and props designed to make it easy to depict situations in the modern workplace. Its seven characters are stored in Comic Strip Factory Parts files.

While they can't possibly represent every worker you could possibly find in an office, they do represent a cross section of management and labor, artists and administrators, movers and shakers, mousers and clickers, several popular ethnic groups, and the two known sexes.

Even better, each character has a range of expressions to fit any occasion. Examples include arrogant, bewildered, choleric, determined, ecstatic, forgetful, grumpy, hapless, incensed, joyous, knowing, laconic, mirthful, nihilistic, oblivious, panicky, quixotic, resolute, sycophantic, tipsy, unamused, violent, wasted, xerophilous, yammering, and zealous. Their flexibility of expression combined with their nearly infinite range of body positions makes them adaptable to a huge variety of situations.

Also included is a file of background locations and a file of props and furniture for those locations.

The backgrounds are locations in an office building. You'll find that they're somewhat sparsely furnished. You can fill in the details and customize them with art from the props file. These files are stored in MacPaint format.

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Using Comic People...

...with The Comic Strip Factory

Comic People come in Comic Strip Factory Parts files. Like the six original Comic Strip Factory characters, they are broken down into heads, bodies, arms, hands, legs, and feet. In some cases, some of these parts are preassembled. In any case, the mechanics of using Parts files in The Comic Strip Factory is covered in The Comic Strip Factory Manual. If you've used The Comic Strip Factory with its native characters, you shouldn't have any problems putting together Comic People's characters.

You might skip ahead to Tips on Using the Characters for specific information about each of the characters in this set.

One special note. The props file is stored in MacPaint format, unlike the props file in The Comic Strip Factory. We did this for two reasons:

- You might want to make customized versions of the background by adding the props in a Paint program, and
- Paint files are smaller than Parts files, and we were running quite low on disk space.

If you want to use the props as comic parts, use the PartMaker II program (included with The Comic Strip Factory) to convert the file into a Parts file.

...with Other Graphics Programs

Comic People come in Comic Strip Factory Parts files, except for the Office background and Office Props, which are Paint files. To use the art in Parts files with programs other than The Comic Strip Factory, you must convert the parts files into Paint files. By *Paint files*, we refer to the file format first used by MacPaint. A few other programs now use this format as their only file type, and several

applications and desk accessories can open or save Paint files in addition to their own file types.

To convert the files, use the utility program PartConvert on Comic People Disk 2. There isn't enough space to put the Paint files on the Comic People disks. PartConvert doesn't erase the original Parts files, and we recommend you keep the original disks intact in case you purchase The Comic Strip Factory. So make sure you have another disk available with adequate free space.

PartConvert works best with two disk drives or a hard disk, but if you have only one disk drive, you can swap disks as needed. It's easiest to convert all the files in one session and not have to worry again about whether you have the right file in the right format.

Here's how to PartConvert:

Double click on the program's icon from the Finder. Two menus will appear on the menu bar: an Apple menu for desk accessories and a Convert menu.

In the Convert menu are three commands: Convert Parts to Paint..., Transfer..., and Quit.

To convert a Parts file, choose Convert Parts to Paint.... An Open dialog box will come up listing all available parts files. If you need to, use the Drive button to switch to the drive containing the file you want to convert. If you only have one drive, you may have to use the Eject button to eject the disk so you can insert the containing the file you want. To start converting a file, select it in the scrolling list and click the Open button.

A new dialog will come up as the program reads the file. This dialog acknowledges the name of the file you have selected and displays a thermometer showing how much of the file has been converted. The conversion of a single file should take less than a minute.

If you have selected the wrong file, click on the Cancel button and start again.

When the conversion is done, the program will bring up a Save As dialog allowing you to enter the name for the new Paint file and select a disk to save the file on. The default name for the file is the name of the file converted with the word Paint added to the end. Change the name if you want to, use the Drive or Eject button to select the right disk, and click the Save button to save the file.

If for some reason the program can't save the file—the most common reason being that the disk selected doesn't have enough room—a dialog will appear explaining the problem. After you have clicked OK, the Save As dialog will appear again.

A list of programs compatible with Paint files follows. Two of these, Art Grabber and Art Roundup, are desk accessories that make Paint files useable from a variety of other programs including draw programs, word processors, databases, and desktop publishing software. They're also useful with MacPaint, which only allows one document open at a time.

Art Grabber is available as part of VideoWorks, ComicWorks, and the MacroMind Utilities Disk (M.U.D.).

Art Roundup comes with the WetPaint clip art series.

Paint File Compatible Programs

<u>Program</u>	<u>Reads</u>	<u>Writes</u>	<u>Comment</u>
Art Grabber	Yes	No	Desk Accessory: Copies portions to Paste into other programs.
Art Roundup	Yes	No	Desk Accessory: Copies portions to Paste into other programs. Select with rectangle or lasso. Some editing ability.
The Comic Strip Factory	Yes	Yes	Reads for use as background. Converts to Paint from comic format. Utility converts Paint to Parts.
ComicWorks	Yes	Yes	Reads via Art Grabber, included. Converts to Paint from comic format.
FullPaint	Yes	Yes	Paint program.
MacBillboard	Yes	Yes	Paint program.
MacPaint	Yes	Yes	Paint program.
Paint Cutter	Yes	Yes	Limited full-screen, multi-file editing.
PosterMaker	Yes	Yes	Enlarges to print out or save in multiple Paint files.
SuperPaint	Yes	Yes	Paint/draw program. Converts Paint to and from mixed paint/draw format.

About The Comic Strip Factory

This note is for people who haven't purchased The Comic Strip Factory. For the people who said to themselves, "I want to use these great characters, but not to make comics, so I don't need The Comic Strip Factory."

You're right. The characters in Comic People can be converted into Paint files and put together in any Paint program. So you don't need The Comic Strip Factory.

If you really have a use for Comic People, however, they're much easier to use with The Comic Strip Factory. Even if your intended use for Comic People isn't to make comics, The Comic Strip Factory can save you a lot of

time. Since it can save a document as a MacPaint file, The Comic Strip Factory is compatible with just about everything.

Whether the artwork's ultimate destination is a newsletter, book, greeting card, or advertisement, The Comic Strip Factory can help you prepare it in ways that no other program can. Here's how:

Assembling characters. A character's parts in The Comic Strip Factory are treated as separate objects. That means you don't have to spend your time lassoing: you just point and drag parts into place. You can try out things quickly and change your mind without hassle. Even if you've already put a character together and decide that you want a different arm or head, you can just pluck the offending part away and drag in a new one.

Compare this to paint programs where you have to carefully erase the part you want to replace, lasso the replacement and drag it into place, then spend a minute or two touching up around the edges.

Many times you have to put one thing in front of, or behind another. For example, heads should be in front of bodies, or the neck will be hidden behind the shoulders, and so on. Putting something in front is usually easy in a Paint program, if the thing going in front is opaque when lassoed. (Look carefully: is the object fully enclosed, or is there just *one little pixel* missing? How much time have you spent hunting for that one little pixel?) Putting something behind something else can be a real problem.

With The Comic Strip Factory, it's always easy. Because whether a part is opaque or partially transparent has nothing to do with whether it's fully enclosed. The background mask—the part that determines which part of an object is opaque and which is transparent—can be edited in a FatBits-like mode just like the picture can! And

with the Bring to Front and Send to Back commands, you can change your mind about front-to-back ordering even after you've constructed a character.

Dialog Balloons. Even outside of comics, Comic People want to talk. And being Comic People, they tend to talk in dialog balloons. And use a lot of bold and italic to emphasize important words. Paint and draw programs all have the ability to add text to a document, but most of them can't mix fonts, styles, and sizes easily. And making balloons around text can be a chore, too.

The Comic Strip Factory has the equivalent of a mini-word processor built right in. Editing, font, style, and size changes are all easy. Creating the balloon is even easier: just click on one of the seven balloon types available, including standard dialog, rounded rectangle dialog, thought, and shouting styles, and the program makes the balloon fit around the text automatically.

Working with a Background Picture. Let's say you have a character, and you have a picture, and you want to put the character in front of the picture. Easily done. Now let's say you change your mind. Not so easy in a paint program, because the part of the background picture you put the character on has been wiped out. But with The Comic Strip Factory, changing your mind is easy. You can move the character, or use a different part of the picture, or even change pictures completely, all without having to start again from scratch or do a lot of painstaking erasing and repairing.

Cropping. So you've made a character, put words in his mouth, and put him in front of a background. But now you want to crop the finished result. With a paint program, you can crop things to any shape, as long as it's rectangular. Just draw the rectangle over your picture and erase around it. But if you want to crop to a circle, or any

other shape, that's another problem. The Comic Strip Factory is made to solve this problem.

Think about it. Comics are almost always cropped to panels. And the panels aren't always rectangular. The Comic Strip Factory can make any panel shape you could ask for. Want to crop to a circle? Just make a circular panel and put your character, balloon, and background in it.

And More.... The Comic Strip Factory does more than we've described here. It's designed to make something that's really difficult—making great comics—really easy. That much is obvious. We just wanted to point out that it can be a truly useful tool for all your graphics needs. In other words, it isn't just for comics anymore!

Index to Files:

Disk 1:

Oliver McCloud

Oliver McCloud heads,
bodies, arms, hands.

Sam Ho

Sam Ho heads, bodies, arms,
hands.

Steve Hunt

Steve Hunt heads, bodies,
arms, hands.

Nether Regions

Oliver McCloud, Sam Ho,
and Steve Hunt legs, feet.

Straightman

All Straightman parts.

Office Props

Details to be added to Office
background.

Disk 2:

G. Byle-Whitler Face

Geri Byle-Whitler heads.

G. Byle-Whitler Body

Geri Byle-Whitler suits,
hands, legs.

Uncle Don's Mug

Uncle Donny Robertson
heads.

Uncle Don's Body

Uncle Donny Robertson
bodies, arms, hands, legs.

Zane Faces

Zane Ito Taylor heads.

Zane Bottoms

Zane Ito Taylor bodies, arms,
hands, legs.

Office

Paint file: a panorama
background.

PartConvert

Utility to convert Parts files
to Paint files.

Index to Characters:

Geri Byle-Whitler, Disk 2

G. Byle-Whitler Face

G. Byle-Whitler Body

Oliver McCloud, Disk 1

Oliver McCloud

Nether Regions

Sam Ho, Disk 1

Sam Ho

Nether Regions

Steve Hunt, Disk 1

Steve Hunt

Nether Regions

Straightman, Disk 1

Straightman

Uncle Donny Robertson, Disk 2

Uncle Don's Mug

Uncle Don's Body

Zane Ito Taylor, Disk 2

Zane Faces

Zane Bottoms

Tips on Using the Characters

The following tips from the artist should help you start putting together characters quickly and easily.

Generally speaking, the most obviously communicative parts are heads and hands. But don't overlook the potential of communicating attitudes and emotions through gesture and posture. Things look best if you attend to little details like whether the hands are in anatomically possible positions.

Further comments about putting people together can be found in the Character Assembly comic in The Comic Strip Factory Manual. But don't be too much of a perfectionist. Remember, you're putting together *comics*. Loosen up! Have fun! Getting the idea across is more important than absolute accuracy. And with a little practice, it gets a lot easier than it might seem at first.

You might find some parts you don't understand at first. Don't worry. This isn't like putting together an internal combustion engine. You can leave parts out sometimes and it will still work. The artist has been putting these characters together in hundreds of combinations for months, as the characters were being developed. If you keep putting them together, you'll eventually find some bizarre pose where the mysterious part fits right into place. Trust us.

Finding the Right Hand. Or, rather, the *correct* hand. The files with hands all have them arranged in roughly the same sequence. You don't need to memorize the order, but being aware of the fact that there is a sequence might make the right hand easier to find. From left to right, you'll find pointing fingers and symbolic gestures, fists, "doing" hands, holding hands, gestures, and extravagant gestures. Toward the bottom to the right of center are leaning hands, languid gestures, and hanging hands.

Remember that flipping or rotating a hand can give it an entirely different look. You should also note that most hands come in pairs: one in which a gesture is seen palm forward, and another, rotated 180 degrees, showing the same gesture from the back of the hand.

Arms and Hands. Arms in Comic People are rounded at both ends. The wide end is the shoulder and the narrow end is the wrist. Where hand and wrist meet, which one

to put in front depends on whether the hand is aiming toward the reader or away.

If the hand is toward the reader, overlap the rounded end with the hand. If it's pointing away, put the hand behind the wrist. Hands have cuffs attached, so the curve of the end of the wrist will look like the curve of the cuff from that perspective.

Some of the files contain what look like short arms. These are for situations where either the upper or lower arm is hidden by the hand or the body.

Finding the Right Face. This is a lot like finding the right hand; maybe even easier.

Expressions run, from left to right, mild to extreme. General emotional states are in rows. Happy is at the top, then neutral, sad, angry, and scared. The "neutral" faces are a catch-all group for special purpose expressions.

White Outlines. When used with The Comic Strip Factory, most of the parts have white outlines around them except where they are intended to join other parts. The white outline helps the character stand out against the background picture or pattern.

Special attention should be paid to some leg combinations. Any of the side views of legs (especially in the cases of Zane, the Straightman, and Uncle Donny) where the rumps match can be overlapped, with either leg on top, to good effect. Because we couldn't know in advance how you would overlap legs, we couldn't erase the appropriate white outline for all situations. After you've put the legs together, look where they overlap, bring the top leg into the EditBits screen, and erase that part of the white outline.

Gray Ovals. Some of the legs files contain simple gray ovals. These are for those cases where you attach bent legs to the body and end up with an embarrassing hole

between them. Just drop the gray oval behind them to fill in the missing hips or rump.

The Guys. Sam, Steve, and Oliver have a lot of interchangeable parts. The skinny legs in Nether Regions go with either Steve or Oliver. The thicker legs with shorts are Sams. Likewise, Steve's and Oliver's bodies and arms are interchangeable. The feet in Nether Regions are for all three of them, and also can be used with Straightman.

Any of the guys heads can be used on Straightman's body if you need one of them in a suit.

Sam and Steve can use each other's hands. Sam has no Coffee cup or phone hand: use Steve's.

The ties in Steve's file can also be used by Oliver or Sam. (They're always loosened to match the collars: these guys are based on a programmer, a writer, and an artist. They never follow the company dress code.)

You might choose to change the ties to patterned or striped in EditBits if you want more variety.

Straightman. Straightman isn't a completely developed character. He doesn't even have a real name. He exists primarily as a foil for the other characters: the classic comedy straight man. He's the boss who changes his mind just before deadline or the middle manager who insists on requisition forms in triplicate for pencils and paper clips. His faces are pretty neutral, but they're so simple that they're easy to change. Just play with the mouth and eyebrows in EditBits (or FatBits in Paint programs) to wring some more emotion from him.

Note: Because of a last minute change in file arrangement, Straightman is on disk 1, but he appears on the label of disk 2. All other characters can be found by looking at the disk labels.

Geri. Geri Byle-Whitler wears a jacket. While other characters' bodies are whole, the jackets are divided into a left and a right half. This allows you to put them closer together or farther apart, or to mix and match halves. Plus it lets you put one half over the skirt and the other half behind it when the character is seated.

Don't feel you have to match the halves at the collar perfectly because you'll be covering the seam with the head and collar part.

If you're using The Comic Strip Factory, look at the jacket halves against a background pattern other than white. You'll see that there is an opaque white section where the shirt shows through. Match the top of the skirt to the bottom of this white section. Using the white area as a guide helps you to avoid making her too elongated.

Legs and skirts follow a few simple rules. If she's standing up, the legs knees should be covered by the skirt. If she's squatting or sitting down, the bent legs should be in front of the skirt.

Using the Office Background and Office Props

The Office file is MacPaint for use as a background file in The Comic Strip Factory. It can be used in either Portrait or Panorama mode. You'll note that the rooms it represents are pretty barren. This is where Office Props come in.

Office Props is a MacPaint file. It contains furniture, props, and other details to add to the Office background. You may choose to do this in one of two ways: in a Paint program or in The Comic Strip Factory.

To add the details in The Comic Strip Factory, run the Office Props file through PartMaker II to create a parts file.

Then position the parts in the panels after the background is in place.

When adding the details in a Paint program, you should lasso them and move them into place. Be sure and work with a duplicate of the background file or you won't be able to arrange things differently later.

Adding the details this way means that they will be dimmed or lightened when the background in a panel is dimmed or lightened. It means you don't have to position the part in each panel where it should appear. It also means you can't put a character behind a prop. To avoid this disadvantage, it's probably best to use a combination of both methods.

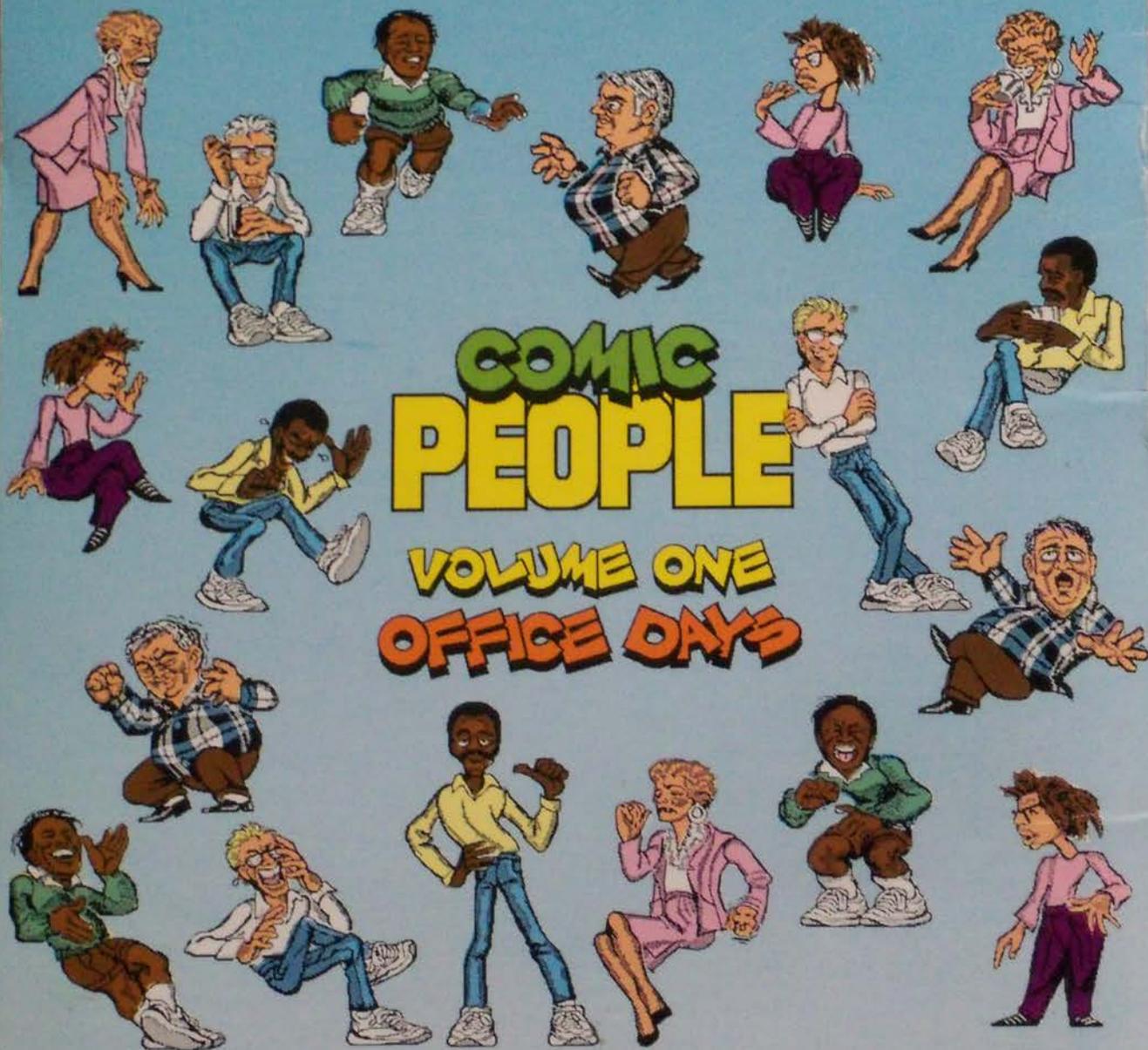
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Manual Addendum The Comic Strip Factory version 1.6

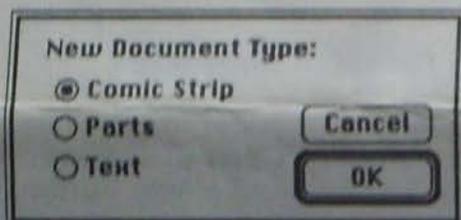
This document describes differences between The Comic Strip Factory version 1.6 and PartMaker 2.0 and the versions documented in your manual.

If you're already familiar with The Comic Strip Factory, this addendum will introduce you to new features. If you're just getting started with The Comic Strip Factory, read the sections on New... and Open... below, then turn to the tutorial in your manual. Read about the other new features and PartMaker II when you're more familiar with the program.

File Menu

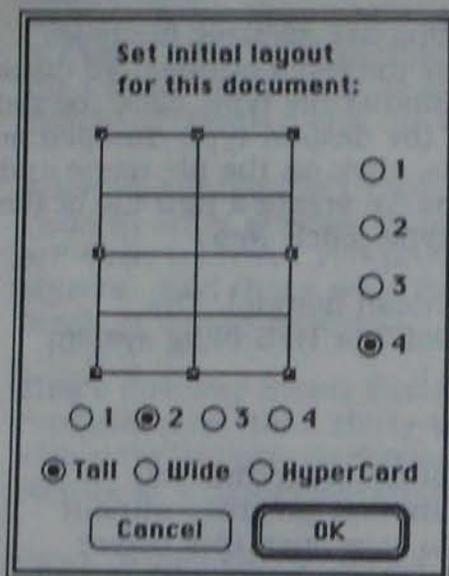
New...

Three kinds of new document can be created by The Comic Strip Factory: Comic Strip, Parts, and Text. Selecting New... brings up this dialog:



Since only one of each document type can be open at once, radio buttons for documents already open are dimmed. To create a new document of any available type, click an active radio button (or accept the default of the first available type) and click OK.

If the type selected is Comic Strip, another dialog will come up, as described in the manual under New Comic Strip.... This dialog has a new option: a HyperCard size button.



The Hypercard button is an alternative to the Tall and Wide alignments. Instead of a Tall 8" by 10" comic or a Wide 10" by 8" comic, the HyperCard button allows you to create a comic of the size used by cards in HyperCard. This is the same size as the original Macintosh screen. We like to call such comics "HyperComics."

(The HyperCard option is also good for making comics to convert to StartUpScreens.)

The default panel layout for a HyperComic leaves room at the top of the page so that no part of the comic will be covered by the HyperCard menu bar. If you are making a stack that hides the HyperCard menus, stretch the panel layout rectangle to the top of the page before clicking OK.

To use such a comic with HyperCard, save it as a MacPaint file and use HyperCard's Import Paint Command to load it into a HyperCard Stack. (See the HyperCard documentation and help files for more details.)

Tips on Making HyperComics

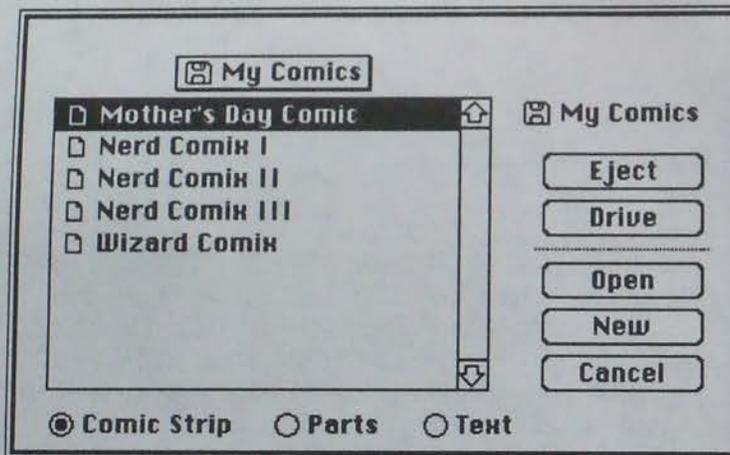
You'll find that this method provides an easy way to animate comics in HyperCard. Just Make a HyperComic in The Comic Strip Factory and save it as MacPaint. Make successive changes to the comic (move a character or part, change a hand position or facial expression, and so on), and save each version as a different MacPaint file. Using file names like Frame 1, Frame 2, and so on will help you keep track of the sequence.

When you're done making frames of the animation, Transfer to HyperCard. (You may want to create a Comic Strip Factory button on your stack-in-progress so you can get back and forth between Comic Strip Factory and HyperCard more quickly.) Import each frame into a new card and step through them to get the animation effect.

If you have only made small changes from frame to frame, you might want to Import the first frame into the background and each successive frame into a card. Then erase the parts of each card that are the same as the background and make those parts transparent. This will save you a considerable amount of disk space.

Open...

Three kinds of document can be opened by The Comic Strip Factory: Comic Strip, Parts, and Text. Selecting Open... brings up this dialog:



This is a standard Open dialog with file type radio buttons and a New button added. Since The Comic Strip Factory only keeps one of each window type open at once, radio buttons for document types already open are dimmed.

The scrolling list displays file types selected by the radio buttons. To display a list of another file type, click the radio button of the desired type. To open one of the files, click on the file name and click Open. To create a new file of the selected type, click New.

Other Open dialog controls operate as described in your Macintosh manual. The functions of some controls depend on whether you are using MFS or HFS filing system and the number of drives attached to your Macintosh.

Transfer...

Since The Comic Strip Factory is designed to use data from other programs, we included Transfer... in the File menu. This allows you to run another program without quitting to the Finder. Like Quit, Transfer... asks if you wish to save open files before exiting. This allows you to save changes, discard changes, or cancel the operation. If you don't cancel, the standard Open dialog is displayed after all files are closed. From this dialog you can select an application to run.

In conjunction with the Transfer... item in PartMaker II, you can move back and forth between The Comic Strip Factory and PartMaker II quickly.

Edit Menu

Undo

Most actions in the Comic window and Parts window can now be undone with the Undo command. Undoable actions include

- dragging,
- duplicating,
- deleting,
- Pasting, and
- all commands in the Object and Arrange menus.

Changes to panels, including changing the shape, background picture, or panel pattern, can't be undone.

In addition to command-Z, the  key is a shortcut for Undo.

Paste

Paste has been improved in two ways. Multiple objects can now be pasted from sources outside The Comic Strip Factory, such as the Scrapbook and Art Grabber desk accessories, MacPaint, and other graphics programs. Also, complex images can now be pasted in as single rectangular objects.

Which type of Paste—"Paste as multiple objects," or "Paste as one object," is determined by the picture on the clipboard and by keyboard modifiers.

Follow along, and we'll explain how it works.

Smart Paste

Without a modifier key, Paste first tries to separate distinct objects in the picture. This is useful if, for example, you create a set of parts (separate objects) in a paint program, then paste them in all at once. If there are fewer than thirty-two parts on the clipboard, Paste treats them as separate objects.

After separating the picture into objects, Paste checks to see if any of the objects are close to other objects. ("Close" means separated by only one white dot.) If the objects are close together, you probably intended them as one object, not many separate objects. And that's what Paste assumes. The neighboring objects are then merged together before Pasting.

That's one way Smart Paste works. Here's the other way: If a picture on the clipboard contains more than thirty-two distinct objects, the picture is Pasted as a single object with a rectangular background mask. This is a handy way to use part of a MacPaint picture as a panel background.

(Note: Smart Paste applies only to pictures pasted from outside The Comic Strip Factory, not overlapping parts copied from within the program. Objects Cut or Copied within The Comic Strip Factory will Paste as they originally appeared, unless modified by a special Paste command, as described below.)

Option-Paste

Option-Paste gives you more control over Paste.

If you hold down the Option key while pasting, the clipboard is Pasted as a single part with a rectangular mask. Option-Paste converts the clipboard contents to a single rectangular object before Pasting. This applies to pictures cut from within The Comic Strip Factory or from another source.

Subsequent Paste commands also paste this one object, unless modified by the shift key as described below.

Note on using objects as background...

As we mentioned above, a single object with a rectangular mask is useful as an alternate panel background.

Such an object isn't as a standard background, though. It should be "sent to the back," or it will cover other objects in the panel. Also, be careful not to send other objects behind it. The "background object" can still be selected and moved as an object, so you won't be able to start a selection rectangle in that panel.

Even sent to the back, the background object is in front of the "real" background pattern, so the Background Pattern... menu item can't be used to lighten or darken it.

You can, however, do this: Make a silhouette of the object, bring the silhouette in front of the object, select a pattern and whether to darken or lighten from the Set Pattern... dialog.

This is one workaround to the limitation of one background picture per file. Another workaround is to use a paint program to create a composite background file from the desired parts of two or more existing background files.

Shift-Paste

Shift-Paste is the opposite of Option-Paste. It tells the program to try harder to Paste the clipboard as separate objects with fitted background masks.

If the clipboard contains objects copied from The Comic Strip Factory, Shift-Paste first makes the objects into a single picture, then attempts to separate them.

Shift-Paste is somewhat different from the standard Paste command. Shift-Paste tries to merge objects with neighboring objects as each object is created instead of waiting until all objects are found. This means the thirty-two object limit is reached much later than with the standard paste command.

Shift-Paste is useful when you want Paste to "try harder" to make separate objects.

Here's an example.

You use standard Paste with a picture from a Paint program. You want to Paste separate objects, but standard Paste interprets the clipboard as a single rectangular object.

To force the issue—to make Paste try harder to separate objects—try again with Shift-Paste.

If the clipboard still pastes as a single object, try pasting fewer items at a time.

Shift-Paste is also useful for splitting one object into two objects. Using Edit Object..., erase enough of the object's black bits to simulate two separate objects. (Black bits of the intended separate objects must be separated by at least two dots.) It's not necessary to erase the white bits. Click OK. Copy the object to the clipboard then Shift-Paste. The clipboard will paste in as two objects.

Like Option-Paste, Shift-Paste changes the contents of the clipboard to the set of objects just pasted.

If both the Option key and the Shift key are held down while pasting, the Shift key will be ignored and an Option-Paste will be performed.

Pasting Recap

Here again, in abbreviated form, are the various ways to paste:

Paste, if fewer than 32 objects, tries to paste as separate objects. Neighboring objects are merged. If more than 32 objects, pastes as a single rectangular object.

Option-Paste pastes as a single rectangular object.

Shift-Paste tries harder to paste as separate objects.

Dragging

Autoscrolling

This one's a convenience for comic construction. If the mouse pointer passes the window edge while dragging objects, the window automatically scrolls. Autoscrolling can be used in the Comic and Parts windows. You can also autoscroll while dragging the outline of a panel in the Background window.

Destination Panel Display

While dragging objects in the Comic window, if the mouse enters a panel that isn't selected, the panel is automatically selected. When the mouse button is released, the program tries to place all restricted parts that were being moved into the newly selected panel. Any parts that don't overlap the selected panel are freed from the panel.

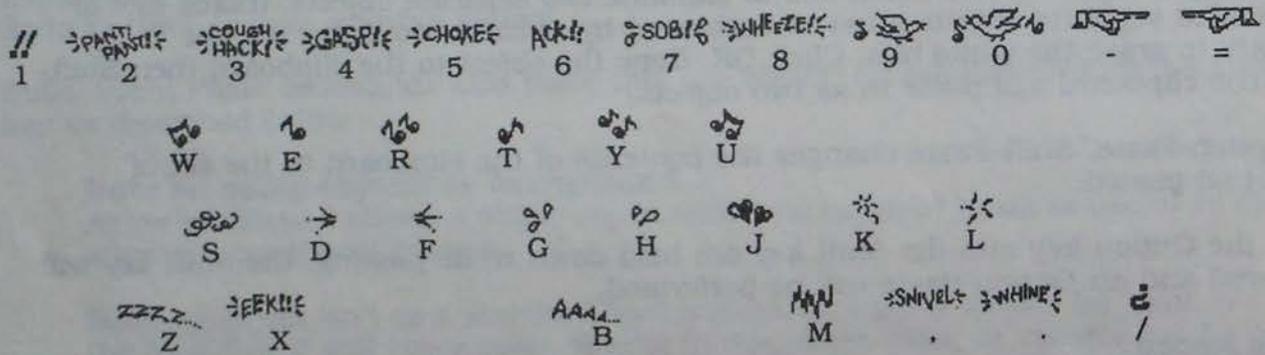
Font Notes

The System file on your Comic Strip Factory Program Disk contains several fonts designed for comic strips. They are:

Beach	12
Beach Bold	12, 14
<i>Beach Italic</i>	12
<i>Beach Emphatic</i> <i>(bold-italic)</i>	12, 14
CANYON	12

The characters in these fonts are standard twelve and fourteen point fonts, but the leading (the space between the bottom of a line and the top of the next) is tighter (there's less of it). This is consistent with lettering in most comic books and strips, where space is at a premium. Also, the fonts are designed to mimic the hand-lettered styles of professional comic letterers.

There are a slew of special characters in these fonts. Here's a map of them.



Other special characters are on the  key, which contains the character ******, and Option-?, which displays **??**.

Typically, you can't use fonts if they aren't in the current System file. So if you copy Comic Strip Factory onto a hard disk or an 800K floppy disk, you should use Apple's Font/DA Mover to copy the fonts into the System file on that disk. (Don't copy the System and Finder from the CSF Program disk onto a hard disk!)

PartMaker II

PartMaker II replaces the PartMaker program described in your manual. PartMaker II, like the former PartMaker,

- reads MacPaint files,
- converts MacPaint graphics into parts, and
- saves the parts for use in The Comic Strip Factory.

PartMaker II has been completely rewritten. It is about four times faster than the earlier version. PartMaker II also displays the conversion process.

Because of these improvements, most of Rolling Your Own Parts on pages 22 and 23 of your manual is obsolete.

Rolling Your Own Parts Version 2.0

PartMaker II "sees" a paint file as objects separated by white space. The objects are converted to parts and copied to a parts file, which you can then name and save.

Before we discuss how it's done, let's define "paint file" and "white space."

A paint file is any file MacPaint can open. But the file needn't be created by MacPaint. FullPaint, SuperPaint, MacBillboard, ComicWorks, The Comic Strip Factory, and most graphic digitizers can save MacPaint files. Some of these products save paint files as an option. Others, like MacBillboard and FullPaint, use paint files exclusively.

Most clip art comes in paint files. Clip art is ideal for parts files because clip art objects are surrounded by generous white space.

The white space is important. To PartMaker II, white space is "space separating distinct objects." That definition is used by PartMaker II to find graphic objects and to create parts.

How PartMaker II Works

A paint file is scanned until a black dot is found. The object's edge is then traced. The edge is where white dots meet black dots. To PartMaker II, everything within the edge is an object.

So far, PartMaker II is like an automatic MacPaint "lasso."

Many comic parts, however, aren't tightly enclosed. Fred Nerd and Root Wiz, for example, have wispy hair—potentially many, many separate objects!

To include those stray bits, PartMaker II looks at neighboring parts. If a neighboring part is only one white dot away, the two parts are merged together.

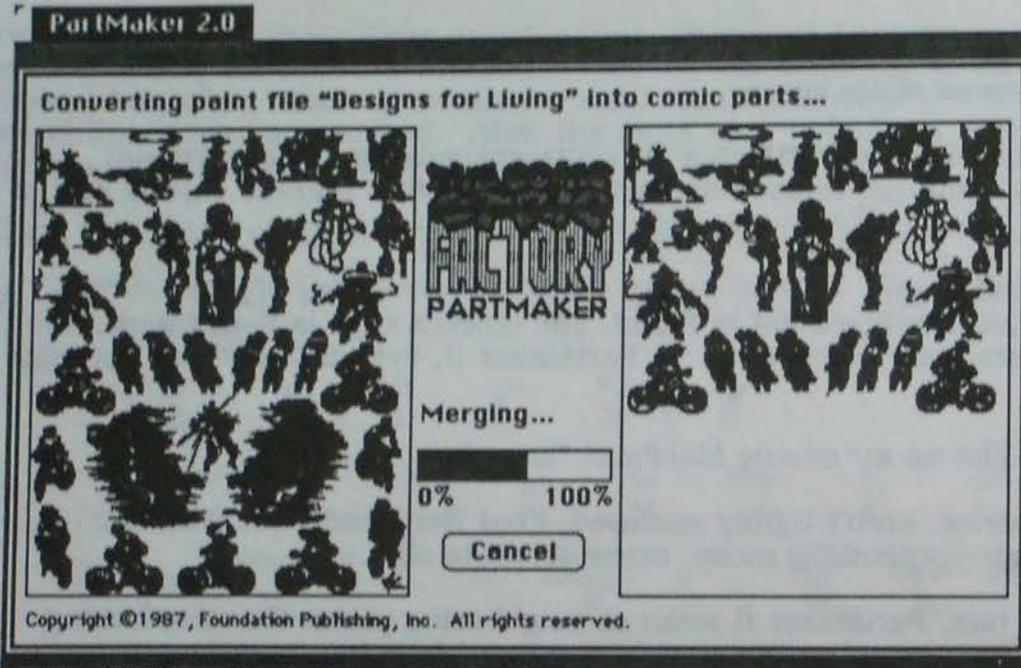
When designing your own parts, remember that "white space" means "separated by more than one white dot."

You may find, though, that wisps are wispiest than PartMaker II takes into account. Remember, if stray dots are separated by more than one white dot, PartMaker II makes them separate objects. To merge these "strays" manually, load the new parts file into The Comic Strip Factory. Then drag a selection rectangle around objects that may be several parts. If two or more animated marquees appear, select MergeBits from the Objects menu. The MergeBits command "merges" the separate parts into one object.

You may also find objects that aren't completely enclosed. White sections of these parts may become transparent. To find the transparent areas, choose a gray background pattern in the Parts window. To fix partially transparent parts, use EditBits.

Using PartMaker II

This is the easy part. Open PartMaker II from the Finder. Choose Convert Paint... from the PartMaker 2.0 menu. Open a paint file. PartMaker II brings up this dialog:



'Designs for Living' is part of Mac the Ripper, copyright ©1986 by Miles Computing, Inc. Used by permission.

The paint file is at the left. As parts are found, they're copied to the right rectangle. The thermometer shows the conversion's progress. The word above the thermometer shows the conversion stage in progress: "Tracing..." when the object's edge is being traced, "Copying..." when the object is made into a part, and "Merging..." when other parts are checked for possible merging.

You can press Cancel at any time to stop the process and save parts already converted.

When the entire paint file has been converted, or when you cancel, a Save dialog allows you to save the new parts file to disk.

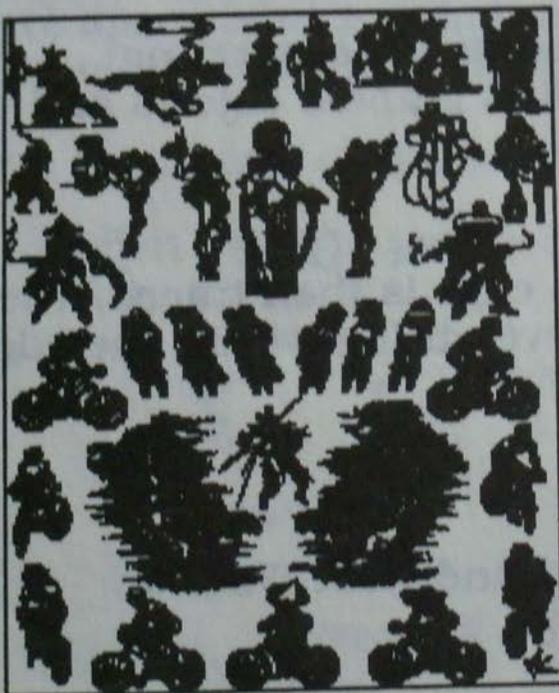
And finally...

We hope you enjoy the new features of version 1.6. Many of them are the result of your comments and suggestions.

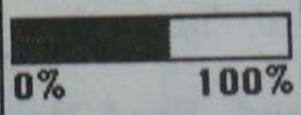
If you have any comments about The Comic Strip Factory, or suggestions for further improvements, we'd like to hear from you.

PartMaker 2.0

Converting paint file "Designs for Living" into comic parts...



Merging...



Cancel

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The paint file is at the left. As parts are found, they're copied to the
The thermometer shows the conversion's progress. The word above

Comic People Join The Comic Strip Factory

Minneapolis, MN— Comic enthusiasts wept with joy as Foundation Publishing today announced "Comic People Vol. I," the first package of additional art for The Comic Strip Factory.

→COUGH HACK!← →GASP!← →CHOKE← ACK!! →SOB!!← →GASP!← ?!!

...Well, maybe we should just tell you about Comic People, and skip the press release format!

Comic people is what Comic Strip Factory customers asked for: More characters. Human characters. And that's what Comic People are (is?): a completely new cast of seven characters in various sizes, ages, shapes, sexes and races. As the package says:

A COMPLETELY NEW CAST OF COMIC PEOPLE! CREATE THOUSANDS OF LIFE-LIKE POSITIONS!

Two disks, stuffed with characters and backgrounds!
Each character has dozens of heads, bodies, arms and legs!
Put 'em together any way you want! For comics, ads,
storyboards, pamphlets, newsletters and more!
Use Comic People with *any* MacPaint compatible program!

The two-disk Comic People collection is \$39.95. To purchase Comic People, see your dealer, call MacConnection, or call us at 1-612-942-2925.

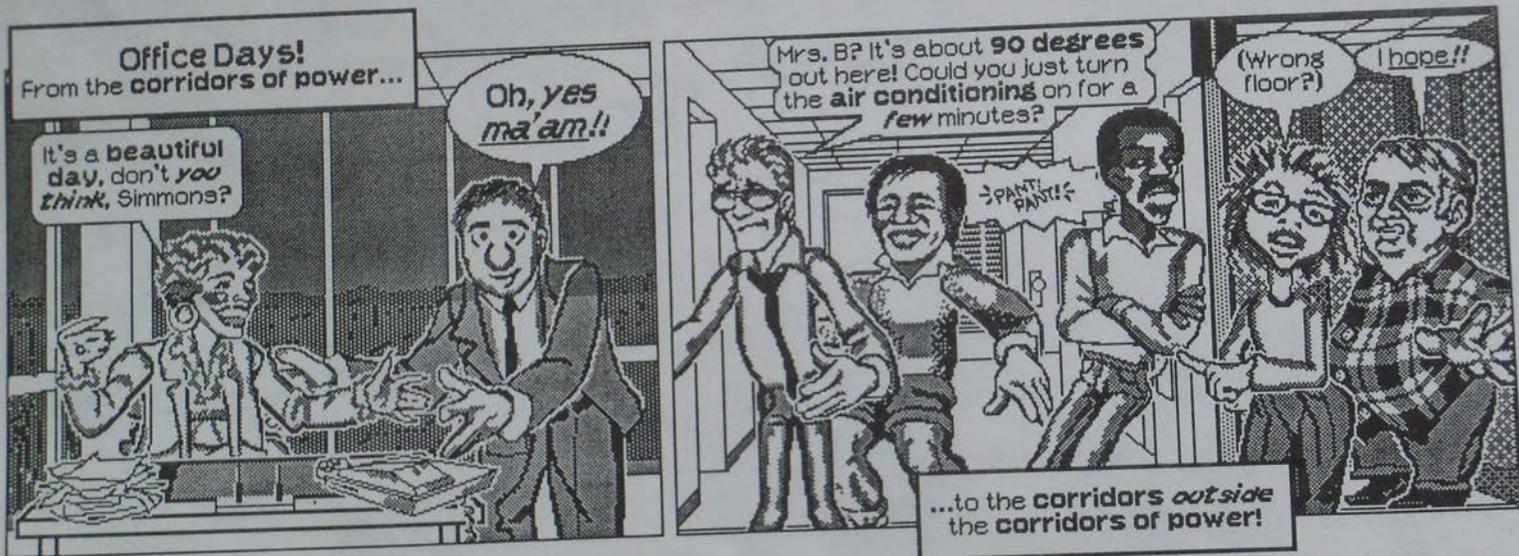
Here's a sample:



storyboards, paint...
Use Comic People with any MacPaint compatible program!

The two-disk Comic People collection is \$39.95. To purchase
Comic People, see your dealer, call MacConnection, or call us at
1-612-942-2925.

Here's a sample:



Walt Disney's World

Featuring Characters from

COMIC PEOPLE VOLUME ONE

YEARS AGO I WAS IN THE **PEACE CORPS** IN **JAMAICA**. IT WAS A **GLORIOUS** EXPERIENCE.



BUT IT **DID** HAVE IT'S LITTLE **INCONVENIENCES**. THE **THIRD WORLD** DOES WITHOUT A **LOT OF THINGS** THAT WE TAKE FOR **GRANTED**. FOR EXAMPLE, IT WAS IMPOSSIBLE TO GET...**MAYONNAISE**.



SO MY FRIENDS BACK IN THE STATES TOOK TO **SENDING ME RECIPES**. Y'KNOW, IF YOU MAKE YOUR **OWN MAYONNAISE** YOU CAN **FLAVOR IT ANY WAY YOU LIKE!** ...



AND, AS YOU CAN **SEE**, I ENJOYED **EVERY BIT OF IT**, AS OFTEN AS I POSSIBLY COULD!



WHEN **CHRISTMAS** CAME, WE AMERICANS PUT ON A **TALENT SHOW**. AND WOULDN'T YOU KNOW, THEY **INSISTED** THAT I PARTICIPATE. I DECIDED TO **PAY TRIBUTE** TO THE **GLORIOUS REVOLUTION** OF THE **PEOPLE OF CUBA** BY THE **FOLLOWING SONG: (AHEM!)**



ONE TON O'
MAYO--



I'VE EATEN ONE TON O'
MAYO!



ONE TON O'
MAAAAAAYYYYYYYYYOOOOOO!!
I'VE EATEN ONE TON O'
MAAYYYO...

