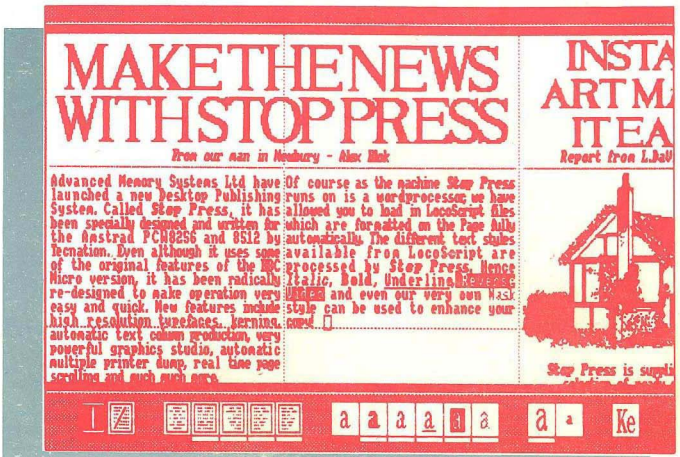
STOP PRESS



FOR THE AMSTRAD PCW
8256+8512

USERS GUIDE

Desktop Publishing

STOP PRESS

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PUBLISHED BY

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DISK INSTALLATION.

Before using the program, you ***must*** copy CP/M onto your STOP-PRESS system disk from the CP/M Distribution disk which comes with the Amstrad PCW computer, as follows:

1. Insert side 1 of your distribution disk in the top drive of your machine, and turn the computer on. Now type:

'PIP' and press <RETURN>

The computer displays an asterisk (*) - now type:

M : = A : * . EMS and press <RETURN>

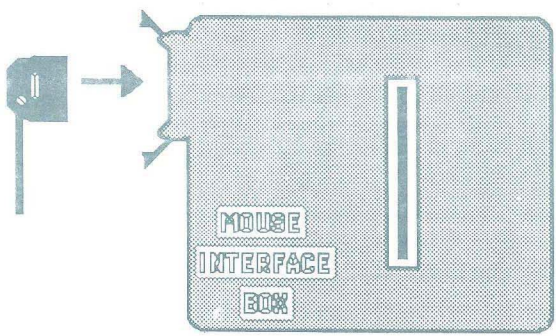
When the computer prints another asterisk, remove your Distribution disk, and insert side A of your Stop Press system disk. Then type:

A : = m : * . * and press <RETURN>

The computer responds with another asterisk, and the process is complete. (You may then run Stop Press by switching off the machine, and following the LOADing process as detailed in Chapter 1, section 5, page 8).

MOUSE INSTALLATION.

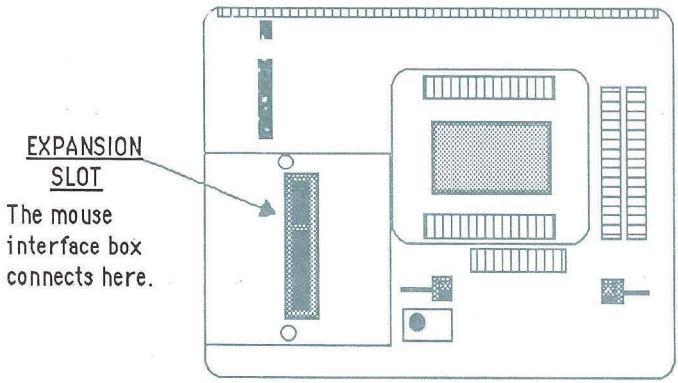
First plug the mouse into the interface box - it can only fit one way round in the socket, as shown in the diagram below:



Connecting the mouse to the interface box.

Installation

The mouse interface box should now be connected - ***Switch OFF the PCW computer before proceeding*** - turn the computer round so that the back of it is facing you - as shown below



Notice the position of the expansion slot on the lower left hand corner.

Take the interface box and turn it so that it is upright with the mouse connector at tha top left as shown in the first diagram.

Align it against the interface connector on the back of the computer, and push firmly into place.

Do not force it!

Only a small amount of pressure is required, so if there is noticable resistance, check the alignment and try again.

Switch the PCW back on again, and proceed to the next section of this User Guide.

CHAPTER 1 : *GETTING STARTED*

SECTION 1 - Introduction.

1.1 - How to use this manual.

This manual is divided into 4 major chapters - the first being this one which introduces STOP-PRESS and allows you to get familiar with the way in which it operates.

The second and longest chapter details ALL of the facilities available one by one. There are worked examples to help you understand the more complex options and these are complimented with illustrations. **It is very important that you read the second chapter all the way through** without missing out any parts - as some of these refer to subjects already covered.

The third chapter contains worked examples on how to produce *complete* pages from start to finish. If you follow these examples fully, you should have no problem in producing your own imaginative work as we have tried to use all of the STOP-PRESS facilities in them.

The fourth and last chapter is for advanced users. It describes some of STOP-PRESS's original features and shows how to use them to create some very effective work.

One of the appendices contains a 'jargon box' which explains the meaning of any baffling technical words which might have you confused.

We strongly recommend that you read this manual from cover to cover at least once whilst sitting infront of the running program.

1.2 - Special note for PC 8512 and expanded PCW 8256 users.

We have catered for users of both these machines throughout this guide. However, where owning a machine with a second disk drive (one in the lower slot) means that operation of STOP-PRESS will differ from single drive users, we have highlighted any special instructions in a box like this:

PCW 8512 SPECIAL INSTRUCTIONS
THE SUPPLIED DISKS CAN ONLY BE USED IN THE TOP DRIVE OF YOUR MACHINE

The above example PCW 8512 special instruction is correct.
You cannot use the disk supplied with STOP-PRESS in the lower drive.

1.3 - What is STOP-PRESS ?

Stop Press is Desktop Publishing on the Amstrad PCW - Until recently, if you wanted to produce a poster, handbill or a club newsletter, you would have handwritten and drawn it, or used the local printer to produce something of better quality.

Both of these methods are fine, but they don't always produce the results that *you* want.

In 1984 Tecnation designed and wrote Britains first desktop publishing software for the BBC microcomputer, and Advanced Memory Systems have subsequently published many different versions.

This Amstrad PCW version retains all the original features of the software, and includes many more to allow you to produce complete, quality pages of text and graphics in your own home. It is only obtaining the final version which means going back to 'old' technology. You will have to photocopy your printout to produce multiple copies, or you could even have it printed on a printing press.

STOP-PRESS is different from competing products in that it allows you to have complete freedom to mix text of *any* size with graphics - without any limitation - except that of black and white printer output!

Even if you are not particularly creative, but require a simple and effective layout, we have included some facilities to assist you in both creating text columns and artwork automatically, and there is a comprehensive selection of Clip-Art for those with no artistic ability.

We guarantee that if you can imagine it, it can be created using STOP-PRESS !

SECTION 2 - You Should Have.....

(a) One disk labelled **'Stop Press - System Disk'**.

Side A of this disk contains STOP-PRESS itself.
Side B contains one or two demonstration pages for you to load in, and some special example files for you to use while learning about STOP-PRESS.

(b) One disk labelled 'Stop Press - Typefaces & Clip-Art'
Side A contains around 12 additional typefaces.
Side B of this disk contains a large selection of Clip-Art.

(c) This User Guide book.

(d) A Warranty/registration card.
Please fill this out and return it to AMS immediately - this card entitles you to warranty protection in the event of mouse or disk failure, advance information on future products and competition entry.

(e) The Quick Reference Guide card -
This handy card will remind you of the different keyboard and mouse control options.

If any of the mentioned items are missing, please re-check the package. If you cannot find the missing article(s), then contact your dealer/supplier.

SECTION 3 - *You Will Need.....*

(a) A few blank formatted disks on which to store the 4 types of file that may be created with STOP-PRESS. The table below indicates how much room each file type uses and how many files can therefore be stored on each side of a disk. We have shown figures for both single drive and double drive owners.

PCW 8512 owners have two drives fitted and must note that the lower drive has a greater capacity, and is* NOT *compatable with the top drive. The only exception is that files SAVEd on the top drive may be LOADed using the lower drive.

FILETYPE	LENGTH	DRIVE.	
		TOP (170K side)	BOTTOM (720K side)
Pages	57 K	3	12
Canvasses	24 K	7	30
Cutouts (clip-art)	Variable	-	-
Fonts	13 K	13	51
Patterns	3 K	56	180

Fig 3.1 - Disk capacity table.

Files may be mixed freely but we suggest keeping canvasses on seperate disks as they are not distinguished from other files.

(b) A few sheets of scrap paper. Before using STOP-PRESS to produce your publication, it is a good idea to sketch out your layout idea(s) on a piece of scrap paper. This will help you to compose your work when using the program. Details on producing these sketches (or 'dummies' as they are called) are given in chapter 3.

(c) Plenty of A4 sheets or fanfold printer paper.

(d) A spare printer ribbon.

SECTION 4 - *Points to note.*

4.1 - Making a backup copy of STOP-PRESS.

STOP-PRESS is not copy protected. You may make a 'backup' copy in case the originals are damaged, and you should then put the copies in a safe place.

Any backup copy made is for the sole use of the purchaser of the original disks. Any further use by outside persons is an infringement of copyright and will be met with appropriate legal action.

If both of your disks (original and backup) do get damaged, please return the disk with a letter explaining any problems and we will be able to replace the disk for a small charge (unless the disk is covered by our guarantee).

4.2 - Keep Disks 'Write Protected'.

Once you have made your backup copies of the disks, you should write protect the disks to prevent accidental erasure of the code - slide the write protect tab into place on both sides of the disks.

4.3 - Looking after Disks.

STOP-PRESS disks will be damaged if exposed to sources of magnetism. Avoid storing the disks near:

(a) TV sets and other video displays (including the PCW monitor)

(b) Power supplies (such as HiFi amplifiers, transformers etc.)

(c) Telephones (telephone bells have been proven to emit a very strong magnetic field).

4.4 - Using lots of Text?

Users wishing to produce pages composed of a lot of text are advised to use a wordprocessor to produce the text and then LOAD it into STOP-PRESS - as the program does not allow text editing, except on the line being typed.

We strongly recommend that you familiarise yourself with LocoScript, Protext or some other professional wordprocessor.

4.5 - Controlling Stop Press.

STOP-PRESS can be used without the AMX mouse. However, the mouse makes operation far easier and very much faster.

It should be noted that both the mouse and the keyboard can be used at once.

4.5.1 - AMX mouse users (keyboard users should read this too).

If you have just purchased an AMX mouse, please refer to the instructions provided in the *Mouse Installation* section for the installation details.

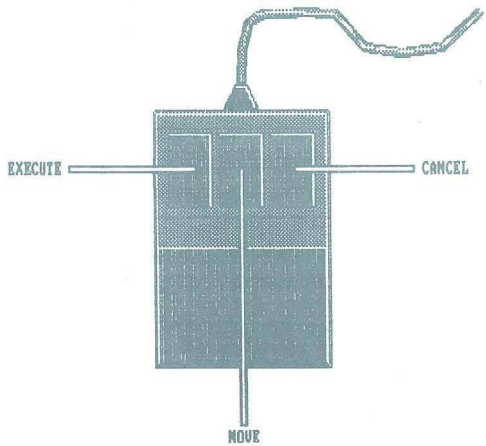


Fig 4.1 - The AMX mouse.

Throughout this manual reference is made to 'CLICKing on' an icon. This means pointing to the icon with the cursor and then pressing the <EXECUTE> button (unless a different button is specified). Mouse users should note that under certain circumstances, using keyboard control is more helpful.

For example, if you wish to move the cursor in a horizontal or vertical ONLY direction, use the appropriate arrow key. An alternative solution to using the keyboard for moving the cursor in a fixed plane, is to use the X or Y lock keys.

4.5.1.1 - The X,Y lock keys.

If either the <X> or <Y> key on the keyboard are held down while moving the mouse, then the cursor will only move in that appropriate direction. If the <X> key is held down, then the cursor will only move in that (horizontal) direction. Holding the <Y> key causes vertical movement only. This facility is invaluable for positioning the cursor, and for SPRAYing and drawing in straight lines.

4.5.2 - Keyboard users.

The facing Figures show which keys replicate the mouse movement and its buttons.

MOUSE	KEYBOARD
Left	Left Arrow
Right	Right Arrow
Up	Up Arrow
Down	Down Arrow

Pressing <SHIFT> will speed up cursor movement.

<EXECUTE>	<7>
<MOVE>	<8>
<CANCEL>	<9>

The above number keys are the keys above the arrow keys on the keyboard.

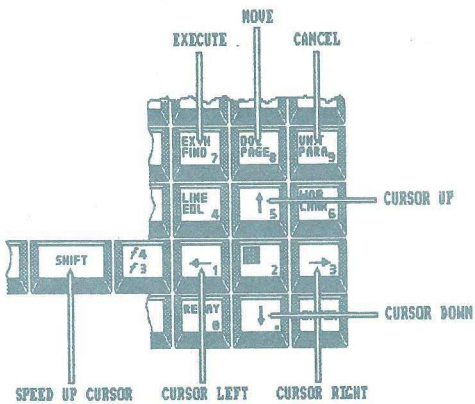


Fig 4.2 - The keyboard control keys.

Instructions such as '*move the mouse*' and '*click the icon*' mean that you should use the cursor keys to position the cursor and then press the <7> key to select the icon (the <7> key represents the <EXECUTE> key on the mouse).

SECTION 5 - Lets go!

Before going into detail about STOP-PRESS, we will go through a quick working example - just to get you used to the way STOP-PRESS works.

The facilities described in this chapter are detailed later on, so don't worry if you do not understand something.

Getting Started

1. Make sure the printer is connected.
2. Check that no disks are in the disk drive(s).
3. Switch the machine ON.
4. Insert the 'system disk' into the disk drive with side A on the left.

PCW 8512 SPECIAL INSTRUCTIONS
ALWAYS INSERT THE SYSTEM DISK IN THE TOP DRIVE.

STOP-PRESS will automatically LOAD and run (If you have been using other software, always turn your machine OFF and back ON (i.e: reset the computer) before LOADing STOP-PRESS. This will avoid any software clashes. Once LOADed, you will notice that apart from the message in the middle, there is nothing else on the screen.

The manual is as accurate in relation to the software as possible, but it is our policy to constantly improve or modify a feature occasionally. If this is the case with your copy, then a message saying 'SEE README FILE' will appear after STOP-PRESS has loaded. This file should be loaded into LocoScript and printed for your own reference. It will contain up-to-date information about the STOP-PRESS software.

5. Press <CANCEL> (<9> - Keyboard users).

The message will be removed and a cross-hair cursor will appear. The crosshairs are used throughout STOP-PRESS as they make operation far easier than it would be with a conventional cursor/pointer - particularly when lining things up.

6. Hold down the <MOVE> button and press <EXECUTE> (Keyboard users hold down <7> and press <8>).

Pressing the above button combination will reveal a menu called the 'control panel' from which most facilities can be selected, and from which you will have total and instant control of virtually every STOP-PRESS facility.

Each icon on the control panel has a *grid reference.* Notice the letters along the bottom of the screen, and the numbers down the left hand side.

7. Move the pointer (the arrow shaped cursor) over the SPRAY icon (grid reference [G - 1]) and press <EXECUTE>.

Fig 5.1 - The SPRAY icon.

Once the spray icon has been clicked, the control panel disappears leaving a complete screen upon which to work.

8. Slowly move the cursor around the screen while holding down <EXECUTE>, release <EXECUTE>, move the cursor to a blank spot and spray some more.

Now assume that you have made a mistake -

9. Hold down <CANCEL> and press <MOVE>.

The last bit of spraying will disappear. This has the effect of UNDOing the last operation. It works for most facilities and for cancelling mistakes which you might have made. This feature also allows you to try something and UNDO it in the event you change your mind.

10. Hold down <MOVE> (keyboard users hold down <8>).
11. Move the mouse (keyboard users use arrows).

The screen will scroll around. The area that you see on the screen is a window through which you can see part of the whole A4 page. What you have just done is to scroll the page area through the window.

To finish our quick example we will clear the page;

12. Hold down <MOVE> and press <EXECUTE> to activate the control panel.
13. Click the CLEAR PAGE icon (grid reference [K - 7 & 8]).

Fig 5.2 - The CLEAR PAGE icon.

At the prompt press <EXECUTE> to confirm your choice or <CANCEL> to abort.

YOU CANNOT* UNDO *A CLEARED PAGE

This concludes the example. While you haven't produced much, you did learn the most important aspect of STOP-PRESS - how to use the control panel. The next section details how you should use STOP-PRESS and how it communicates with you.

SECTION 6 - The User Interface and Page System.

This section describes how STOP-PRESS operates and how it communicates with you. Please RE-RUN the program as described at the beginning of section 5 before going any further.

6.1 - The CONTROL PANEL.

This allows instant access to all features with the minimum of key pressing. The control panel is where all facilities are chosen, and options are selected.

6.1.1 - Activating the control panel.

In order to use the control panel, it must first be activated.

1. Hold down <MOVE>.
2. Keep holding <MOVE>, press <EXECUTE>,and release both keys.

The control panel will appear. It may be activated at most times, even when using a particular facility. If it does not appear, this is because it is not meant to - not a fault. You will quickly get used to the way in which it works.

To de-activate the control panel press <CANCEL>.

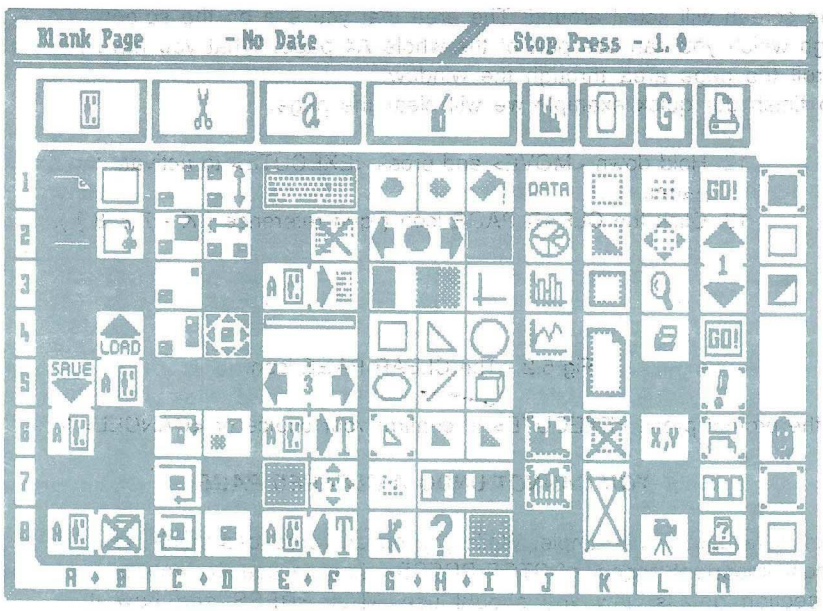


Fig 6.1 - The CONTROL PANEL.

6.1.2.1 - The page title window.

Fig 6.2 - The PAGE TITLE window.

This is where the name and creation date of the page that you are currently working on appears. If you have not loaded a page in, or filed the page that you are working on, then this window will display the message:

BLANK PAGE - NO DATE

6.1.2.2 - The VERSION window.

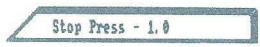


Fig 6.3 - The VERSION window.

This displays the version number of STOP-PRESS. If any changes are made to the software, this number will be incremented. Should you ever suspect a fault with STOP-PRESS, you should note this number before writing to us with your particular problem.

6.1.2.3 - The MODE icons.

Here 8 icons indicate the major groups of facilities or 'modes' that make up STOP-PRESS. *You need never click these icons. They are only there to classify the icons below them in the control area.*

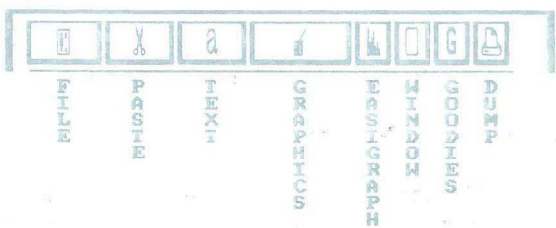


Fig 6.4 - The MODE icons.

6.1.2.4 - The CONTROL area.

This area contains all the icons that are required to operate STOP-PRESS. You will notice that they are grouped in columns under the individual MODE icons. For example, below the PASTE icon (the scissors) are all of the control icons relevant to PASTING (as you will see in chapter 2).

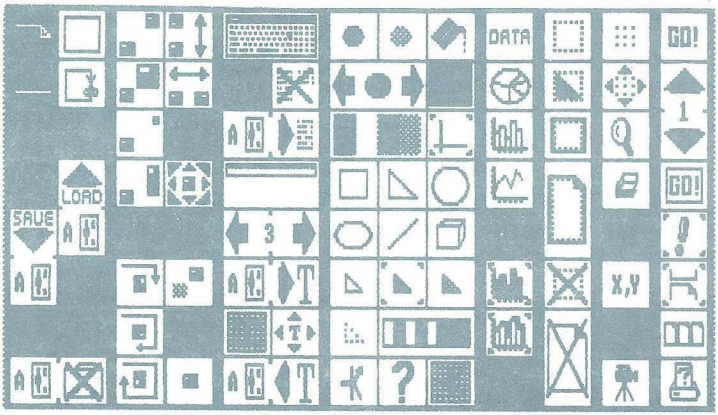


Fig 6.5 - The CONTROL area

6.1.2.5 - The INK COLOUR and GHOSTING icons.

These icons affect more than one mode - therefore they are not grouped under a mode icon. As with the control icons, these are described more fully in chapter 2.

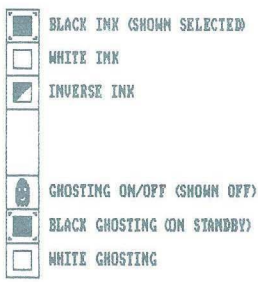


Fig 6.6 - The INK COLOUR and GHOSTING icons.

6.1.2.6 - The GRID REFERENCE bars.

In order to make your life easier, we have given all of the icons in the control area a grid reference. Throughout this guide, when you are asked to CLICK on AN ICON you are given the grid reference of that icon so that you do not spend ages trying to find it! The letters along the bottom and the numbers down the left hand side of the screen provide the co-ordinates. All grid references are given in the following format:

[letter - number]

The square brackets indicate that it is a STOP-PRESS control icon grid reference and not something else.

For example, the ZOOM icon is at [L - 3] (the ZOOM icon is the little magnifying glass).

If an icon takes up more than one cell, then it will be described (for example) in the following way:

'Click the FILE PAGE icon [A - 1 & 2]'

The '**&**' indicates that the icon takes up both cells 1 *and* 2.

6.1.3 - Selecting a drive number.

You will notice that all the icons associated with filing:

[A - 5 & 6], [B - 4 & 5], [A & B - 8], [E & F - 3], [E & F - 6], [E & F - 8]

- are double width or double height. Half of the icon will contain a picture of a disk drive and a letter. This letter allows users who have more than one disk drive to select which drive they wish to use for each filing operation. All of the drive select icons are initially set to A, but they can be changed to B or C by clicking over them.

'A' - represents the top drive.
'B' - represents the bottom drive (if you have one).
'C' - represents the external drive - most commonly a hard disk.

(*If using a hard disk, please see the technical section at the back of this book*)

As each individual drive select icon is independent, users with more than one drive can put different disks (PAGE, CLIP-ART etc.,) in different drives without having to keep on swapping disks.

6.1.4 - Direct punch in.

This feature is more useful for people with**out mice**, but even mouse users may find that using it could speed things up.

Instead of having to activate the control panel and position the cursor over the appropriate icon to select a facility, you can simply key in the grid reference of the appropriate facility using the computers' keyboard.
eg: to start SPRAYing using icon [G - 1], press <G> and then <1>.

Apart from one or two facilities (line drawing included), you can jump from one facility to another instantly. For instance, while drawing a circle you could punch in the co-ordinates for ZOOM. If the icon takes up two spaces, then key in either of the co-ordinates for the icon.

We have supplied a Quick Reference Guide that includes a picture of the control panel to remind you of the icon co-ordinates (so you will not have to keep activating the control panel from within the program to have a look). This concludes the control panel section.

SECTION 7 - Dialogue boxes.

A dialogue box is a window which appears in the centre of the screen to warn of something, give information, or prompt you to do something. If a warning dialogue box appears, you should press <CANCEL> to remove it before continuing.

7.1 - Filing dialogue boxes.

When loading files from disk, a catalogue of files will be shown. To select from this catalogue, click over the filename you want.

7.1.1 - Full filing dialogue boxes.

Sometimes there will be too many files on the disk to show at once. You can use the 2 scrolling arrows to the right of the dialogue box to show any more files that you suspect may be on the disk. Clicking UP will cause any files present to be scrolled onto the bottom of the window. Clicking DOWN will cause them to be scrolled off again.

It is very unlikely that the above situation will occur - unless you create a large amount of pattern or clip-art files on one disk(although hard disk users may reach this situation quite quickly).

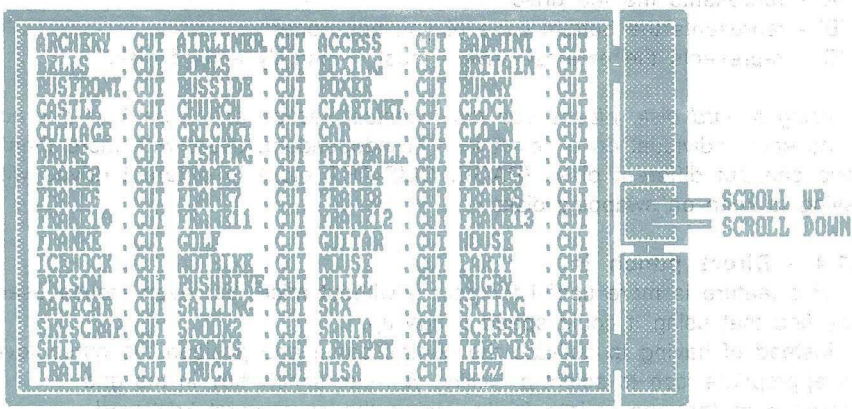


Fig 7.1 - A full filing dialogue box with the arrows labelled.

7.2 - The PAGE.

When you first run the program you are presented with a screen or 'CANVAS'. This canvas is a window which looks onto a much larger area called a PAGE.

The page can be imagined as an A4 sized piece of paper held in the computers memory. When you first run STOP-PRESS this paper is totally blank, awaiting your creativity. STOP-PRESS allows you to SAVE this page to disk and of course re-LOAD it (or any other page) anytime.

The page is slightly smaller in width than an A4 size piece of paper. This is so that you have a margin around the sides for binding your printed result in a folder.

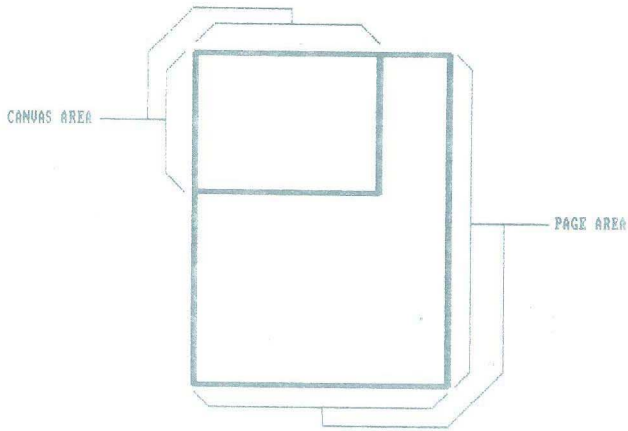


Fig 7.2 - The PAGE area.

7.2.1 - Scrolling the page.

In order to move the the canvas to a different part of the page, scroll the page. Before explaining how this is done, LOAD in a page so that you can see something move.

1. Turn the SYSTEM disk around so that side B now faces you (This contains our demo page/s).
2. Activate the control panel using <MOVE> & <EXECUTE>.
3. Check the file page icon [A - 1 & 2] is highlighted (if not, click it).
4. Check the drive select icon is set to A (if not, click it).
5. Click the LOAD icon [B -4].

A catalogue of the supplied demo pages (or page) will appear.

6. Click over a pagename.

The page will be loaded within 30 seconds and the canvas will show the top left hand corner of the page. This will always be the case.

Now that a completed page is in memory, scrolling the page is possible : hold down <MOVE> and move the mouse around.

The canvas area will now show a different view of the page. There is another way to access different areas of the page, detailed next, and far quicker than scrolling over the whole page area in small increments.

7.2.2 - The Page Access Window (PAW).

The PAW allows instant access to any area of the page without having to scroll the whole page area -

To activate the PAW, *Very BRIEFLY* press <MOVE>.

The PAW will appear. It consists of a miniature view of the complete page and a small rectangle. This rectangle represents the canvas area.

1. Move the rectangle by positioning the cursor over it and dragging SLOWLY while holding down the <MOVE> key.
2. Release <MOVE>.

The page will scroll into the new area.

The PAW can be activated at almost anytime - even while using a facility.

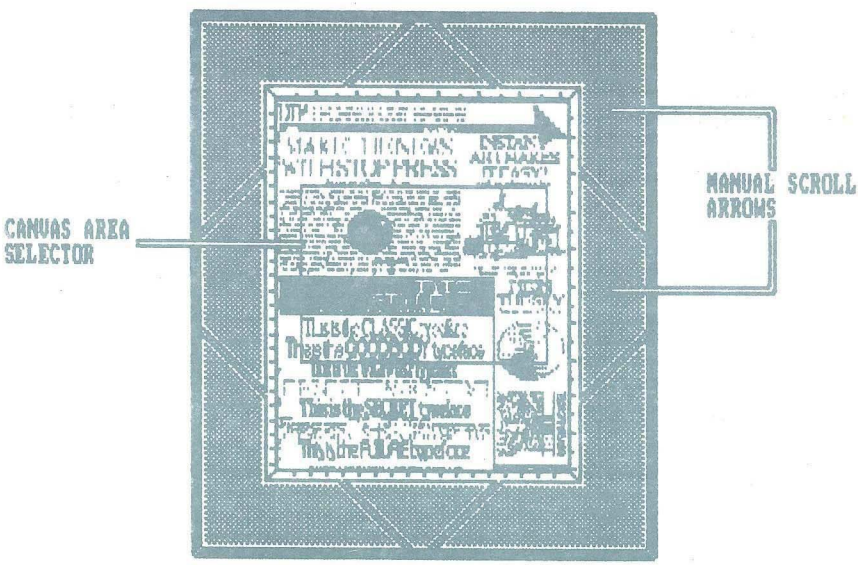


Fig 7.3 - The PAGE ACCESS WINDOW (PAW).

7.2.3 - Scrolling the page in one plane only.

Sometimes it will be useful to be able to scroll the page in a horizontal or vertical direction only. This is difficult for mouse users to do, as it is hard to keep the movement of the mouse in the same plane unless the X or Y lock keys are used.
There are two solutions to this problem:

Either use the keyboard cursor keys,

or use the PAW, but do not drag the canvas icon. Instead, click one of the arrows around the edge to move the canvas icon in that direction.

Remember that the PAW will be invaluable for previewing the complete page as you work on it, and seeing the complete page area makes planning your layout far easier.

It is hoped that this introduction to the way in which STOP-PRESS works helps you to understand the user interface system.

It is also fully appreciated that the new system departs from the standard system of pull-down menus, but believed that the speed and ease of operation of this system makes up for any extra learning required at the beginning.

If there is anything that you do not understand about STOP-PRESS operation, please re-read the appropriate section before continuing. Use the index at the back of this guide if you cannot find the section you require.

CHAPTER 2 : *STOP-PRESS REFERENCE*

This chapter details each STOP-PRESS facility in turn. It is important that you sit infront of your computer with STOP-PRESS running so that you can follow the examples

Once you have mastered STOP-PRESS, you can use the index at the back of this user guide to refer to subjects covered in this chapter.

SECTION 1 - The FILING mode.

Fig 1.1 - The FILING mode icon.

This is where a page or part of a page may be saved, loaded or deleted from disk. You can either file the completed page, the canvas area or a smaller rectangular area of the canvas (called a 'cutout').

LOAD will take a file from disk, SAVE will put a file onto the disk, and DELETE will remove (and destroy!) a file from disk.

All disks that you wish to use for filing must be formatted (see your computer's manual for details of the formatting procedure).

1.1 - Page Filing.

1.1.1 - LOADing pages.

REMEMBER : LOADING A PAGE WILL OVERWRITE ANY WORK THAT IS IN MEMORY. MAKE SURE THAT THE PRESENT PAGE HAS BEEN SAVED BEFORE LOADING A NEW ONE.

To LOAD a page:

1. Insert side B of the system disk if you are new to STOP-PRESS (or your own page disk if you are alraedy familiar).
2. Activate the control panel.
3. Click the PAGE FILE icon [A - 1 & 2] if it is not already selected.
4. Click the LOAD icon [B - 4].

An alphabetical catalogue will appear showing you the pages on the disk. If you inserted a freshly formatted disk, the page window will appear - then promptly disappear - as there will be no pages to LOAD!

However, if there are pages on the disk, and you decide not to load a page, you can press <CANCEL> to quit.

Now:-

5. Click over the page title that you want. The page will be LOADed within 20 seconds. You are now ready to continue work. *Do not forget to save the page when it is finished.*

PCW8512 SPECIAL INSTRUCTIONS

ALWAYS USE THE LOWER DRIVE AS YOUR PAGE DRIVE.
(OUR DEMO PAGE DISK -SIDE B OF SYSTEM DISK- CANNOT BE USED IN DRIVE B)

a) The lower drive has a greater capacity, and
b) You will not have to keep removing the disk in order to access the System, Canvas, Clip-Art, Typeface disk(s) etc.

Remember

To click the drive select icon [B - 5] so it shows drive B, before clicking the LOAD icon [B - 4].

Disks used in drive B do not need to be turned over (both sides are treated by the computer as a single side) - so insert your disk with side A on the left.

1.1.2 - SAVING pages.

Single drive users can fit 3 pages on a disk.
Double drive users can fit 12 pages on a disk.
To SAVE a page:

1. Insert your own page disk.
2. Activate the control panel.
3. Click the page file icon [A - 1 & 2].

PCW8512 SPECIAL INSTRUCTIONS
Click the drive select icon [A - 6] to select the lower drive B (if using B).

4. Click the SAVE icon [A - 5].

1.1.2.1 - Entering the page title.

A requester will appear prompting you for a page name. The previous page name will be displayed but if it is blank, then you should enter a new name (up to 16 characters long).

To retain the previous page name, simply press <RETURN> and <EXECUTE>. Pressing <EXIT> or <CANCEL> will quit. The date can then be entered in the same fashion.

Once the name and date have been entered, a catalogue window will appear. Now you can either save your page on top of an existing one by clicking over the name of it, or click the NEW PAGE icon.

1.1.2.2 - What if the disk is full ?

If you select new page when your disk is already full, an error message will appear and you will have to insert another disk and try again.

1.2 - CANVAS FILING. 

This facility allows you to file the canvas area. **i.e**: The area visible on-screen at any time.

1.2.1 - LOADING a canvas.

1. Insert the canvas disk.
2. Click the FILE CANVAS icon [B - 1].
3. Click the LOAD icon [B - 4].

A catalogue of all files on the disk will appear. The files which are canvasses are the ones with the '.SPC' after their names.

4. Click over the file that you wish to LOAD.

After a few seconds, the canvas will appear (If you tried to load a file which did not have '.SPC' after its name, then the screen will display garbage).

Remember : You may perform an UNDO after loading a canvas.
(Hold down <CANCEL> and press <MOVE>)

1.2.2 - SAVING the canvas area.

Single drive users can fit 7 canvasses per side.
Double drive users can fit 30 canvasses on a disk in drive B.

1. Insert your canvas disk.
2. Click the FILE CANVAS icon [B - 1].
3. Click the SAVE icon [A - 5].

A requester will appear asking you for an eight character filename. As with page saving, the previous filename (if any) will be shown. If you just press <RETURN> or <EXECUTE> then the canvas will be SAVEd under the previous filename. Pressing <EXIT> on the keyboard or <CANCEL> will quit.

As you are allowed to use the <EXECUTE> and <CANCEL> keys to replicate <RETURN> and <EXIT>, mouse users need never touch the keyboard unless they are entering filenames.

1.3 - CUTOUT filing.

A cutout is a rectangular area of the canvas which you can select using the cross-hair cursor.

1.3.1 - LOADING cutouts.

Cutouts are supplied on side A of the system disk for you to use as in this example:

1. Check the system disk is in drive A.
2. Activate the control panel.
3. Click the CUTOUT FILE icon [B - 2].
4. Check the LOAD DRIVE SELECT icon [B - 5] is set to A.
5. Click the LOAD icon [B - 4].

A catalogue requester will appear. It will only show files which are cutouts.

6. Click over the file with the name of 'DEMO.CUT'

After a few seconds, a rectangle the size of the cutout (called a frame) will appear.

7. Position the frame to your requirements.
8. Press <EXECUTE> to paste the cutout onto the canvas.

You may paste the cutout as many times as you wish. Also, you can scroll the page while the frame is on the screen in the normal way using the <MOVE> button.

1.3.1.1 - GHOSTING cutouts.

Ghosting is an option that allows you to choose which of the 2 colours that make up an image (black or white) are output to the canvas. Normally both black and white are output. However, only outputting one of the colours allows the image to be super-imposed or 'ghosted' on top of any image already on the screen. In order to explain the effect of ghosting, please see fig 2.3 in section 2 of this guide.

1.3.1.2 - Selecting GHOSTING.

The lower three icons on the right hand side of the control panel control ghosting.

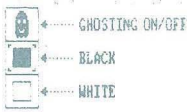


Fig 1.2 - The GHOSTING icons.

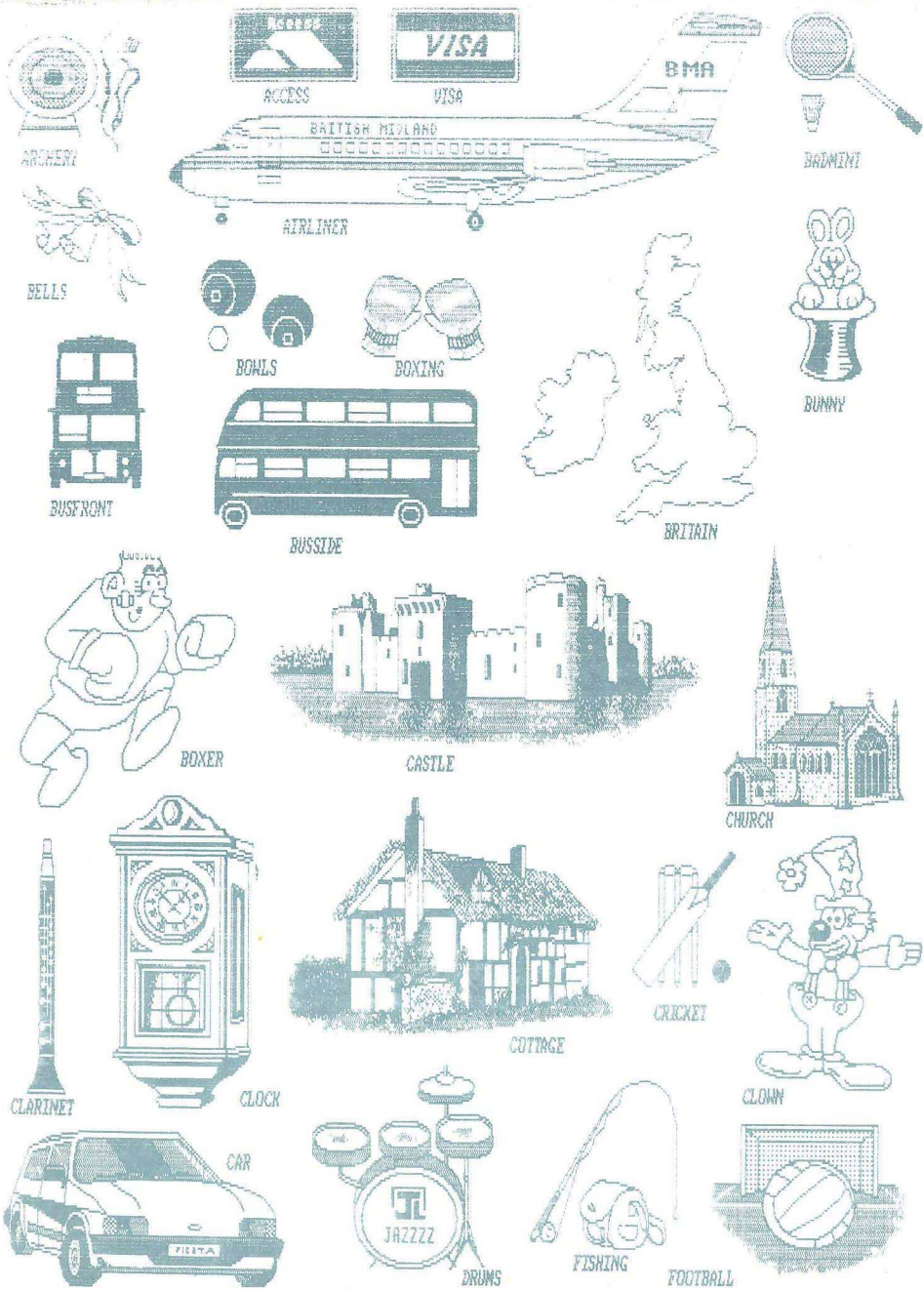
The top icon toggles GHOSTING ON and OFF (Default is OFF). The lower two icons select either BLACK or WHITE ghosting.
Remember : There must be something on the canvas already before using ghosting - otherwise the effect will not be noticed. The ghosting option also affects the paste mode - there is a full description in section 2.

1.3.1.3 - HOW USEFUL ARE CUTOUTS ?

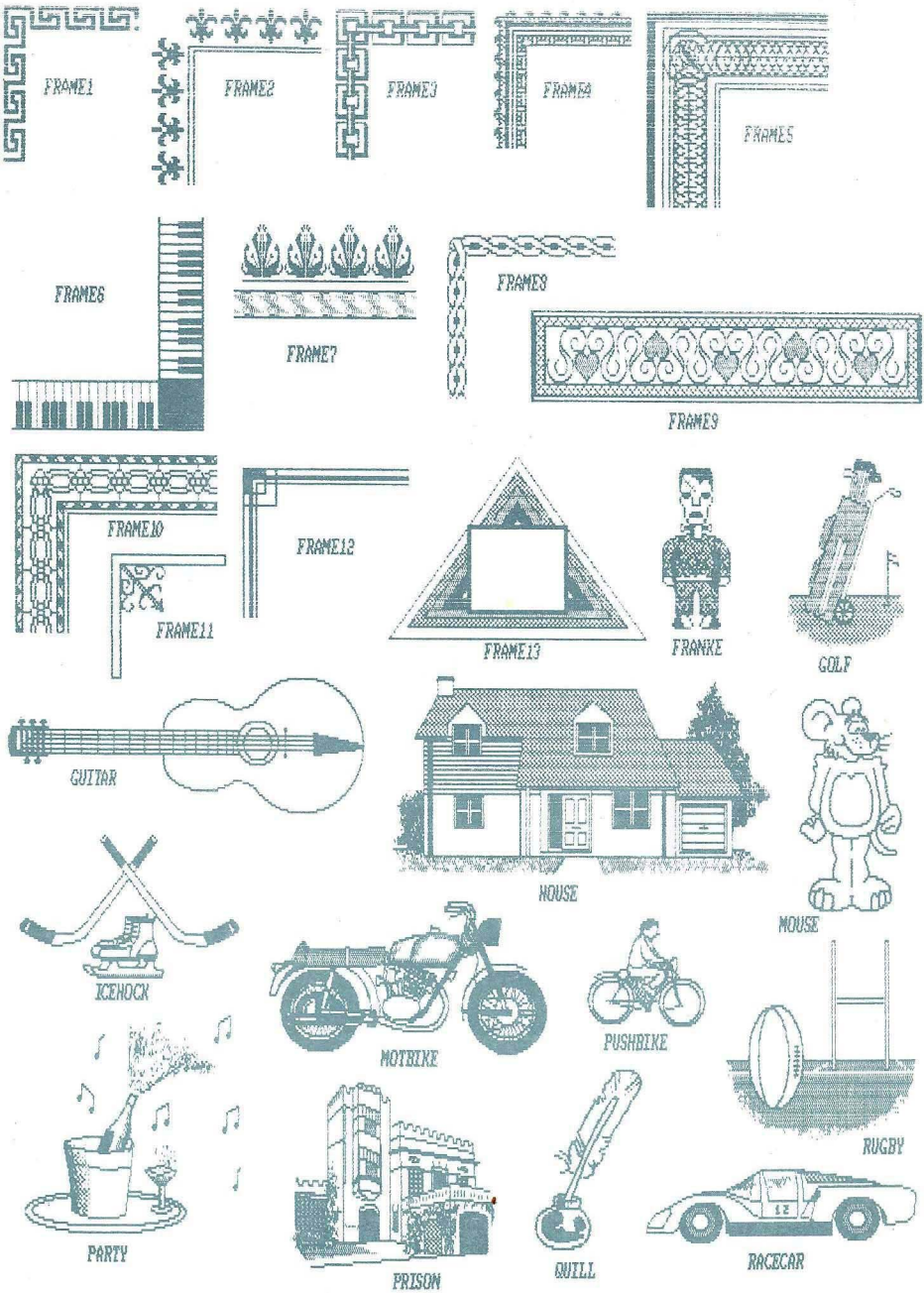
Cutouts are ideal for storing letter heads, logos, cartoon characters, digitised pictures etc. They are convenient in that you can file frequently used images and then paste them onto the page at a later date.

1.3.1.4 - CLIP ART.

The correct term for a selection of cutouts is 'clip-art'. Side A of the supplied clip-art disk is full of different images for you to use in your work. The next 3 pages show all of the supplied clip-art.


ACCESS
VISA
BMA
BRITISH MIDLAND
ARCHERY
BADMINT
AIRLINER
BELLS
BOWLS
BOXING
BUNNY
BUSFRONT
BUSSIDE
BRITAIN
BOXER
CASTLE
CHURCH
CLARINET
CLOCK
COTTAGE
CRICKET
CLOWN
CAR
FIESTA
JAZZZZ
DRUMS
FISHING
FOOTBALL

Reference


FRAME1
FRAME2
FRAME3
FRAME4
FRAME5
FRAME6
FRAME7
FRAME8
FRAME9
FRAME10
FRAME11
FRAME12
FRAME13
FRANKE
GOLF
GUITAR
HOUSE
MOUSE
ICEHOCK
MOTBIKE
PUSHBIKE
RUGBY
PARTY
PRISON
QUILL
RACECAR

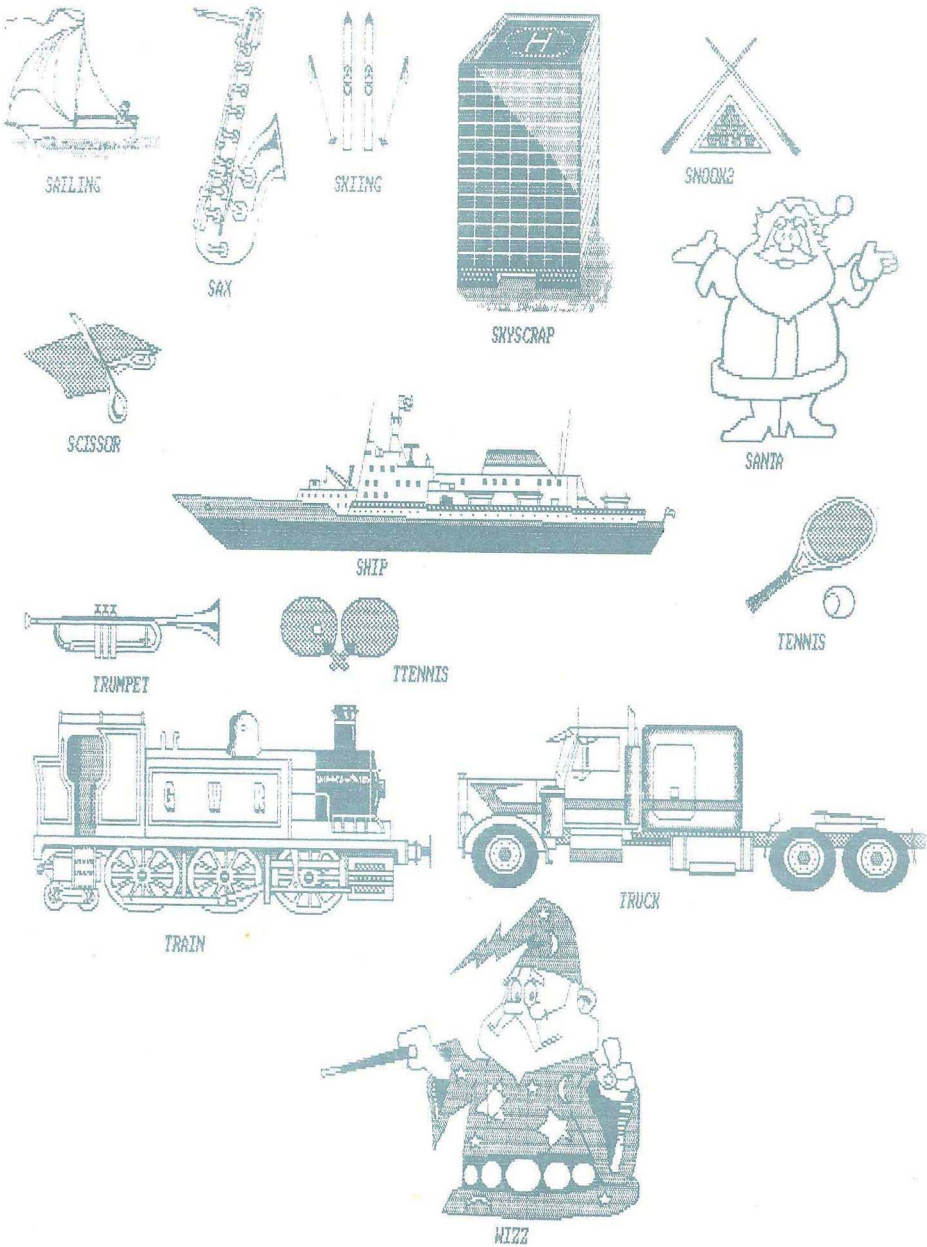


Fig 1.3 - The supplied CLIP-ART.

1.3.2 - Saving Cutouts.

Please note that cutouts can be no larger than the size of the canvas.
To SAVE a cutout:

1. Click the CUTOUT FILE icon [B - 2].
2. Insert your own cutout disk into drive A (don't use the supplied cutout disk and remember that your own disk must be formatted).
3. Check the drive select icon [A - 6] is set to the appropriate drive.
4. Click the SAVE icon [A - 5].
5. Make a frame around the area to be saved using the cross hairs.
6. Enter a filename (up to 8 characters) and press <RETURN>.

The cut area will be saved to your cutout disk. As with canvas saving, the mouse buttons <EXECUTE> and <CANCEL> can be used to replicate <RETURN> and <EXIT>. You may re-LOAD your cutout at any time.

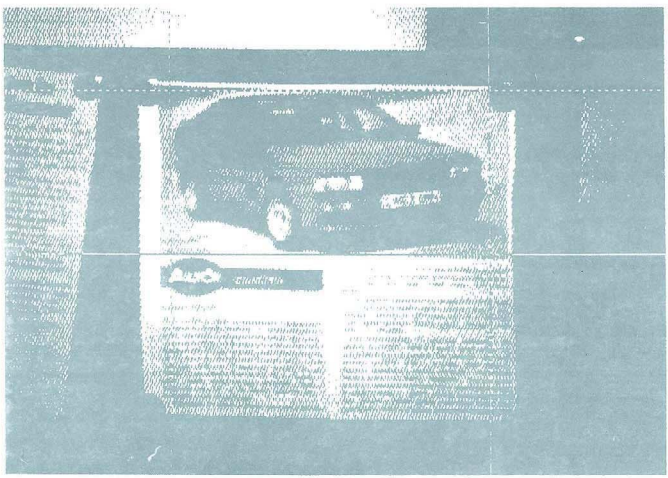


Fig 1.4 - SAVING a CUTOUT.

1.4 - DELETING FILES.

Icon [B - 8] allows you to delete files from a disk. Pages, canvasses and cutouts can all be deleted depending on the setting of the file icons i.e. [A - 1 & 2], [B - 1], and [B - 2].

If you wish to delete a different type of file such as a typeface or text file etc., then use the CANVAS file icon [B - 1] - as this will display ALL files on a disk except page files.

SECTION 2 - The PASTE mode.

Fig 2.1 - The PASTE mode icon.

The PASTE mode is one from which a rectangular area of the canvas can be cut and manipulated in a variety of ways ready for pasting onto any area of the page. Pasting is very useful for composing the page as some of the facilities can be used to move an area of the canvas, or alter the size so that it fits into a space. Make sure you have something on the canvas before proceeding with the following examples:

2.1 - Making a frame around the area to be pasted.

Before describing the Paste facilities, it is important to realise that the first thing you must do after selecting a Paste option is to select the area to be manipulated. This is called 'making a frame'.

1. Click the COPY icon [C - 1].
2. Position the cross-hair at one corner, and press <EXECUTE>. If you make a mistake, press <CANCEL> to re-position the cursor.
3. Position the cross-hair at the other corner, press <EXECUTE>.

Again, if you make a mistake, press <CANCEL> to re-position the cursor.

Dotted cross-hairs will remain around the original area. This original area is called a 'CUT '

It is important to remember that the area underneath the cross-hairs is affected; this will enable you to work on areas up to the edge of the canvas.

Now, a frame will appear and this can be pasted by pressing <EXECUTE>.

If you are not happy with the area selected, press <CANCEL> and re-select the area as in steps 2 and 3 above.

NOTE: Throughout this chapter we shall be asking you to 'make a frame'. *If you should forget how, always refer to the description above. Here are some things that you should take into consideration before 'making a frame':-*

2.1.1 - The shadow option.

You will notice that when you PASTE an image, the original 'cut' area is left on the canvas. If the **SHADOW** icon [D - 6] is clicked, it becomes highlighted and the cut area is erased.

2.1.2 - Scrolling and Pasting.

You are able to scroll the page whilst positioning a frame. This is done by holding down the <MOVE> key *and* moving the mouse. Once you have released the <MOVE> key, you can position the frame as usual. This is ideal for pasting onto areas of the page that are some distance from the original cut.

You cannot scroll the page in this manner if the SHADOW icon is selected.

2.1.3 - Continuous Pasting.

After pasting a frame, you will notice that the frame remains on the screen and can still be moved around. You can re-PASTE as many times as you wish. If you hold down the <EXECUTE> key and move the mouse around, the pasting action will 'auto-repeat' allowing you to 'spray' the image over the page.

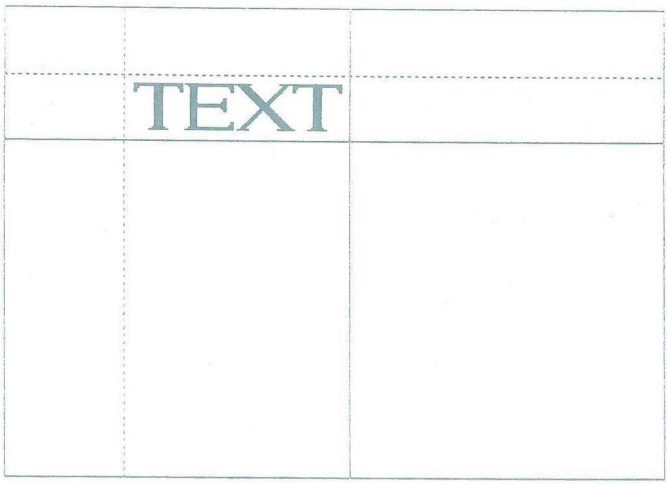


Fig 2.2 - Making a FRAME.

2.1.4 - Ghosting.

The ghost option can be used to great effect. As discussed in the section on cutouts, ghosting allows you to select which of the two colours that make up the image are displayed on the screen.

This will only work if you turn ghosting ON before pasting an area.

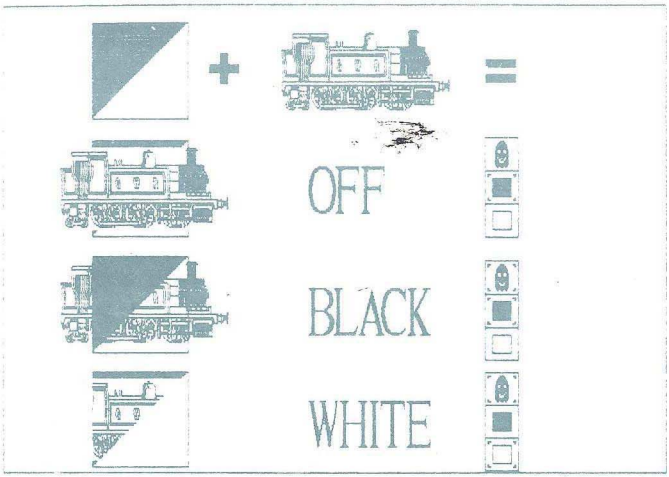


Fig 2.3 - shows the kind of effects that can be produced using ghosting.

Remember : One of the major advantages of ghosting is that the image beneath the image that you actually PASTE is not obliterated. (As a reminder, the ghost icons are the lower three on the far right hand side of the control panel). The best way to get used to the different results which can be obtained is to experiment.

2.1.5 - Using the 'GRIDLOCK' with PASTE.

In order to help you align frames correctly before pasting them, the GRIDLOCK icon can be selected via the control panel [L - 1].

Some users may be more used to the term 'snap to grid' as an alternative name to GRIDLOCK. The word GRIDLOCK will be used throughout the rest of this guide. Full details of the GRIDLOCK can be found in the section devoted to the 'GOODIES' mode (section 7).

Details of the various PASTE facilities follow.

2.2 - COPY [C - 1].

Copy allows you to frame an area and then PASTE it elsewhere on the page.

1. Activate the control panel.
2. Click the COPY icon [C - 1].
3. Frame an area.
4. Position the frame and press <EXECUTE> to PASTE it.

Remember : you can hold down <EXECUTE> to re-PASTE as many times as you wish. You can also scroll to another place on the page by holding down <MOVE> and dragging the mouse. To quit and make another frame, press <CANCEL>.

To select another option, simply activate the control panel, even halfway through using a facility. This has the effect of cancelling the facility which you had previously selected.

As well as being able to jump between facilities, you can toggle options such as *ghosting* and *gridlock* ON and OFF.

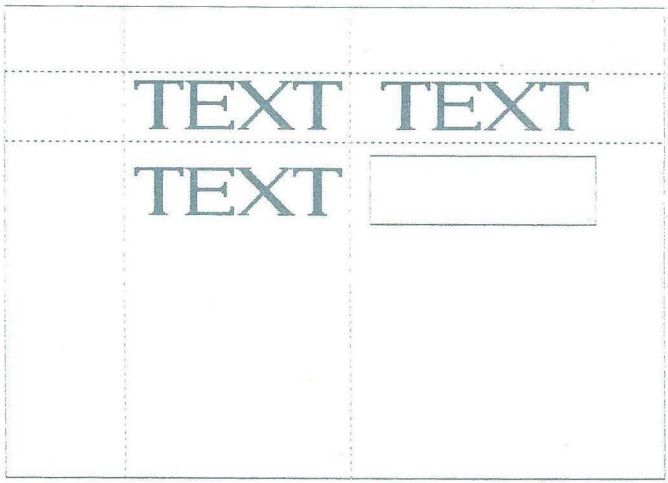


Fig 2.4 - The results of COPYING an area

2.3 - Enlarge by a factor of 2 [C - 2].

This facility produces a frame with an area twice the size of the cut. It is useful for enlarging clip-art images.

1. Activate the control panel.

2. Click the (ENLARGE x 2)icon [C-2].
3. Make a frame.
4. PASTE in the usual way.

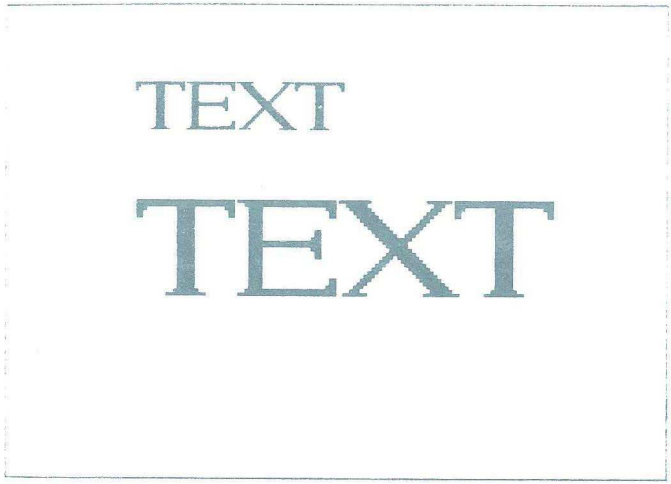


Fig 2.5 - The result of a (ENLARGE x 2).

2.4 - Shrink by a factor of 2 [C - 3].

This facility allows you to reduce the size of a 'cut' area by half. As with (ENLARGE x 2).

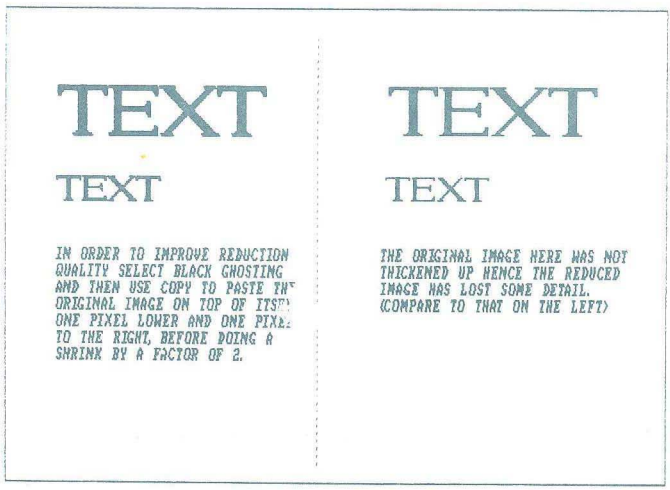


Fig 2.6 - The result of a (SHRINK x 2).

2.5 - Variable Stretch [C - 4].

This option allows you to re-size the cut area into *any* area of *any* dimension (smaller or larger, taller or thinner). It is very useful for that time when you have nearly completed your page and then realise that the space left for one of your illustrations is too small or too large. Instead of having to re-plan the layout of the page, use the VARIABLE STRETCH to re-size the illustration into the area.

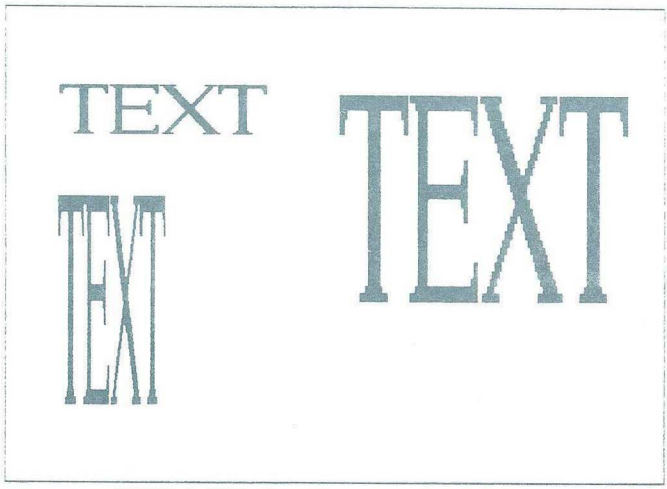


Fig 2.7 - Some results of a VARIABLE STRETCH.

The Variable Stretch works wonders with digitised images!
How to use it:-

1. Make a frame (around whatever is to be re-sized).
2. Make another frame (the size the picture is required to be).

2.5.1 - Resolution error patterns.

Sometimes when working with digitised or very detailed images you will notice that there are lines down the image after Stretching. This is due to limited resolution of the screen, and can *only* be overcome by using the (ENLARGE x 2) and (SHRINK x 2).

2.6 - Rotate.

. There are 3 rotate options, useful for placing text at odd angles around the page. Rotating graphics images can produce some interesting results. Sometimes the rotated image will have different dimensions from the original. This is because *the screen aspect ratio of the Amstrad PCW is not equal.*

In other words, the pixels that make up the screen image are taller than they are wide. So when an image is rotated, it may become slightly distorted.

2.6.1 - Rotate through 90 degrees [C - 6].

This rotates the cut area through 90 degrees.

How to do it :-

1. Activate the control panel.
2. Click the (ROTATE 90^{o}) icon [C - 6].
3. Make a frame (around whatever is to be rotated).
4. PASTE in the usual way.

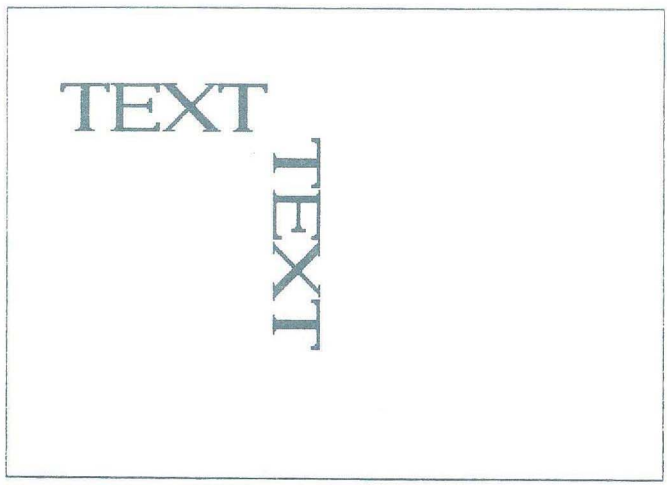


Fig 2.8 - The result of a 90 degree rotation.

2.6.2 - Rotate through 180 degrees [C - 7]

Turns a picture upside-down.

How to use it:-

As with 90 degree rotation.

2.6.2 - Rotate through 270 degrees [C - 8].

Turns picture through 270 degrees.

How to use it:-

As with 90 degree rotation.

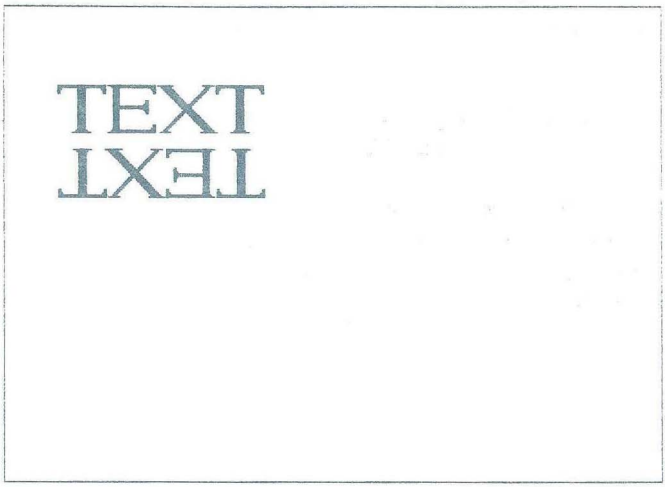


Fig 2.9 - The result of a 180 degree rotation.

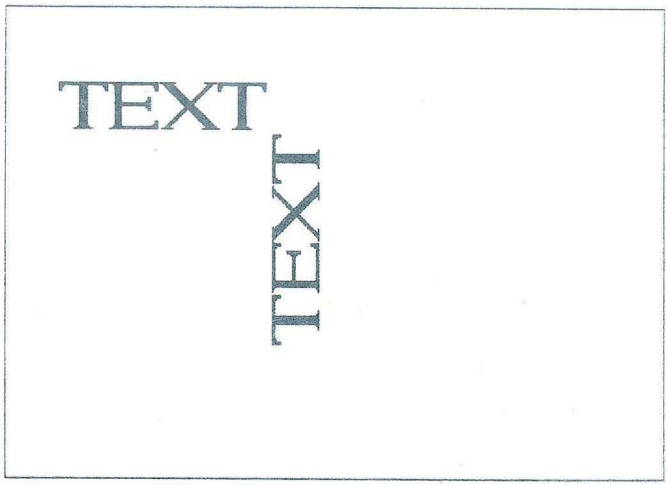


Fig 2.10 - The result of a 270 degree rotation.

2.7 - Flip.

There are two flip options. These are useful for producing mirror images as well as some other interesting effects.

2.7.1 - Flip top to bottom [D - 1].

This option will produce an upside-down mirror image of the cut area.

(From now on, assume that whenever you wish to select an option, you *must* activate the control panel *and click on the appropriate icon.*)

1. Make a frame.
2. PASTE in the usual way.

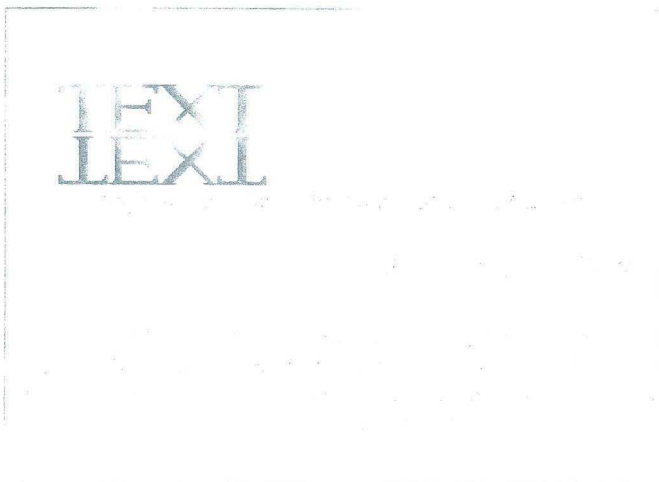


Fig 2.11 - The result of a flip top to bottom.

2.7.2 - Flip left to right [D - 2].

This option creates a mirror image from the right hand side of the cut area, so to use it:

1. Make a frame.
2. PASTE in the usual way.

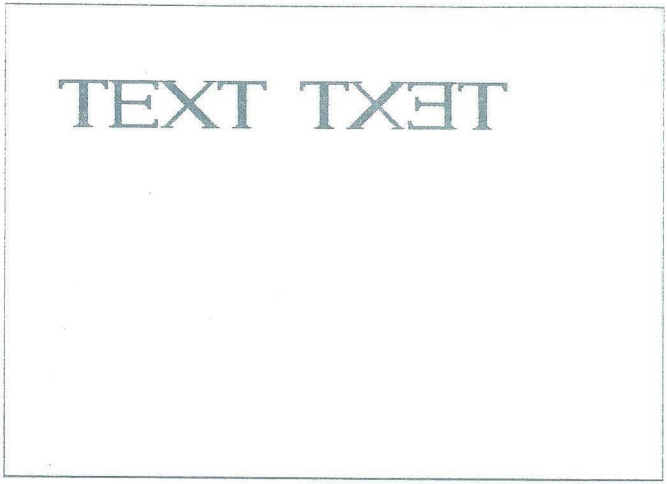


Fig 2.12 - The result of a flip left to right.

2.8 - Slip and slide [D - 4].

This is a very useful facility that can be used for re-positioning areas of the canvas that only need to be moved a small distance. You could use COPY to achieve this, but it would involve much more work. Slip and slide can also be used to create interesting 'wrap-around' effects.

1. Make a frame.
2. Move the mouse (N.B : area within frame moves).
3. Press mouse button to position the moving image.

2.9 - Smart Cut [D - 8].

This facility erases everything *outside* the cut area; to use it:

1. Answer prompt to confirm that you wish to perform a smart cut (or not).
2. Make a frame.

Everything (apart from that which is inside the frame) will be cleared.

Fig 2.13 - Slip and slide in action.

2.10 - The SHADOW option [D - 6].

When the SHADOW icon is toggled OFF, the cut area of the canvas will not be removed. This applies to *all* PASTE facilities except SLIP & SLIDE and SMART-CUT. SHADOW turns the COPY facility into a MOVE facility.

It is important to note the syntax of the shadow option which is:
If the shadow is highlighted (ON), then the cut area will be removed in the opposite ink colour to the currently selected one. Ink colour may be changed using the 3 top icons on the right hand side of the control panel.

Fig 2.14 - The ink colour select icons.

The shadow will be in the opposite INK colour to that currently selected. If ink colour is INVERSE, then the shadow will be WHITE.
The logic in this is that if you are using BLACK ink, it is likely that the background will be WHITE and vice-versa.

SECTION 3 - The TEXT mode.

Fig 3.1 - The TEXT mode icon.

Text mode is the heart of the STOP-PRESS system. Even though the options offered are fairly complex, they are very easy to use and provided you read through this chapter following each example given, you should have no problem in producing some very high quality work. *Do not skip sections* as some refer to subjects covered in previous sections.

You will notice that there are not very many icons associated with the text mode on the control panel. This is because most of the text options are on a seperate menu that only appears when you actually enter text mode.

Before going into details about the different facilities available, we shall detail the typeface system - it is important that this is understood in order to make the most of the text facilities.

3.1 - The STOP-PRESS TYPEFACE system.

3.1.1 - What is a typeface ?

A typeface refers to a stylised set of 96 characters. These characters normally consist of the letters of the alphabet in both UPPER and lower case, as well as numbers and punctuation. Some STOP-PRESS typefaces do not feature lower case characters. Instead, the lower case characters are replaced with re-styled UPPER CASE characters.

Fig 3.2 - An example TYPEFACE

Each character that makes up a STOP-PRESS typeface is made up of 1024 pixels - arranged in a grid of 32 x 32 (A pixel is the smallest component of the image produced on the computer display).

Fig 3.3 - An example TYPEFACE character.

3.1.2 - Can the typeface size be adjusted ?

STOP-PRESS allows you to alter the size of the typeface either by adjusting it pixel by pixel (in either width or height or both) or by selecting from a list of POINT sizes. The word 'POINT' is the internationally agreed term for describing a typeface size. An example typeface size is 48 POINT. Details of the POINT system are given later.

3.1.3 - How many typefaces can be in memory at once ?

The program holds 2 typefaces in memory at one time. One of these is the standard Amstrad typeface which is what is usually seen on screen when using the machine for other work (such as in LocoScript). The other is the large STOP-PRESS 32 by 32 pixel typeface that you would normally use for headlines and titles. One of these larger headline typefaces is loaded from disk when STOP-PRESS is run. The default typeface is called 'CLASSIC' and is one of the most popular typefaces used in the printing industry. This is on side A side of the disk.

There are about 12 headline typefaces which are stored on the clip-art disk. You are able to design your own, or modify those existing by using the typeface designer. The Amstrad typeface is permanently in memory and cannot be overwritten or modified - although it can be enlarged.

3.1.4 - Can text from word processors be used with STOP-PRESS ?

With STOP-PRESS, there are 2 ways of outputting text to your page. Either by typing directly onto your page via the keyboard or by LOADing a word processed file from your disk. Either way, a typeface of your choice can be used and it will appear in your selected size and style. You also have control over the way in which the text is formatted and justified onto the page.

3.1.5 - Proportional spacing.

When text is output using PROPORTIONAL SPACING, the gap between each consecutive character is the same - no matter how wide the individual characters are.

eg: The gap between an 'i' and an 'n' will be the same as the gap between an 'e' and a 'p'. Proportional spacing is used on professional typesetting equipment.

Fig 3.4 - PROPORTIONAL and NON-PROPORTIONAL spaced text.

3.1.6 - Kerning.

Kerning brings characters closer together, and allows them to 'fit into' each other. Most books, magazines and other publications are printed using kerning, which reduces the amount of 'white space' (background white paper) which can be seen between consecutive characters.

Here is an imaginary company logo produced with and without kerning. Notice how the characters fit together with kerning, and the reduced quantities of white space visible.

Fig 3.5 - KERNED and UNKERNED text.

There are a few limitations imposed when kerning is used. These are described in the appropriate following sections.

Text mode facilities are detailed in this next section. Unlike other sections of this reference chapter, the icons on the control panel related to text are not described in a 'top-down' fashion. Instead, they are described in a manner that will slowly familiarize you with the way in which the text mode works.

3.2 - The TYPEFACE SIZE icon [F - 7]. 

Click on this icon, and the 'typeface size' control panel will appear. This allows selection of different typeface sizes and alteration of the spacing between characters.

To assist adjusting sizes and spacing, the lower case 'x' from the chosen typeface is shown in the selected size. By default, the 'x' from the CLASSIC typeface will be shown.

Before describing the typeface size control, it is important that you become familiar with the term 'POINT'.

Read on.

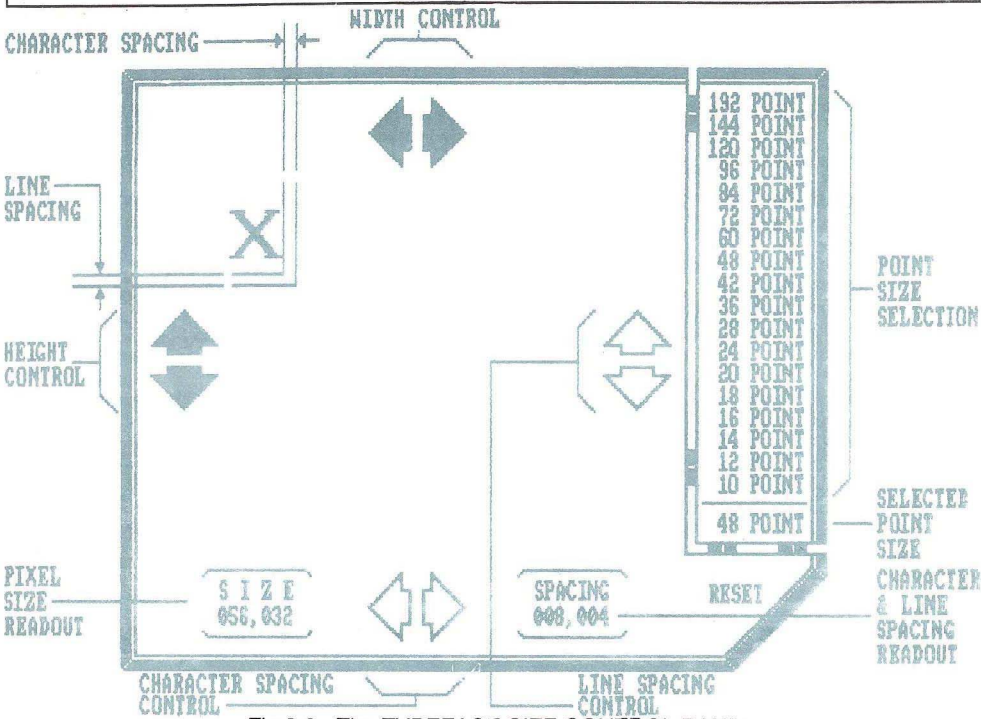


Fig 3.6 - The TYPEFACE SIZE CONTROL PANEL.

3.2.1 - An introduction to POINT sizes.

The term POINT originated in the days when mechanical printing machines were used. POINT referred to the height of the metal block which the individual characters were moulded onto.

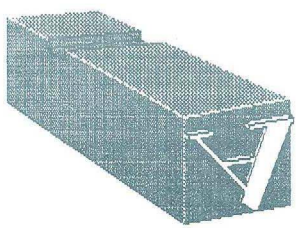


Fig 3.7 - A single character TYPE block.

These blocks were individually lined up by hand (or machinery) to form words - a painstakingly slow process.

However, a far wider range of character sizes and ratios can be produced using computers. The term POINT has still been retained in order to maintain a degree of standardisation and to make selection of well known and popular sizes easy. Remember that the POINT size refers to the block size (or in our case - a 32 x 32 grid of pixels upon which the character is formed) and NOT the size of the character. Hence, a 48 POINT capital 'E' is not the same height as a lower case 'e'. However the 'ratio' will be the same.

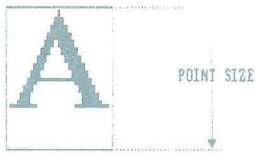


Fig 3.8 - POINT size refers to the block height.

The reason we have gone into such detail about the POINT sizes is to help you understand why different typefaces will not appear the same size on the canvas - even with the same POINT size selected.

3.2.2 - Selecting a POINT size.

Down on the right hand side of the control panel is a selection of POINT sizes. These can be selected from by moving the pointer over them and clicking the required size. The 'x' will be displayed in that size.

The digital size readout will display the dimensions of the type block in pixels. By default this is set to 32 x 32 which is the design of the block that the characters were originally designed upon. However when a point size is selected, this grid will be enlarged or reduced and the appropriate dimensions will be shown in the readout.

We always recommend using the 32 x 32 grid for very high quality work as it is the most attractive. We should mention here that the default 32 x 32 pixel size does not have a POINT size value.

Reducing the size of the typeface doesn't always produce good results! Making the typeface smaller than it was originally designed can produce some odd effects - such as part of the character disappearing.

Below 28 point, STOP-PRESS automatically thickens up the characters before outputting them to the canvas. This process is like em**bold**ening a character in the vertical direction. You may wish select **BOLD** (detailed later) to 'thicken' the characters horizontally as well.

The small point sizes of 10 and 12 are only good when using a very heavy typeface such as 'GOODBODY' which tends to 'reduce' well.

Generally, if you need text in the 10-12 point range, you should use the AMSTRAD typeface which is already 10 point. The reason for this is related to the limited screen resolution.

As time goes on, more typefaces will become available for STOP-PRESS. Some of these will have been originally designed in smaller point sizes - thus solving the problem. Below are shown some text examples printed in different point sizes. As the artwork for this user guide has been reduced, the typefaces are not 'life size'. However you can get a general idea of the differences between point size values.

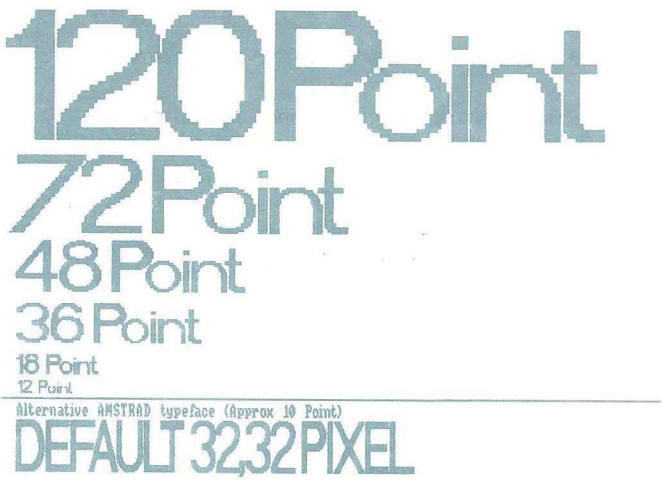


Fig 3.9 - A selection of point sizes.

3.2.3 - Manually adjusting the typeface proportions.

The main disadvantage with the point size system is that the characters are all in the same proportions.

So, if you use the vertical and horizontal sizing control arrows (on the TYPEFACE SIZE CONTROL PANEL) complete independent control over the width and height of the typeface characters is maintained.

This is especially useful for creating tall or thin characters!

Fig 3.10 - Example of ADJUSTED characters.

3.2.4 - Adjusting the character and line spacing.

The spacing adjustment arrows (on the TYPEFACE SIZE CONTROL PANEL) allow full control over both character and line spacing. The spacing values are shown in pixels. It is unlikely that you will need to adjust the line spacing very often, but the character spacing can be adjusted in order to produce an up to date style of output (printing fashions are constantly changing!) .

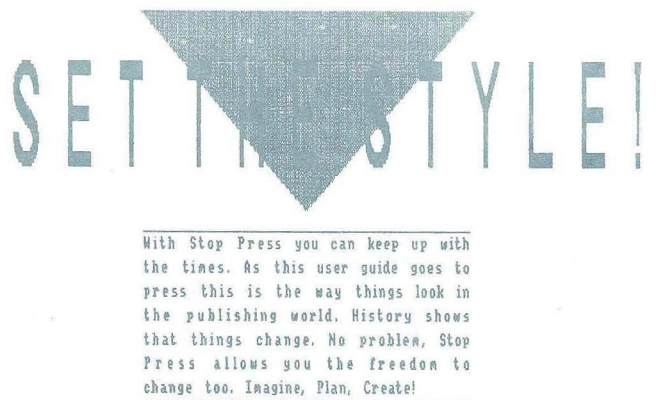


Fig 3.11 - Different CHARACTER and LINE SPACING examples.

3.2.5 - Re-setting the size and spacing values.

Clicking the RESET icon which is on the lower right hand side of the SIZE CONTROL PANEL will return the size and spacing values to their default settings.

Here are the ranges of settings available for the 'Amstrad' and 'Headline' typefaces:

TYPEFACE	SIZE			SPACING		
	MAX	MIN	DEFAULT	MAX	MIN	DEFAULT
Headline	200,110	4,4	32,32	Variable	0	2,2
Amstrad	50,27	4,4	8,8	Variable	0	1,1

The maximum spacing values vary depending on the size of the character. The larger the character, the lower the maximum spacing can be.

3.3 - The TYPEFACE DESIGNER [E - 7].

Even though STOP-PRESS is supplied with a number of typefaces, a facility that allows you to design your own has been included. It is not important for you to understand how to operate the TYPEFACE DESIGNER, as it is mainly for graphic artists who wish to modify the existing typefaces. If you do not fit into this category, skip to section 3.4 to by-pass the description of how to use it.

Before using the typeface designer, you must first save your page to disk. This is because the typeface designer uses part of the page area in its working.

3.3.1 - How the typeface designer works.

As mentioned earlier, STOP-PRESS holds a headline typeface in memory at all times. When the typeface designer icon [E - 7] is clicked, a prompt appears warning you that if you wish to continue, your current page will be lost. You can then choose to continue or not. If you choose to continue, the stored typeface is output to the canvas in a grid made up of 96 cells - each cell being 32 x 32 pixels. You can design your own, or modify the individual characters that appear within each cell. However it is very important that the characters are in the correct place - otherwise the wrong characters will be output to the page when you use the keyboard....

Figure 3.12 shows an example typeface with all the important characters in the correct place on the grid. This should be referred to when designing your own typefaces.

As the typeface is output to the canvas when using the designer, all of the STOP-PRESS facilities can be used to create or modify it. The most useful of the facilities will be the graphics and PASTE ones.

It is even possible for you to cut and PASTE areas of the typeface onto other parts of the page for experimenting with. Once the new typeface has been produced, re-clicking [E - 7] will copy the contents of the grid back into memory, overwriting the old typeface. The new typeface can then be used and SAVEd to disk.

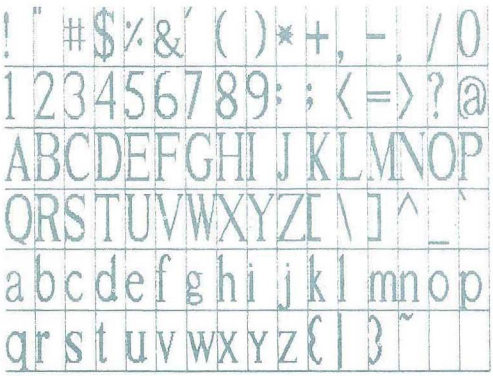


Fig 3.12 - The TYPEFACE DESIGNER grid.

3.3.2 - How to design a typeface.

If you wish to modify one of the supplied typefaces, first LOAD the one required (see section 3.4 for list) via the LOAD TYPEFACE icon [F - 6].
If you wish to start from scratch,

1. Click the TYPEFACE DESIGNER icon [E - 7],
2. Clear the page using [K - 7 & 8],
3. Re-click [E - 7],

A blank typeface will overwrite the old one.

4. Re-click [E - 7] to re-draw the grid.

You may now use all of the STOP-PRESS facilities to produce your typeface. UNDO will work in the normal way, but only after the last operation.
The TYPEFACE DESIGNER icon will remain inverted while it is still active.

HINTS: CIRCLES are very useful for creating rounded edges of characters.
ZOOM is also invaluable for detailed work.

It is possible to scroll the page whilst in the typeface designer - so the rest of the page can be used as a work area. When quitting the typeface designer, the page will be automatically scrolled so that the designing grid is at the top left hand corner of the canvas area.

3.3.2.1 - IMPORTANT : TYPEFACE DESIGN LIMITATIONS.

(i) All characters in the typeface MUST be tight up against the LEFT HAND edge of the character cells. This is so that proportional spacing and kerning facilities can work properly - If a character needs moving, use the SLIP & SLIDE facility to re-position it inside the cell - Use ZOOM to check that there is no gap between the left hand edge of the cell and the character.

(ii) No characters can be the full width of the character cells.
i.e: they cannot be a full 32 pixels wide.

(iii) As STOP-PRESS includes a kerning option, some very intricate typefaces that may be created could give strange results when output to the page. It is for this reason that it is recommended you try the typeface using the KEYBOARD option (described later) with kerning switched ON. If the results are not what is required, turn kerning OFF.

3.3.3 - SAVING a typeface [E & F - 8].

Clicking on this icon will allow you to enter a filename for the typeface before saving it. If the typeface designer is still active when you select SAVE, the typeface will automatically be taken from the canvas, stored in memory and then you will be asked to type in the filename.

REMEMBER : Whatever you have on the canvas when you exit the designer will be stored in memory - so if you forget that you're in the designer and you obliterate the typeface, garbage will be stored as the typeface. If this does happen, load in another typeface or clear the grid ([E - 7], [E - 6], [E - 7]).

As STOP-PRESS does not restrict what you do with the typeface definer, it is also possible to erase or damage the grid that surrounds the typeface. If this happens, quit the designer via [E - 7] and then click [E - 7] again. The grid will be re-drawn.

3.4 - LOADING a typeface [F - 6] 

***WARNING :** If you have been designing a typeface, don't forget to SAVE it before loading another - or it will be overwritten.*

To LOAD a typeface:

1. Check that a typeface disk is inserted.
2. Check that the DRIVE SELECT icon [E - 6] is correctly set.
3. Click the LOAD TYPEFACE icon [F - 6].

A catalogue will display the typeface(s) on the disk.

4. Click over the required typeface filename.

(If you are using the supplied typeface disk, refer to fig 3.13 as this shows the available typefaces)

The typeface will be loaded into memory. If you are still in the typeface designer then the typeface will be displayed in the grid automatically.

Fig 3.13 - The Supplied Typefaces - page 1.

The next two pages show the supplied typefaces, so that you can make easy selections for your own documents.

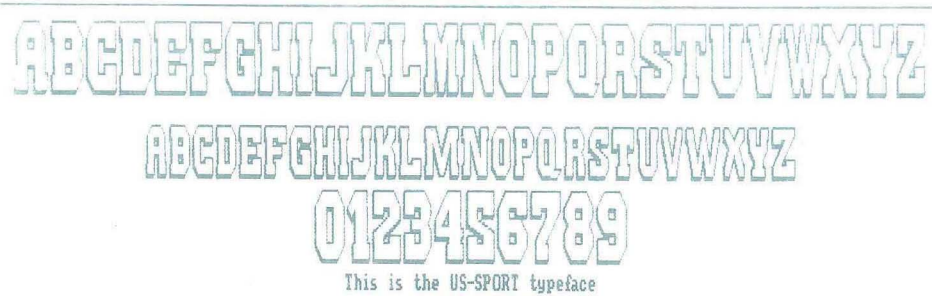
Fig 3.13 - The supplied typefaces - page 2.

This is the OLDENGLI typeface

This is the PACMAN typeface

This is the SECRET typeface

This is the TEMPAST8 typeface (Thanks Arthur)



This is the US-SPORT typeface

3.5 - Using the KEYBOARD to type [E & F - 1].

This facility allows you to type directly onto the canvas using the selected typeface. The text will be output in the selected INK colour - as chosen from the INK COLOUR SELECT icons down the top right of the control panel.

For this example, please make sure that you have reset the typeface size to 32 x 32 (Click RESET icon on [F - 7]) . This is so that your attempts work with our examples; now:

1. Clear the page using icon [K - 7 & 8].
2. Click the KEYBOARD icon [E & F - 1].

STOP-PRESS is now in 'text entry' mode. Notice that the canvas area is shorter with bars at the top and bottom of the screen. The bar at the top is where text columns are defined and the bar at the bottom is where you control the formatting and style of the text. When moving the cursor around, notice that when it passes over the canvas area, it forms a rectangle with a finely dotted line passing through it. The rectangle is the text entry cursor and is the same size as the currently selected text size. The dotted line helps line text up with other text which might be on the page.

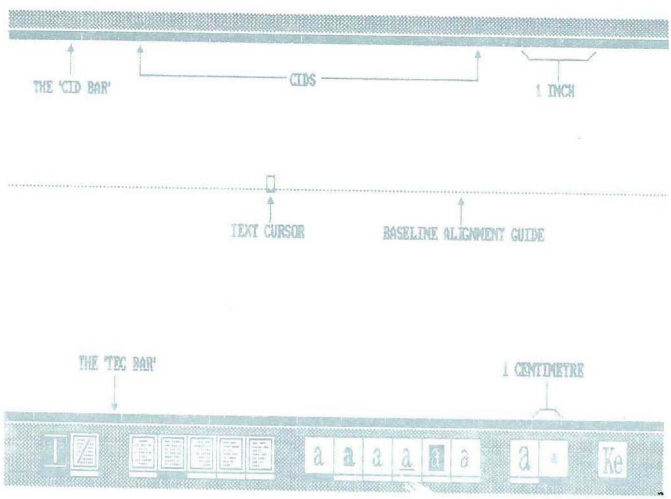


Fig 3.14 - The TEXT ENTRY screen.

The page can be scrolled in the normal way within text entry mode - by dragging the text cursor whilst holding down <MOVE>. The text cursor must be in the canvas area for the above action to work.

(For the examples to come, please leave the page as it is)

3.5.1 - Entering Text.

To enter text:

1. Position the cursor near the top left of the canvas area.
2. Press <EXECUTE>.
3. Type 'THE NEWSPAPER', and press <RETURN> (use shift to produce capital letters) .

After a short delay, the text will jump to the centre of the page (the page is wider than the canvas, so the text will appear to the right of the canvas) . The cursor will now be at the start of the next line ready for you to enter more text. The just typed heading is centre justified (this is the default setting for STOP-PRESS) . There are other text formatting options, and these are selected using the five TEXT FORMAT icons on the TEXT ENTRY CONTROL BAR at the bottom of the screen - Section 3.5.2 details this bar.

3.5.1.1 - DELETING text.

Pressing the <DEL left> key on the keyboard will delete the character to the left of the cursor. Holding this key down causes the action to auto-repeat thus allowing you to delete a number of characters quickly. You can only delete characters from the line of text that you are on - once you have moved from that line, it cannot be changed.

Note: If kerning is selected, each chracter will appear *to be deleted twice.*

3.5.1.2 - DELETING a complete line of text.

This is achieved by pressing <CANCEL>. The line will be deleted and the cursor will return to the start point of the line. You can only delete the line of text that you are on - once you have moved from that line, it cannot be changed.

3.5.1.3 - Quitting from text entry.

Pressing <EXIT> will quit - returning you to mouse control.

3.5.2 - The TEXT ENTRY CONTROL BAR (' TEC BAR ') .

This allows you to control the way in which text is ouput to the page, in the following ways:

(a) Text flow (columns or autoflow)
(b) Text formatting (justification etc.
(c) Text style (**bold**, *italics* etc.)
(d) Typeface selection (Headline or Amstrad)
(e) Kerning ON and OFF.

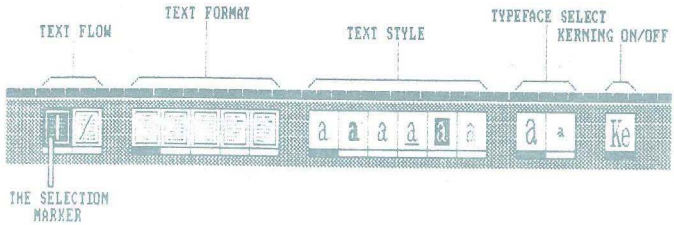


Fig 3.15 - The TEXT ENTRY CONTROL BAR ('TEC BAR') .

In order to use the TEC BAR, you may either click the icons with the pointer before positioning the text cursor, or select them while actually entering text. The latter method is performed by using the left and right arrow keys on the keyboard to move the selection marker over the appropriate icon. Once an icon is selected, use the key between the left and right keys to select the icon.
N.B : *You cannot change between the Headline and the Amstrad typefaces while entering text - so the marker will jump over the typeface selection icons.*

The TEC BAR icons are highlighted by a small black block beneath them. The fact that the selection marker is over an icon does not necessarily mean that the icon has been selected and highlighted.

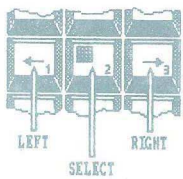


Fig 3.16 - The TEC BAR control keys.

3.5.3 - The TEXT FORMAT control icons.

Fig 3.17 - The TEXT FORMAT control icons.

These control the way in which each line of text is output to the page. All five options depend on the left and right margins in order to govern where the text appears. By default, the complete width of the page is used - the left of the page being the LEFT MARGIN and the right side being the RIGHT MARGIN - The whole page acts as one giant column for text. This could be useful for making posters, but would not be much good at creating columns of text for something

like a newspaper or a magazine - So STOP-PRESS allows you to make columns of ANY width.

In order to learn more about the TEXT FORMAT control icons, it is necessary to produce at least one narrow text column, like this:

1. If you followed the quick example earlier, press <EXIT> to come out of TEXT ENTRY mode.
2. Click the far left icon on the TEC BAR.

This icon is the COLUMN icon. When selected, the page is split up into columns. Two markers will appear in the bar at the top of the screen and when the cursor is moved over the canvas area, vertical dotted lines will be shown on it.

3. Now click the Amstrad typeface icon (second from the right on the TEC BAR) . It is a small lower case 'a'.
4. Position the cursor at the left of the left column and press <EXECUTE>.

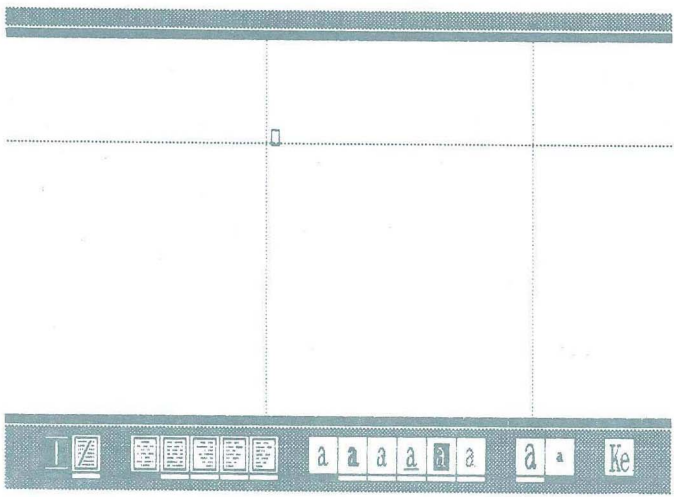


Fig 3.18 - Positioning the TEXT CURSOR.

5. Now type 'This is centred', and press <RETURN>.
6. Use the left and right arrow keys to move the selection marker over the JUSTIFY icon.
   Press the select key (between the 2 arrows) to select it.
7. Now type 'This is justified. I can tell this because when the text reaches the right margin the line is padded out so it fits precisely between the two margins.', and press <RETURN>.

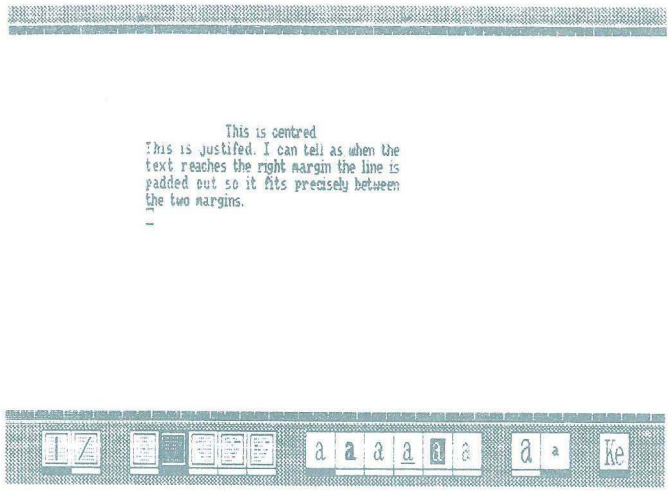
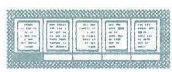


Fig 3.19 - This should be on your screen.

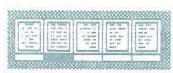
Now you have grasped how to use the TEC BAR, we will give a description of each of the text format options available to you - with illustrations showing the kind of result obtained with each.

3.5.3.1 - CENTRE justify.



Centre will centralise each line of text after <RETURN> has been pressed or the right margin has been reached.

3.5.3.2 - JUSTIFY.



This will pad out each line of text so that the right margin is flush with the edge of the column. Justify will only work if the text reaches the right margin. If you press <RETURN> before the right margin is reached, the text will not be justified.

If AUTOFLOW is selected, then the lines will be padded so that they fit in the space that the text is flowing through.

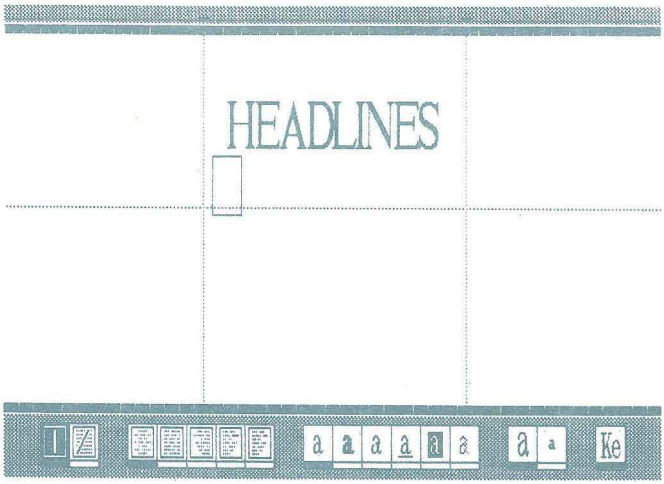


Fig 3.20 - CENTRED text.

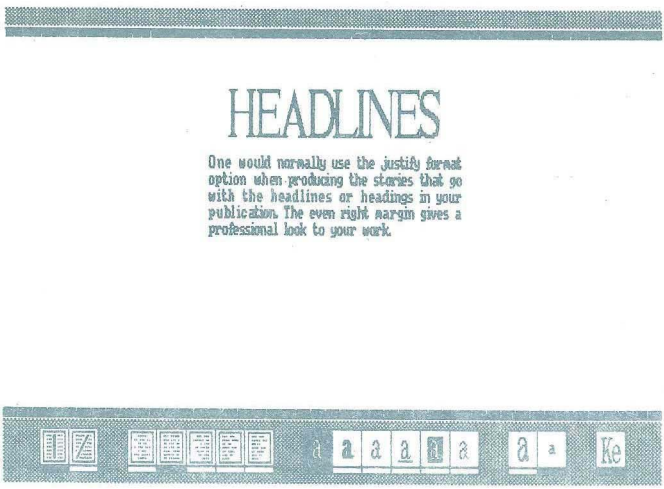


Fig 3.21 - JUSTIFIED text.

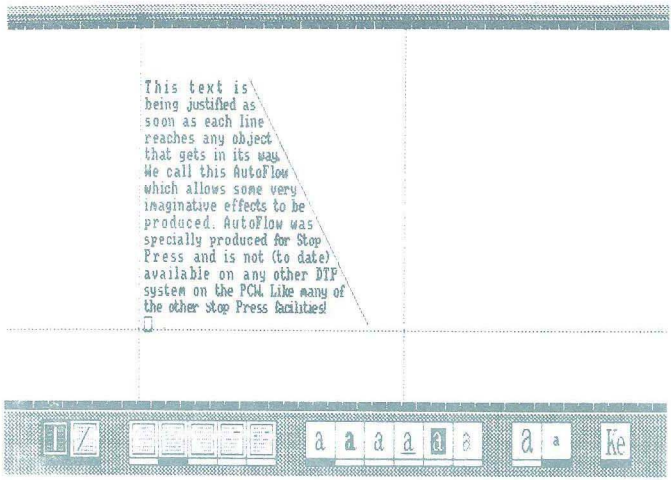


Fig 3.22 - JUSTIFIED text with AUTOFLOW.

3.5.3.3 - RAGGED LEFT.

This will position each line of text up against the right margin after <RETURN> is pressed or the right margin is reached.

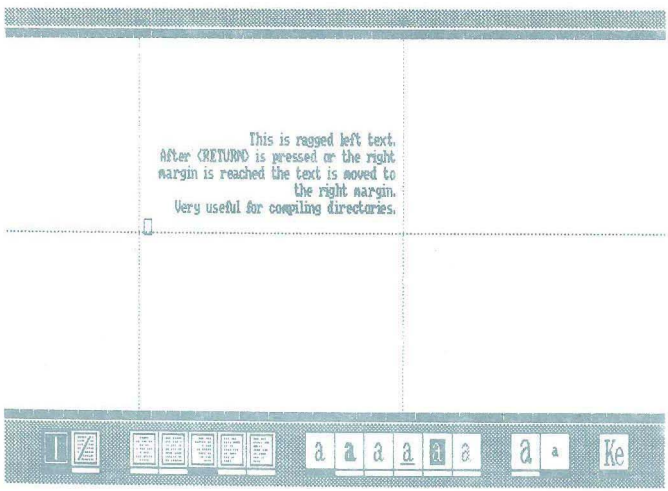


Fig 3.23 - RAGGED LEFT text.

This facility is good for producing a directory of names, addresses and telephone numbers. The JUSTIFY or RAGGED RIGHT could be used to type the names and addresses, and then the ragged left could be used to enter the phone numbers, thus: (assuming that no other facilities are currently selected).

1. Clear the page using [K - 7 & 8].
2. Make sure that STOP-PRESS is in text entry mode.
3. Turn the COLUMN icon OFF (far icon on the TEC BAR) .
4. Select AUTOFLOW and RAGGED RIGHT.
5. Position the cursor at the top left of the canvas and press <EXECUTE>.
6. Type 3 or 4 names and addresses down the left of the page.
7. After entering the last address, press <EXIT>.
8. Now scroll the page until you are at the start of it.
9. Click the RAGGED LEFT icon.

In order to align the text you are about to type on the page, you must line up the dotted text alignment line with the baseline of the characters (i.e. the imaginary line which the characters sit upon).

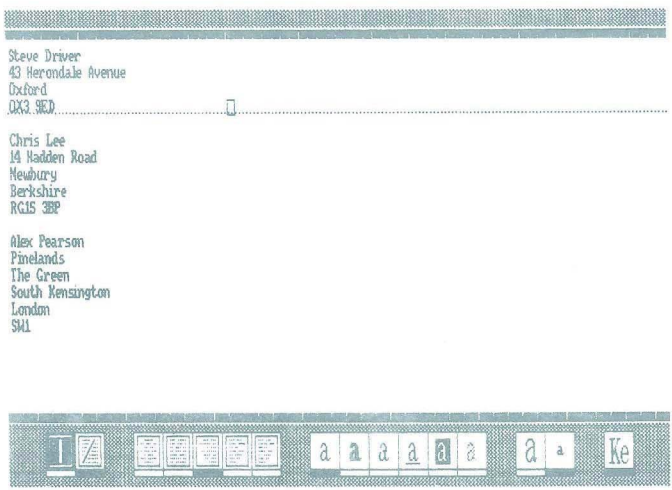


Fig 3.24 - Aligning the text cursor with the BASELINE.

10. Once you have positioned the cursor, press <EXECUTE>.
11. Now type a phone number and press <RETURN>.

The phone number will jump to the right hand margin. You can repeat this procedure until all phone numbers have been entered.

3.5.3.4 - RAGGED RIGHT.

This makes sure that words are not split at the end of a line, but does not produce an even right margin.

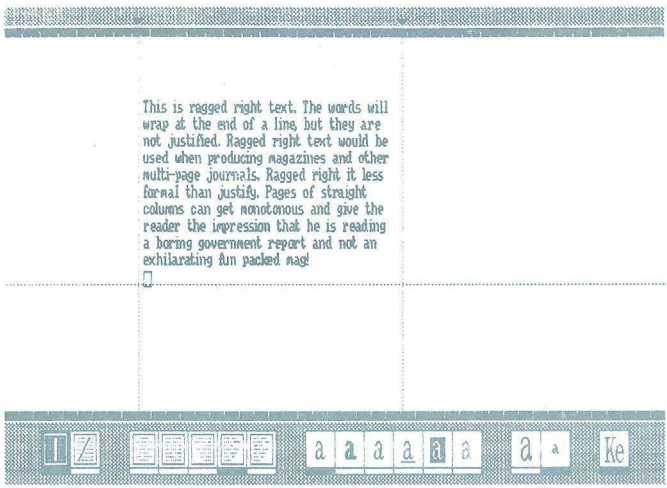
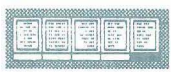


Fig 3.25 - RAGGED RIGHT text.

3.5.3.5 - LITERAL.



This leaves the text EXACTLY as you type it. Words are split and there is no justification at all. However, a CR (carriage return) will be done when the right margin is reached.

There is only a small difference between the RAGGED RIGHT and the LITERAL icon on the TEC BAR, so to help you identify them, *the* LITERAL *one is on the right.*

Now that you have mastered text formatting, we shall move on to text style control.

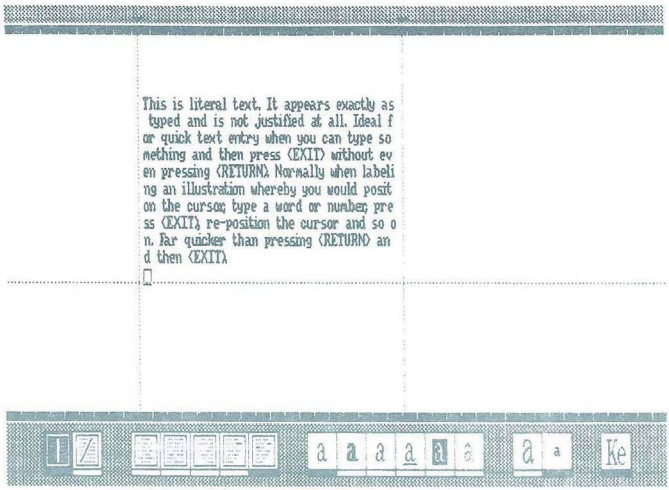


Fig 3.26 - LITERAL TEXT.

3.5.4 - The TEXT STYLE control icons.

Fig 3.27 - The text style control icons.

These govern how each character is output to the page. Most of the options available are already used by word-processors. However, included are two extra options - one of these is for outputting text on top of graphics, and is called the BLOCK option. The other is called the MASK option, and can be used for super - imposing patterns on top of the typeface as it is output to the screen.

Like the format options in the last section, all of the text STYLE options can be selected while typing. Unlike the format options, all of the text STYLE options can be selected at the same time. Therefore you can have ***Italic Bold*** text if you so wish. The STYLE options affect both Headline and Amstrad typefaces.

3.5.4.1 - NORMAL style.

This causes characters to be shown as they normally appear (and as originally designed).

Selecting this icon will cause all the other STYLE icons to be turned OFF.

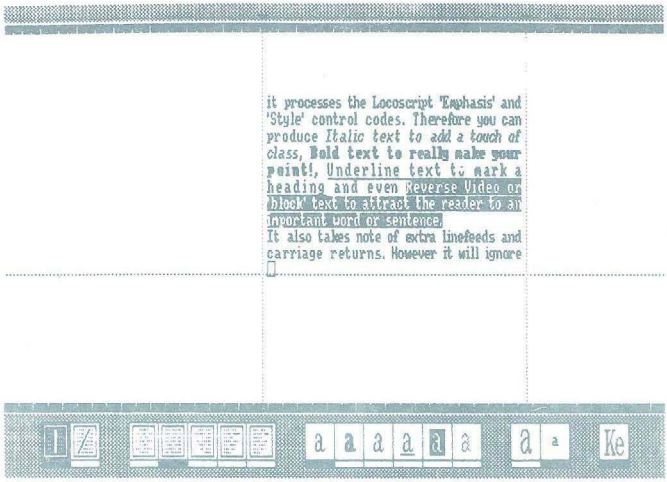


Fig 3.28 - NORMAL text with STYLED text inset.

3.5.4.2 - BOLD style.

BOLD simply thickens up the characters. It is useful for **highlighting** a word within a line of text.

3.5.4.3 - ITALIC style.

This option causes characters to be *tilted to the right.*
Again this could be useful for highlighting text and it is often used when making quotations.

3.5.4.4 - UNDERLINE style.

Underline is very useful for producing headers at the top of paragraphs or again for emphasising a particular word or group of words.

3.5.4.5 - BLOCK style.

This is very useful for overlaying text on graphics. A rectangular area around the character is printed in the current INK colour. The size of this rectangular area (called the ' BLOCK ') is governed by the size and spacing values.

Normally when laying text over graphics, the text tends to blend in and become unreadable. Using the BLOCK option solves this problem. Another use is for Video Titling. Technical users will appreciate that if a third party company were ever to develop a 'video out box' for the PCW machine, you would be able to super-impose the STOP-PRESS canvas onto your video recordings. Using text output with the BLOCK STYLE text option would look very professional. The 'Rombo Vidi Digitiser' for the Amstrad PCW has a 'video out' connector.

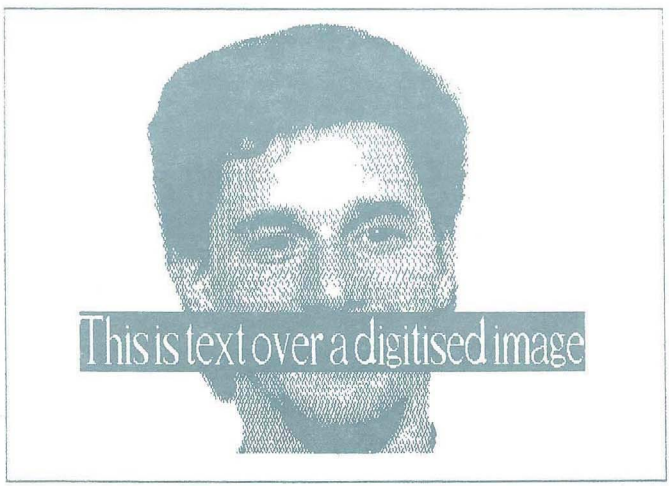


Fig 3.29 - BLOCK style text over a digitised image.

N.B : UNDERLINE and BLOCK styles of text automatically turn kerning OFF while in operation. However, the kerning icon does need not be switched OFF, since when UNDERLINE or BLOCK is switched ON again, *kerning will automatically be restored.*

If you want underlined AND kerned text, please avoid the use of underlining. Instead, use the line drawing icon [H - 5] to draw a line under your text after it has been typed (This is a technical limitation of the program).

3.5.4.6 - MASK style. 

This is another STOP-PRESS innovation. It allows you to create some fantastic effects by superimposing the graphics pattern over each character as it is output to the screen (patterns are detailed in section 4) .

The selected pattern is shown in window [1 - 2] on the control panel. Try selecting a grey 'desk' pattern - Now if you select MASK and type something, you will get an idea of the kind of results that it gives.

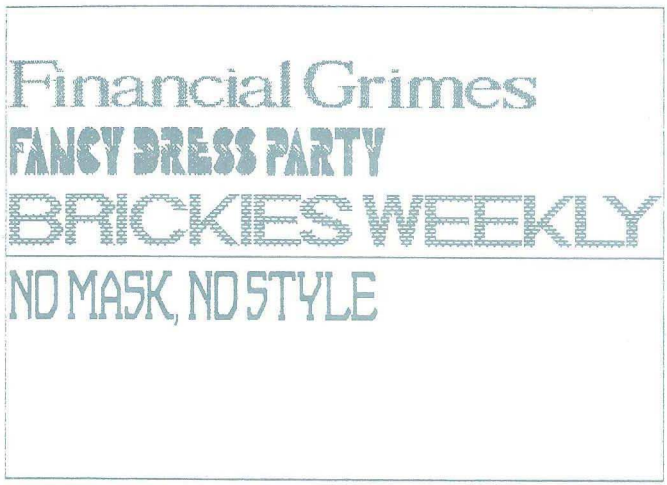


Fig 3.30 - MASK style of text compared to NORMAL text.

3.5.5 - The TYPEFACE SELECT icons.

Fig 3.31 - The TYPEFACE SELECT icons.

These allow you to swap between the standard Amstrad (body) typeface and the STOP-PRESS Headline typeface held in the typeface store.

3.5.5.1 - The STOP-PRESS HEADLINE TYPEFACE.

The Headline typeface option means that all text is output to the screen using the typeface held in the font store.

As described earlier, the typeface can be modified using the typeface designer and re-SAVEd or replaced by a typeface from the typeface disk.

Fig 3.32 - The default STOP-PRESS HEADLINE TYPEFACE.

This typeface is LOADed into STOP-PRESS automatically from the system disk when you first run the program.

3.5.5.2 - The AMSTRAD typeface.

This selects the miniature Amstrad typeface.

Fig 3.33 - The AMSTRAD typeface.

Both the size and spacing may be adjusted in the same way as the STOP-PRESS Headline typeface using the TYPEFACE SIZE CONTROL PANEL. If you do not like the style of the Amstrad typeface, we have supplied one or two other miniature typefaces on the typeface disk.

3.5.6 - Kerning ON/OFF.

Kerning is the term used to describe the method whereby each character that is output to the page is 'fitted' into the shape of the previously typed character. Kerning allows more characters to fit on a line as very little space is wasted.

Fig 3.34 - KERNED and UNKERNED text.

3.6 - TEXT FLOW CONTROL.

As yet, the left two icons on the TEC BAR have not been mentioned. These are related to the TEXT FLOW CONTROL. Even though you are allowed to enter text via the keyboard, you can also load in text from other word-processors.

For this reason you have been given the ability to control where the text flows onto the page.

It can now either be formed into columns (as many as you like, and any size), or made to flow around graphics, or both.
Note: The text flow control facilities affect entry of text.

3.6.1 - Text COLUMN production.

Before reading about text column production, please note that the far left icon on the TEC BAR has the very same effect as icon [E & F - 4] on the control panel. Both of these icons toggle the 'column identifiers (CID's) ' ON and OFF. The reason for duplicating the CID control is so that you do not have to exit the text entry mode. STOP-PRESS allows you to produce as many columns of text as is practical. Each column can be any width - the limitation being the width of a single character.

In order to produce columns across the page, a system has been devised whereby the computer can position markers along the top of the text entry screen - the gap between each marker forming a column.
These markers are called CID's.

3.6.1.1 - The CID (Column IDentifier) System.

To create a column or columns on your page:

1. Activate the control panel (if you are in text entry mode, press <CANCEL> once or twice to exit).

Note: In position [E & F - 4] there is an icon with a bar at the top. This icon switches the CID's ON and OFF.

2. Check that the CID icon [E & f - 4] is ON (you can tell if it is ON as two vertical lines representing CID's appear) .

Below the CID icon, you will see two arrows [E & F - 5] with a number between them. This control how many columns are produced (3 by default). For the remainder of this example, leave the number set to 3.

3. Click the KEYBOARD icon [E & F - 1].

Notice the little triangular markers at the top of the screen on the CID BAR. These are CID's. There should be two of them and they should be nearer to the right of the screen - because most of the page is off to the right hand side.

4. Scroll the page left and right in the usual manner.

The CID's will move with the page. The gap between the two CID's is where the text column will be formed. When the cursor is on the canvas area, vertical dotted lines will appear beneath the CID's to represent the sides of the column:

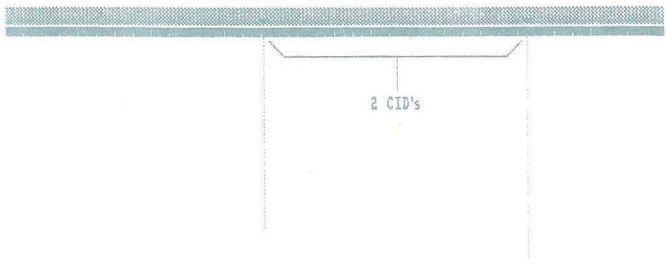


Fig 3.35 - CID's (column identifiers) .

5. Position the cursor at the top left of the leftmost column and press <EXECUTE>.
6. Type a few lines of text.

The text should be formatted in the manner set by the TEXT FORMAT icons on the TEC BAR.

IMPORTANT - The CID's will be ignored while a window is defined.

There is more to the CID system than just typing a few lines of text. What if the bottom of the page is reached? What if some graphics or more text is reached below where you are typing? Please read on.

3.6.2 - AUTOFLOW.

Autoflow is turned ON by clicking the second icon from the left on the TEC BAR.

Fig 3.36 - AUTOFLOW selected.

Autoflow allows some spectacular effects to be achieved. When selected, a carriage-return (CR) will be done as soon as anything blocks the path of the text.

This will have the effect of making text flow around any graphic image on the page. If there is a vertical line down the page, then a column of text will be produced.

Autoflow can be used to flow text into enclosed areas of graphic - such as circles, ellipses, and freehand drawn shapes.

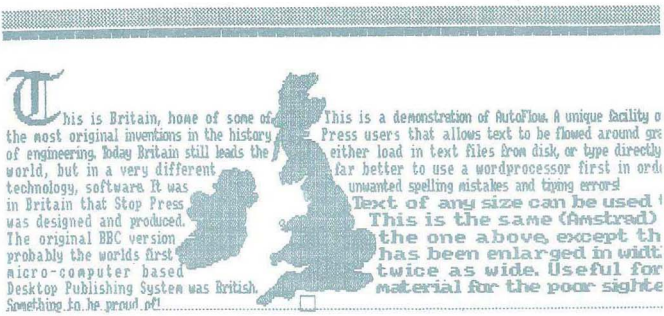


Fig 3.37 - Example results of AUTOFLOWing.

3.6.3 - Mixing CID's and AUTOFLOW.

If both CID's and AUTOFLOW are selected, then the text will be formatted down the right margin, but when it reaches an object in the vertical direction it will flow around it.

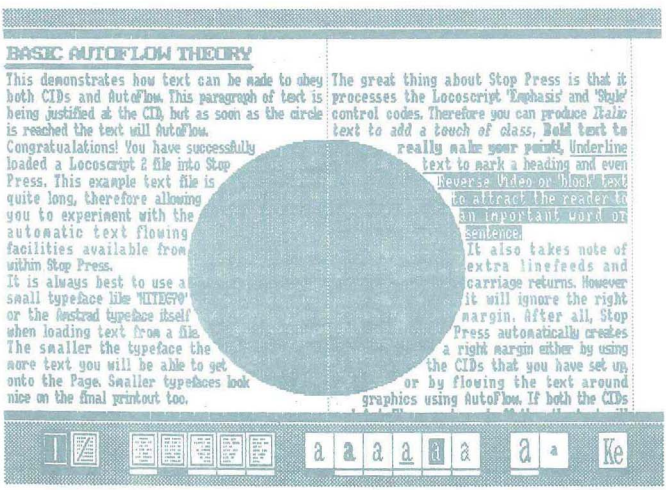


Fig 3.38 - The results of COLUMN and AUTOFLOW together.

3.6.4 - Text OVERFLOW.

If the bottom of the page is reached, then the text cursor will return to mouse control. You can scroll the page back to the top using the PAW (under certain conditions, the page will scroll back automatically) . Now align the next column of text with the previous one using the horizontal dotted line. As soon as you position the cursor, the characters that didn't appear in the end of the last column will now appear.

3.6.5 - More on CID's.

3.6.5.1 - Producing different COLUMN widths.

What was not mentioned earlier, is that you can actually drag the CID's to new positions, thus producing different column widths;

1. Check that STOP-PRESS is in TEXT ENTRY mode.
2. Move the cursor to the CID BAR.
3. Position the pointer right over a CID and hold down <EXECUTE>.
4. While holding <EXECUTE>, drag the CID to a new position and release <EXECUTE>.

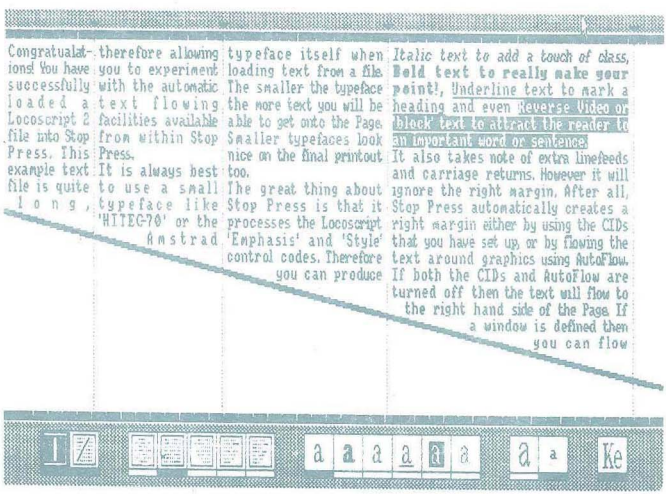


Fig 3.39 - Using CID's to produce variable COLUMN widths.

3.6.5.2 - Producing more than 9 columns.

If the CID quantity control arrows [E & F - 5] are used, then only a maximum of 9 columns can be produced.

The advantage with using these arrows is that they automatically space the CID's such that each column is exactly the same width. If you wish to be "non-conformist" then there is another way of doing this:

1. Turn CID's OFF using [E & F - 4].
2. Using the line drawing facility [H - 5], draw vertical lines down your page to form your columns.
3. Switch AUTOFLOW ON from the TEC BAR.

The lines that you have drawn will have the same effect as CID's in making the text flow. After the text has been put into the columns, the lines will probably look quite attractive. However, a quick way to erase them if you so wish is to PAINT them out using [I - 1], a white pattern fill; and a steady hand!

3.6.5.3 - Turning OFF all the CID's.

The CID's can be turned OFF by re-clicking the CID icon [E & F - 4] on the control panel. Your CID positions will be remembered. Simply re-click the icon to bring the CID's back.

3.7 - LOADING TEXT from disk [E & F - 3].

This facility saves on having to enter text directly onto the page. STOP-PRESS does not allow you to edit text once a carriage return has been done. Therefore it is best to edit large amounts of text using a word- processor.

3.7.1 - Which Wordprocesor?

At the time of its' writing, STOP-PRESS was designed to accept LocoScript and LocoScript II files. STOP-PRESS automatically detects which of these processors a text file is from. On side B of the system disk, there is a LocoScript file for you to use in following examples.

Always store your own text files on a special text file disk.

There is no harm in trying to load files from other word procesors - but if you do, we strongly advise that you SAVE your page *first* - as results will be unpredictable.

Note: As mentioned earlier, any changes in the specification of STOP-PRESS will be contained in a LocoScript file called 'README.TXT' on side B of the system disk. If STOP-PRESS has been modified to load files from other wordprocessors since this manual was printed,this will be mentioned in the README file.

LOADing non-text files into STOP-PRESS may cause problems.

3.7.2 - LOADing text from a Wordprocessor file.

(For this example, please make sure that you have a clean page and that side B of the system disk is inserted)

1. Activate the control panel.
2. For the example, check that the CID's are ON with [E & F - 4].
3. Check that the DRIVE SELECT icon [E - 3] is set to A.
4. Click the LOAD TEXT icon [F - 3].
5. Select the 'TEXTDEMO' file from the catalogue.

NEVER CLICK A NON-TEXT FILE - THIS MAY CAUSE PROBLEMS.

STOP-PRESS will go into text entry mode. **DO NOT POSITION YOUR CURSOR YET,** as first you must set up the different TEC BAR options using the pointer:

6. Select JUSTIFY format.
7. Select NORMAL style.

(STOP-PRESS recognises wordprocessor style commands so always select NORMAL before loading) .

8. Check that the Amstrad typeface is selected.
9. Check that Kerning is ON (Not essential - but it looks better) .

Now the TEC BAR options are set, so you can start the text flowing.

10. Position the cursor at the top left of a column and press <EXECUTE>.

The text will start to appear on the canvas. It will be automatically formatted according to your pre-settings.

The STYLE commands in our demo. file will be actioned. If you watch the style control icons at the base of the TEC BAR, you will see them change when the appropriate codes are processed by STOP-PRESS.

The next section of this book describes how you can actually control the text *after* it has started loading.

3.7.3 - Wordprocessor text file overflow.

There are a number of conditions which may cause the text being loaded to overflow:-

(a) When the bottom of the page is reached.
(b) When the bottom of a window is reached.
(c) When you manually quit the process with the <EXIT> key.
(d) When an enclosed area of graphic is filled up with text.

If you remain in text entry mode, you can re-position the cursor and the text will continue loading. If you exit text entry mode (by pressing <CANCEL>) you will be able to continue using other STOP-PRESS facilities. The text file will remain open and this will be indicated by icon [F - 3]. It will remain highlighted until the file is closed.

As it is possible to continue using other STOP-PRESS facilities while the text file is still open, you can load in another page and then continue loading in the text. This is useful if you wish to create multi-page documents.

3.7.4 - Continuing to LOAD an open text file.

This is done by clicking icon [F - 3] again. STOP-PRESS will go into TEXT ENTRY mode in which you can re-position the cursor in the same manner as when you first started to load the file. The file will continue to load. If another text overflow occurs, the process may be repeated.

3.7.5 - CLOSEing the text file.

The text file can be closed in two ways:

(a) by letting the file load until the end is reached,
(b) by clicking the CLOSE TEXT FILE icon [F - 2].

This concludes TEXT MODE section.

SECTION 4 - The GRAPHICS mode.

Fig 4.1 - The GRAPHICS mode icon.

The graphics mode icon allows you to produce complex illustrations and artwork using facilities found in stand-alone artwork packages. However, there are some extra features in the STOP-PRESS graphics mode that improve on these stand-alone packages; eg. the 3D-aid which allows you to produce images of 3 dimensional objects with hidden line removal. This feature is particularly good for technical drawing and producing 3-D text headings.

There is also a powerful pattern editor allowing you to modify or create patterns for use with the SPRAY, PAINT, and text style MASK facilities. This also allows you to design engineering symbols which can be used in CAD (computer aided design) by using the SYMBOL positioning facility.
All of these facilities are explained in this section.

4.1 - UNDOing mistakes.

The last action performed by some of the graphics facilities can be undone by holding down <CANCEL> and pressing <MOVE>.

The UNDO facility will not work if any of the following occur between the last action and UNDO:

(a) The control panel is activated.
(b) The page is scrolled.
(c) Any dialogue boxes are made to appear.
(d) The pattern definer is activated.

Users who change between facilities by entering icon grid references via the keyboard will be able to get around limitation (a) as the control panel will not be activated.

4.4 - SPRAYing.

SPRAYing is useful for artistic users who would normally use a paintbrush, airbrush, or pencil in their work. There are 3 icons directly associated with spraying:

4.4.1 - The BRUSH spray [G - 1].

This produces similar results to those obtained with a felt pen or paintbrush.

1. Activate the control panel.
2. Click icon [G - 1].
3. Move the cursor around while holding down <EXECUTE>.

The page can be scrolled normally while the spray cursor is on the screen.

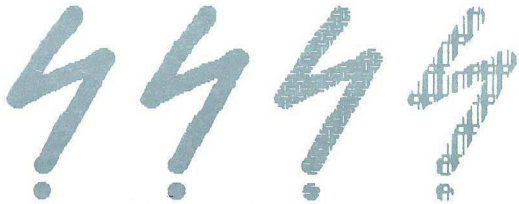


Fig 4.2 - The results of brush spraying.

4.2.2 - The MIST spray [H - 1].

This produces a random spray giving a similar effect to the airbrush:

1. Activate the control panel.
2. Click icon [H - 1].
3. Move the cursor around while holding down <EXECUTE>.

Fig 4.3 - The results of mist spraying.

4.2.3 - The SPRAY SIZE/LINE THICKNESS control arrows [G & H - 2].

These govern the size of the area that both the brush and mist spray cover. There are 8 different sizes. By default, one of the middle sizes is shown on the above picture. To reduce the brush size, click the arrow on the left of the icon [G - 2]. To increase the brush size, click the arrow on the right of the icon [H - 2]. These arrows also control the width of the lines which make up shapes (Shapes are described later).

Fig 4.4 - The different SPRAY sizes.

4.3 - PAINTING [I - 1]. 

This will fill an enclosed area with the selected pattern:

1. Click the PAINT icon [I - 1].
2. Position the cursor over the area you wish to paint.
3. Press <EXECUTE >.

The area will be painted with the currently selected pattern. In order to experiment with PAINT, it is best to have some shapes on the canvas to paint. Try making some shapes with the Brush Spray and then painting them using PAINT.

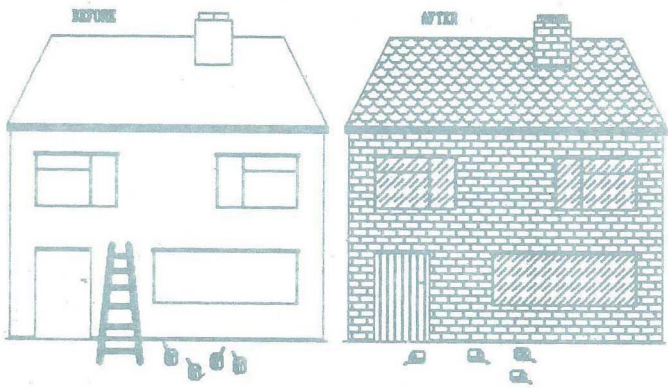


Fig 4.5 - The results of PAINTING a house with some patterns.

Note: If there are any gaps in the shape that you wish to paint, the paint will leak out of the gap. If this is the case, the following facilities are of great use:

4.3.1 - Quitting from the PAINTING process.

To do this, simply press <CANCEL> and the paint will stop flowing. If you now perform an UNDO, the paint will be removed.

4.3.2 - UNDOing a painted area.

If you let the paint completely fill an area, you can still UNDO it by pressing <CANCEL> and <MOVE>.

4.4 - The PATTERNs.

There are 4 patterns available on the control panel itself ([G & H - 3]), and another 64 from the 'pattern designer store'. These patterns can be used for spraying, painting, masking with typefaces, producing pattern filled shapes, symbol positioning and the 'Easigraph' facilities. Please note that the patterns cannot be selected using the <ALT>.[grid-reference] system, but only via the control panel, thus:

1. Activate the control panel.
2. Click over one of the four patterns [G & H - 3].

The selected pattern will be shown in the 'selected pattern' window [I - 2].

4.4.1 - Selecting from the 'pattern designer store'.

To select one of the 64 patterns from the store, click the mouse while holding the cursor over the selected pattern window [I - 2].

4.5 - SHAPES.

There are many shape drawing options that will make the construction of illustrations very easy. Some allow you to produce borders around your work. Shapes are drawn in the selected INK colour - determined by the 3 icons at the top right hand edge of the control panel.

The thickness of the lines that make up each shape is governed by the size of the SPRAY SIZE icon [G & H - 2] (covered more fully in section 4.6.7 of this chapter). Users will find that using the GRIDLOCK will make the construction of technical illustrations far easier as it helps in lining up the cursor with other points on the canvas. The GRIDLOCK is detailed in section 7, but for the following examples please turn it ON by clicking icon [L - 1]. On doing so, a 'gunsight' cursor will appear around the icon.

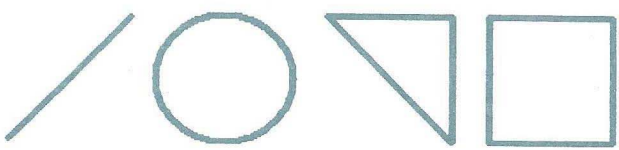


Fig 4.6 - A selection of shapes.

The control panel can be activated at almost any time - including while making a frame or while positioning a shape before pasting. This comes in useful when changing spray patterns, turning the GRIDLOCK ON or OFF, and even selecting a different facility without first having to quit what you are doing.

After reading the next section on BOX drawing, practice activating the control panel while drawing some boxes. Use the following technique:

1. Hold down <MOVE> WITHOUT scrolling the page !
2. While still holding <MOVE>, press <EXECUTE>.

It is important that you do not press <EXECUTE> first, otherwise you will draw a box. The order is important for UNDOing, as before UNDOing the last action, you must press <CANCEL> a few times and then hold down <CANCEL> and press <MOVE> (If you do this the other way around, the PAW will appear).

4.5.1 - Drawing BOXES [G - 4].

Drawing a box is done in the same way as making a frame -

1. Check that black ink is selected (if the paper is white).
2. Click the BOX icon [G - 4].
3. Position the cursor at one corner, and press <EXECUTE>.

If you make a mistake, you can press <CANCEL> and retry.

4. Position the cursor at the other corner, then <EXECUTE>.

A BOX will be drawn. You can continue drawing as many boxes as you wish and can also scroll the page using <MOV >. Pressing <CANCEL> will quit.

4.5.2 - Drawing TRIANGLES [H - 4].

1. Select the first corner with <MOVE>.
2. Select the second corner with <EXECUTE>.
3. Select the third corner with <EXECUTE>.

A triangle will be drawn between the points.

4.5.3 - Drawing CIRCLES [I - 4].

1. Select the first corner of a frame with <EXECUTE>.

A 'rubber banded' circle will be drawn.

2. Move the mouse to select the correct size and press <EXECUTE>.

The circle will be fixed into position.

Note: Circles are drawn so that they appear perfectly proportioned when printed using the printer supplied with the PCW omputer - be warned, they may look slightly out of proportion on your monitor!

4.5.4 - Drawing ELLIPSES [G - 5].

Ellipses are drawn in the same way as circles, except you have control over the height and width ratio.

1. Select the first point and press <EXECUTE>.
2. You will then be able to change the ellipse (as if it were a rubber band) to your required size and shape.
3. Press <EXECUTE> to fix and draw the ellipse.

4.5.5 - Drawing LINES [H - 5].

1. Select the start point and press <MOVE>.
2. Select the end point and press <EXECUTE>.

A line will be drawn between the two points.

If you wish, you can then draw another line from the end point of the last line drawn. Only specify the end point of the new line (as in 2.). You can 'sketch' by holding down <EXECUTE> and moving the cursor around the canvas. 'Sketching' is best done with the GRIDLOCK turned OFF.

4.5.5.1 - Drawing RAYS.

This is a facility which allows some nice effects to be obtained -

1. Select line drawing [H - 5] in the normal way.
2. Hold down <MOVE> and position the cursor at the centre of the canvas.
3. Still holding down <MOVE>, hold down <EXECUTE> and move the cursor around the canvas.

Lines (rays) will radiate out from the centre point to the cursor position until you let go of the buttons.

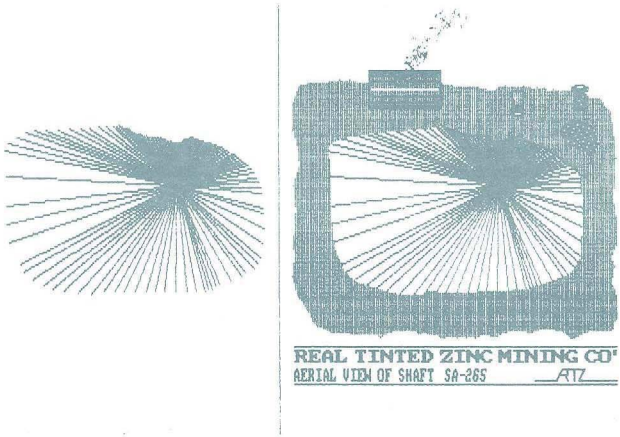


Fig 4.7 - The results of using line drawing to produce RAYS.

4.5.6 - Using the 3D-Aid [I - 5].

Despite its simplicity, this option allows you to do complex 3D perspective drawings with full hidden line removal. It should be of help with isometric drawings, as well as logos that involve 3D text. As a working example we will assume that you wish to draw a cube with all its corners disappearing to a vanishing point.

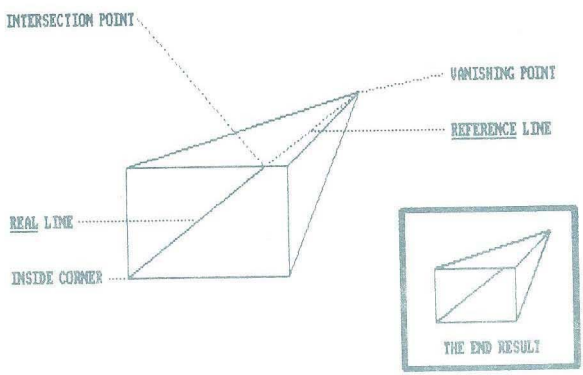


Fig 4.8 - The 3D-aid - Diagrammatical Explanation.

1. Turn the GRIDLOCK on [L - 1].
2. Draw a BOX using [G - 4].
3. Select LINE using [H - 5].
4. Draw the 3 outer lines to a vanishing point of your choice.
5. Select 3D-aid using [I - 5].
6. Draw a line from the inner corner of the box to the vanishing point (Remember: use <MOVE> and <EXECUTE> to draw a line) - this we shall call the 'reference' line.

DO NOT select another control panel option as the 3D-aid is still in action

7. Now draw another line between the corner and the point where the previous line intersects the edge of the box. This is the 'real' line.

Note: Once you have drawn the 'real' line, the 'reference' line will disappear leaving the 'real' line.

4.6 - The shape drawing optional effects.

The options described in this section allow you to govern how the different shapes described in the last section are output to the canvas.

4.6.1 - The OUTLINE Effect [G - 6].

If this icon is selected, then any circular or multi-sided shapes drawn will appear in outline form in the selected ink colour. This is the default setting.

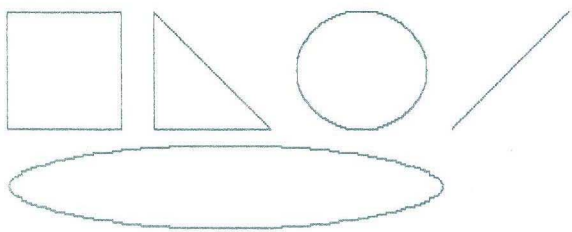


Fig 4.9 - OUTLINE shapes.

4.6.2 - The SOLID effect [H - 6].

This again effects all circular or multi-sided shapes. It will produce solid shapes on the canvas. For example if you draw a circle, it will appear filled in the selected ink colour. A common use of solid shapes is for emphasising some text or a logo that you have previously created. In order to do this select INVERSE ink colour and draw a SOLID BOX over the image or text.

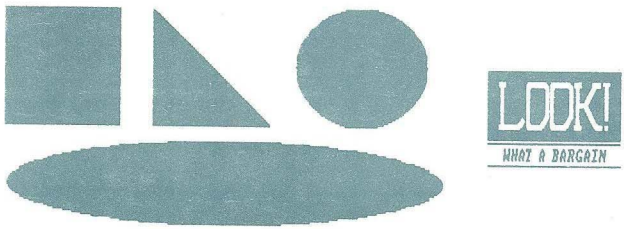


Fig 4.10 - SOLID shapes including some inverted text.

4.6.3 - The PAINTED effect [I - 6].

This is the same as the last effect option, but the shape will be painted in the selected pattern. i.e: that shown in position [I - 2] on the control panel.

Remember : you can change the pattern by clicking one of the 4 inbuilt patterns, [G & H - 3], or use the pattern store [I - 2], to select from a much larger library of patterns. More on this soon !

The painted effect option is very useful for producing fabric designs or architects work.

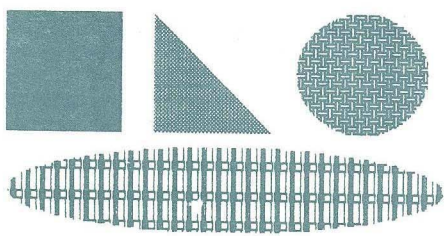


Fig 4.11 - PAINTED shapes.

4.6.3.1 - GHOSTING painted shapes.

Ghosting affects solid shapes, giving you control over which colours are output to the screen. Fig 4.12 shows a cutaway view of a mouse. This was drawn using STOP-PRESS and then flipped top-to-bottom using [D - 1] to create the reflected image. However, the reflected image was given the light grey effect by WHITE GHOSTING a PAINTED BOX on top of the flipped image using the right hand side grey pattern from [H - 3]. To make life easy, or the right of Fig 4.12 we have shown sections of the control panel with the appropriate icons set up as they were when the ghosted reflection was produced.

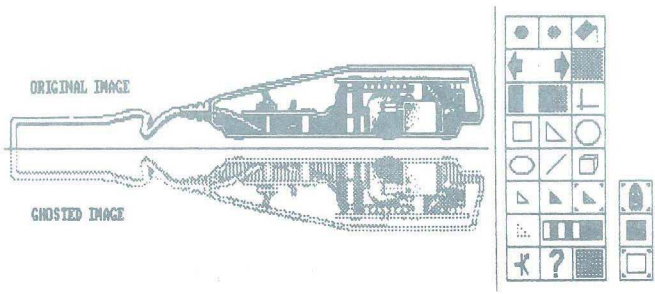


Fig 4.12 - The use of GHOSTING over an image with a pa ited box.

4.6.4 - The dot pattern effect [G - 7].

This affects ALL shape options except 'circle' and 'ellipse'. When selected, the dot-pattern designed in the dot-pattern mask window ([H & I - 7]) will be used to plot the shapes.

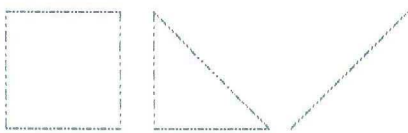


Fig 4.13 - DOTTED shapes.

4.6.5 - Designing your own dot-pattern mask [H & I - 7].

The default dot-pattern mask is of the type used to produce construction lines when doing technical drawing. You can design your own by clicking over the little boxes in the dot pattern mask window [H & I - 7].

This facility will be very useful for technical and engineering drawing where datum and centre lines have to be drawn.

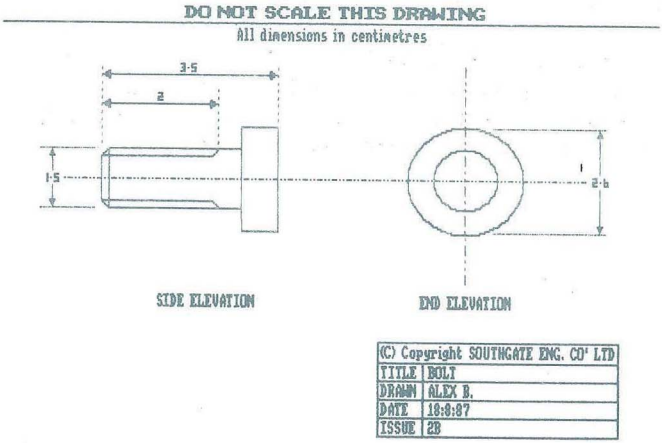


Fig 4.14 - A use of DOT-PATTERN mask lines.

4.6.6 - Turning the cross-hairs ON and OFF [1 - 3].

The cross-hairs are very useful for aligning shapes when constructing technical drawings or forming borders around text. Sometimes they get in the way, so this icon allows you to turn them ON or OFF so that you can 'have the best of both worlds'. When the icon is highlighted, the cross-hairs are active.

4.6.7 - Controlling the SHAPE line thickness.

This option makes it very easy for you to 'jazz up' your page. If the SPRAY SIZE icon (between the 2 spray size arrows [G & H - 2]) is clicked ON, then all shapes will be drawn with the BRUSH SPRAY using the currently selected pattern.

Fig 4.15 - The SPRAY SIZE icon shown switched ON for thick lines.

1. Select a medium sized spray size using [G & H - 2].
2. Click the BOX icon [G - 4].
3. Make a frame about 2 inches square.

A box will be drawn in the currently selected pattern. For serious work we advise using black.

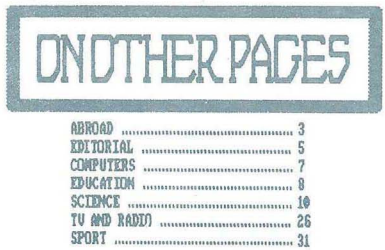


Fig 4.16 - An example of the use of SHAPE LINE THICKNESS.

The grey box around the 'ON OTHER PAGES' heading was produced using a medium spray size and the LHS pattern on [H - 3].

Note: If a very large spray size is selected then when drawing long lines or large shapes you may have to wait some time-this process involves a lot of computation.

4.7 - The PATTERN designer.

The last three icons in the graphics section of the control panel are all related to the pattern designer. The pattern designer allows you to design up to sixty four 16 x 16 pixel icons for use as spray or paint patterns as well as engineering symbols for use in CAD. Two pattern files are supplied for you to use immediately. Your own patterns can be SAVED to disk for later use.

4.7.1 - Activating the pattern designer [I - 8].

1. Click the icon [I - 8].

The pattern designer will appear on the screen - Your page is not lost - it is still in memory! You cannot activate the control panel from the pattern designer, but there is no need to. A set of patterns will appear automatically. There are sixty four permanent patterns held in memory, and these may be replaced by different sets, which can be loaded in as required.

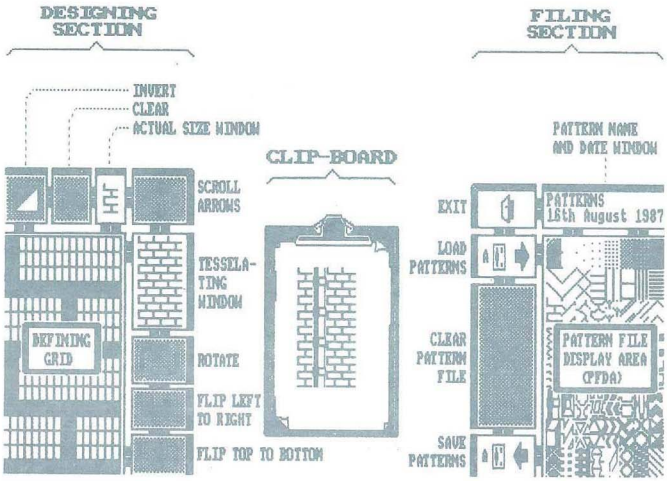


Fig 4.17 - The PATTERN designer.

4.7.2 - The Pattern definer icons and Windows.

The pattern designer is divided into three major sections:

(a) The designing section on the left.
(b) The filing section on the right.
(c) The clip-board in the centre.

Refer to Fig 4.17 above as the next few pages detail the different icon functions.

4.7.2.1 - The Defining Grid.

This is where you actually design your patterns. When the pattern designer is first 'run', the selected pattern will appear here.

To get rid of this, click on the 'CLEAR' icon. Now move the pointer over the grid an press <EXECUTE> while moving the mouse. Little black squares will appear at the point of the cursor

If you release <EXECUTE> and now position the pointer over a black square and press <EXECUTE>, you will notice that the square changes from black to white. This is how you produce your patterns or symbols.

You can drag the pattern you create in the defining grid over to the 'pattern

file display area' by doing the following:

1. Position the cursor over the defining grid and holding down <MOVE>.
2. Move the cursor over a cell in the pattern file display area and release <MOVE>.

The pattern you created will appear in the cell over which you released the <MOVE> button.

4.7.2.2 - The Defining Grid Facilities.

Around the edges of the defining grid are all the icons and windows associated with it. Working from the left in a clockwise direction :

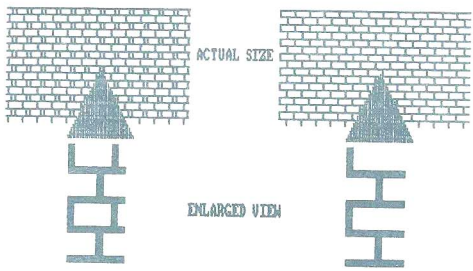


Fig 4.18 - A non-tesselating pattern and a tesselating pattern.

The ROTATE icon - This icon rotates the pattern by 90 degrees every time it is clicked. Remember that because of the non-symmetrical screen resolution, the pattern will look distorted when rotated through 90 degrees.

The FLIP LEFT-TO-RIGHT icon - Useful for creating engineering / electrical symbols where identical components need to be shown in different orientations.

The FLIP TOP-TO-BOTTOM icon - As above, but turns the pattern upside down.

4.7.2.3 - The Pattern file display area (PFDA) .

This is an area of the screen where the complete pattern file is displayed. You are able to drag patterns from this area onto the defining grid by positioning the cursor over the appropriate cell, pressing <MOVE> to pick up the pattern, and releasing <MOVE> to let go of it. It is also possible to drag and drop icons within the PFDA itself. This could be used in creating a number of similar patterns.

Here is a description of the icons and windows around the PFDA from the bottom in a clockwise direction:

The SAVE PATTERN FILE icon - allows you to SAVE all of the 64 patterns in the PFDA to disk. If you click the LHS of the icon, you can select which drive you wish to SAVE to. The RHS of the icon SAVEs the pattern file after prompting you for a name and date (in the same way as page saving).

Note : The complete PFDA is SAVEd to disk, even if you have only designed a few patterns - For example: if you have only designed the first few cells, all 64 cells (even the empty ones) will be stored to disk.

The CLEAR PFDA icon - Clears all 64 cells in the PFDA. *Use this with care!*

The LOAD PATTERN FILE icon - Make sure that you have SAVEd any patterns you are working on before selecting this option. On selecting the icon, a catalogue of all pattern files on the disk will be shown. Simply click the selected filename and that file will be loaded and displayed in the PFDA.

There are two example pattern files on the disk with this package, these are:

PATTERNS - which is loaded automatically when STOP PRESS is run and contains patterns suitable for artwork, and:

TECNOPAT- on side B of the disk. It contains electronic and engineering symbols for use with the SYMBOL positoning feature detailed later. You may add symbols of your own design to this file if you wish.

The EXIT PATTERN DESIGNER icon - leaves the pattern definer, returning you to STOP-PRESS control. The pattern file will remain in memory (until the computer is switched off) ready for you to use in the control panel. It is advised that before you exit the pattern designer you first SAVE any patterns.

The PATTERN NAME AND DATE WINDOW - displays the name of the current pattern and the date it was SAVEd.

4.7.2.4 - The Clip Board.

There is a chance that you will build up a library of pattern files. There is also the possibility that you will also want to mix patterns from each file. The clip board acts as a temporary store for 24 patterns. You can drag your selected pattern(s) from the PFDA (or the defining grid) and drop them onto the clip board. Later you can transfer them back to the PFDA to create a new pattern file.

Note: The contents of the clip board are not affected by the filing commands, but the clip board patterns will be erased if you exit the pattern definer. The contents can be manually erased by clicking the CLIP at the top of the clip board.

4.7.3 - Designing and Storing your own Patterns.

Before leaving this 'pattern designer' section, here is an example to help you, which assumes that you have not yet entered the pattern designer.

1. Activate the control panel.
2. Click icon [I - 8].

A prompt will appear warning you that the page will be cleared and asking you if you want to proceed or not. If you do proceed:

3. Clear existing patterns by clicking the CLEAR PFDA icon.
4. Clear the pattern in the defining grid.
5. Design your first pattern in the defining grid.
6. Drag pattern to an empty cell in the PFDA.
7. Continue until you have made your own pattern file.
8. Insert a disk upon which you wish to SAVE your patterns.
9. Click the SAVE PATTERN FILE icon.
10. Enter your own pattern name and date.
11. Enter your own filename (up to 8 characters).

The file will be SAVEd.

12. Click the EXIT icon to leave the pattern designer.

4.8 - Using patterns within STOP-PRESS.

Anything you create within the pattern designer can be used for SPRAYING, PAINTING, SHAPE DRAWING, SYMBOL POSITIONING, and MASKING WITH A TEXT FONT.

4.8.1 - Selecting from the pattern designer store.

On the control panel there are 4 inbuilt patterns [G & H -3]. These are the most commonly used, so they have been made always available by activating the control panel. In order to select a pattern from a pattern designer store, click the selected pattern window and then click over one of the patterns displayed in the pattern store window that appears.

4.8.2 - Picking up a pattern from the canvas [H - 8].

This facility called 'pattern pickup' is very useful. Imagine that you LOAD in a page and really like the patterns used in some of the artwork - these can be 'picked up' from the canvas and stored as one of your own by using this method:

1. Activate the control panel.

2. Click the pickup icon [H - 8].

A small rectangular cursor will appear. This is used to surround the area that you wish to pick up as a pattern.

3. Select an area and press <EXECUTE>.
4. Activate the control panel.

The pattern will now be shown in window [I - 2].

If you wish to SAVE the pattern to disk, go into the pattern designer and you will notice that the pattern is already in the defining grid - waiting to be dragged into the PFDA and SAVEd.

4.8.3 - Symbol positioning [G - 8].

The final option related to patterns is those users wishing to do CAD (although it can be useful for artistic users too) . Symbol positioning turns the pattern or symbol shown in the window [I - 2] into a SPRITE, ie: an object you can drag around the canvas and position to your taste.
Here is an example using symbol positioning:

Fig 4.19 - Symbol representing a transistor.

Select a transistor symbol from the pattern file TECNOPAT (on side B of the disk) and :

1. Click the symbol position icon [G - 8].

The cursor will turn into a transistor.

2. Position the transistor to your taste and press <EXECUTE>.

The transistor will appear in the currently selected INK colour. The cursor will remain in the form of a transistor so that you can carry on positioning (all over the page, if you like). To quit this, press <CANCEL>. It is strongly advised that you have the GRIDLOCK switched ON when using symbol positioning, as it helps lining items up with each other. For those already familiar with STOP-PRESS, it is advised that GRIDLOCK is set to 4,2 (The electrical component patterns supplied have been designed so that lines can be drawn to these parameters - Section 7.1 of this chapter describes how GRIDLOCK parameters can be altered).

Once you have produced something complex like the curcuit in Fig 4.20, there will probably be the odd line which does not quite make a connection or overlaps a little. This is easily put right by use of the ZOOM [L - 3].

This concludes the section devoted to the GRAPHICS mode.

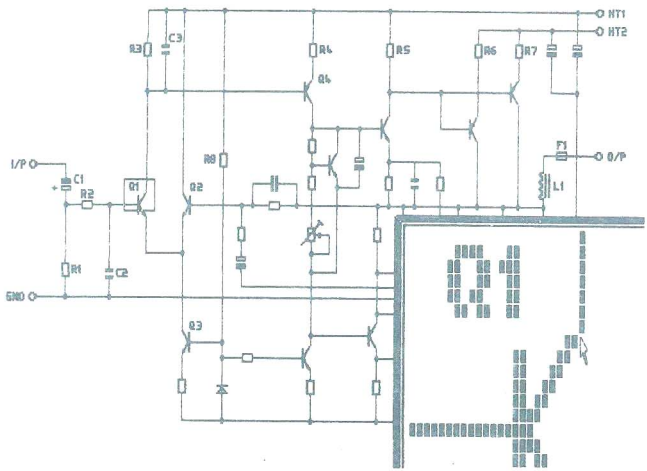


Fig 4.20 - A curcuit produced using SYMBOL POSITIONING and tidied up using ZOOM.

SECTION 5 - THE EASIGRAPH MODE.

Fig 5.1 - The EASIGRAPH mode icon.

This mode allows simple graphs to be constructed using your own data. The graphs can be any size (the maximum size being the canvas area) and are drawn in the selected INK colour. There are options to produce pie-charts, histograms, and line graphs. You can PAINT the charts and histograms yourself or have it done automatically using the patterns in the pattern store. There is also a 'backdrop' option to give the graphs a 3D look.

Some sample data (which may be LOADed from the STOP-PRESS system disk) representing sales figures has been provided for use as an example:

1. Click the LHS pattern from [H - 3] (this will be for the backdrop).
2. Clear the canvas using icon [K - 6]. If you have a window defined, un-define it using [K - 1].

3. Click the histogram icon [J - 3].
4. Make a frame in the normal way with the 2 corners about 1 inch in from the edges of the canvas.

5.1 - Differences between Graph Types.

It is important to note that the data required for each type of graph is the same. First input the data and *then* select a graph type.

5.2 - Entering the graph data.

There is a limit to the size of numbers that may be input. Please follow the examples as we have kept within those limits.

In the following example, we will assume that you wish to plot a graph of unit sales over one year. We will also assume that the maximum expected sales for one month is10,000 units. We shall plot the data over a period of 12 months.

1. Click the data icon [J - 1].

The EASIGRAPH data input window will appear :

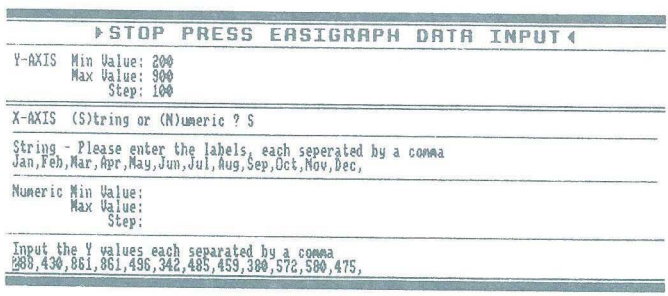


Fig 5.2 - The easigraph DATA INPUT WINDOW.

The text cursor will automatically appear in the first input window. As with other STOP-PRESS prompts for input, the previous data will appear.

If you just press <RETURN> or <EXECUTE> at the prompts without entering new data, then the previous data will be retained.

5.2.1 - Entering the Y-axis scale numbers.

2. For the minimum value, enter '0'.
3. For the maximum value, enter 1000. Not 10000 as it is untidy to have large numbers on your graph scale. Instead, after the graph has been plotted, you could type 'x10' to the left of the graph using text mode.
4. Enter '100' for the STEP. This means that the gaps between each value on the Y scale will be 100.

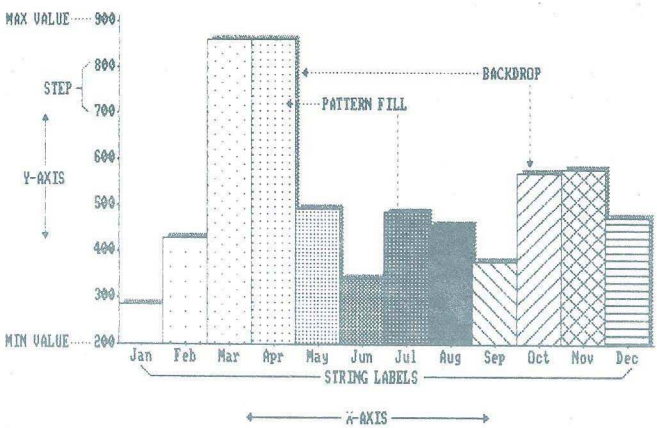


Fig 5.3 - A histogram to explain EASIGRAPH terminology.

5.2.2 - Selecting the X-axis scale type.

The X-axis scale can show either numeric or text labels. For this example, we will choose the text option as we wish to label the X-axis with the months of the year. Of course, for scientific and mathematical purposes numbers could be used just as well.

5. Press <S> on the keyboard.

The cursor will move to the text (or numeric) input window (depending upon which you selected).

5.2.3 - Inputting the X-axis text labels.

When entering text labels, it is important to seperate each one with a comma. DO NOT press <RETURN> until all labels have been entered.

To enter the data:

6. Type in : APR,MAY,JUN,JUL,AUG,SEP,OCT,NOV,DEC,JAN,FEB,MAR
7. Press <RETURN>.

5.2.4 - Inputting the Y-axis values.

Finally, enter the results themselves. It is these values that will be plotted. Again, each result must be seperated by a comma:

8. Type in: 0,50,100,200,300,400,500,600,700,800,900,950.
9. Press <RETURN>.

Note: All the data you have just entered will be retained until modified or you switch the computer off. Therefore you may draw the graphs at any time.

5.2.5 - Data TYPE restrictions.

There are some restricions on the size of numbers that can be entered. Here is a list of these restrictions:

(a) Negative numbers cannot be used.
(b) Floating point numbers cannot be used.
(c) The minimum numeric value you can use is 0.
(d) The maximum numeric value you can use is 65535.
(e) Minimum number of X-axis steps (i.e: Months) is 2.
(f) Maximum number of X-axis steps is 24.
(g) Minimum number of Y-axis steps is 3.
(h) Maximum number of Y-axis steps is 32.

IMPORTANT : Easigraph uses some very sophisticated mathematics in its operation. Checks to reject unwanted data (such as large numbers, floating point numbers etc.) have been inserted, but ***ALWAYS*** *SAVE your page before using EASIGRAPH*, in order to eliminate the possibility of 'rogue' data causing problems.

5.3 - THE THREE DIFFERENT EASIGRAPH GRAPH TYPES.

The data you have entered will be kept in memory until you exit STOP-PRESS. You can plot the data as many times as you wish, using any one of the graph types.

5.3.1 - Pie chart [J - 2].

This will plot your data by dividing a circle into segments - each being a percentage of the total of all results. (Some of the terminology used in the previous section detailing data entry was not relevant to the shape of a pie chart; however all of the data is used in their construction) .

1. Click the pie chart icon.
2. Make a frame.

(You will be prevented from making a frame that is too small to show any real detail.)

3. A pie chart will be drawn.

A frame will appear which you can move around. When PASTEd, this will display the X-axis labels next to the pattern representing each result - thus providing a 'key' to the patterns within the pie chart.

4. Position the key box, and press <EXECUTE> to PASTE it.

You can scroll the page in the normal way before pasting the key box if you wish. Pressing <CANCEL> before pasting will quit. It is also possible to UNDO the pie chart in the normal way by holding down <CANCEL> and pressing <MOVE>. If you scrolled the page before pasting the key box then only the key box will be removed.

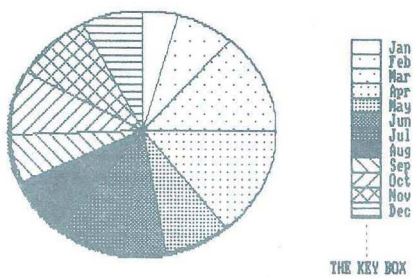


Fig 5.4 - A PIE-CHART.

5.3.2 - HISTOGRAM [J - 3].

This will show your data as a series of bars - their height representing the size of your results.

1. Click the HISTOGRAM icon [J - 3].
2. Make a frame.

Sometimes you will be restricted from making very small graphs. If this happens, keep moving the cross-hairs away from the first corner until the software allows you to draw the graph.

Fig 5.5 - A histogram.

5.3.3 - LINE GRAPH [J - 4].

This is the simplest and quickest to draw of all the graph types.

1. Click the line-graph icon.
2. Make a frame.

The line graph will be drawn.

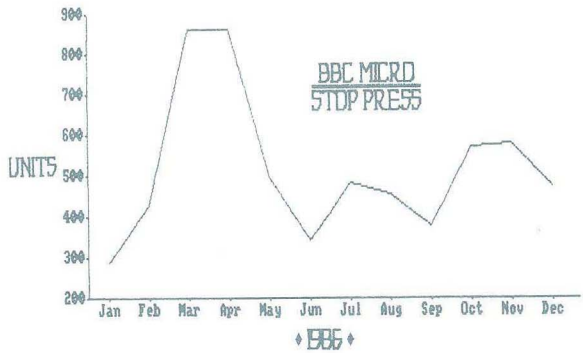


Fig 5.6 - A LINE GRAPH.

5.4 - The Graph Effects options.

There are two of such options. These allow you to enhance your graphs. Both options can be ON at the same time (default setting). In order to let you customise graphs to personal specification, it is possible to turn them OFF.

5.4.1 - The AUTO-PATTERN FILL option [J - 6].

If this is highlighted, then pie-charts and histograms will be drawn with each segment, or bar, filled using patterns from the pattern store which contains up to 64 patterns (starting from the top left of the store). You can of course design your own patterns for the auto-pattern fill using the pattern designer [I - 8]. It is assumed that you have read the section on the graphics mode which covers the pattern definer and pattern store.

Easigraph will not let you enter more than 64 patterns.

If you do not like the order in which the AUTO-PATTERN FILL patterns your graph, then you can switch it OFF and paint the graph manually using the PAINT option. Alternatively, use the pattern designer to re-position the order of the patterns within the store.

Occasionally you may be surprised to see your pie-chart appear full of electronic symbols and the like - this indicates that you have not re-LOADed the PATTERN file from the pattern designer [I - 8].

Of course, you can be imaginative and use electronic components, or some of your own symbols if they are relevant to your work.

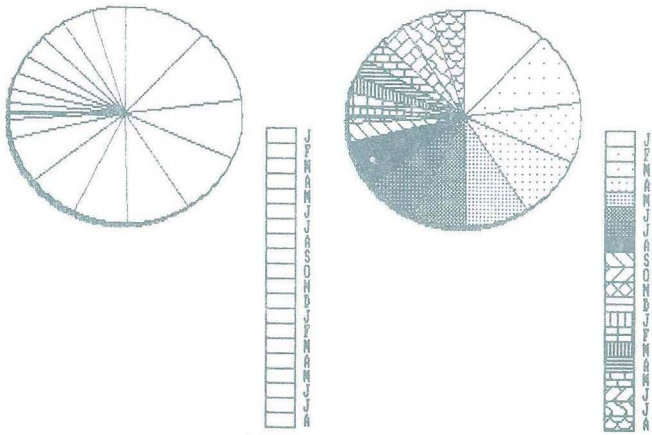


Fig 5.7 - UN-PATTERNED and PATTERNED pie-charts.

5.4.2 - The AUTO BACKDROP option. [J - 7].

If this is highlighted, then a 'shadow' will be drawn under the pie-chart and histogram. The shadow will appear in the selected pattern. *i.e:* that which is shown in position [I - 2] on the control panel.

You can select a pattern in the following ways:

(a) Click one of the instant patterns [G & H - 3].
(b) Select from the pattern store [I - 2].
(c) Use the pickup icon [H - 8].

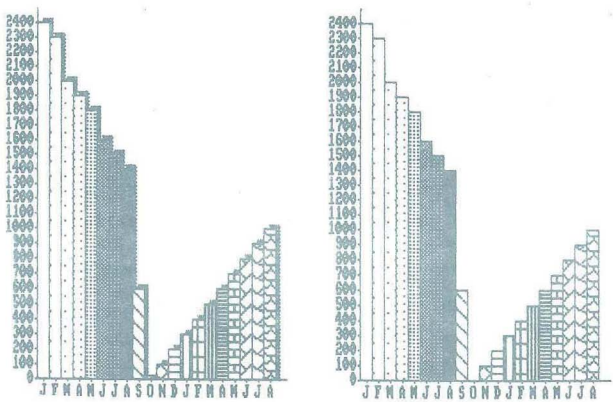


Fig 5.8 - Histograms with and without a backdrop.

Remember that with all the text and graphics facilities available from STOP-PRESS there is no limit to how many enhancements you may make to your graphs. Use the typefaces to produce professional headings and to label the axes. This concludes the section devoted to the EASIGRAPH mode.

SECTION 6 - THE WINDOW MODE.

Fig 6.1 - The WINDOW mode icon.

The window mode affects the TEXT and GRAPHICS modes as well as the cutout load option in FILING mode and the scanner option in GOODIES mode. It also includes facilities for clearing and/or putting a border around the canvas - or even the complete page.

6.1 - WHAT IS A WINDOW ?

A window is the STOP-PRESS term for a user-defined rectangular area of the canvas. It can vary in size from a few pixels to the complete canvas area. All graphic and text work is restricted to these areas - for example you can only SPRAY *inside* a window. The rest of the page area will be masked off as if it did not exist.

6.2 - WHAT ARE WINDOWS FOR ?

When laying out pages, windows can be used to produce illustrations within work you have already created. As all work is restricted to the window area, you can be sure that you will not accidentally overwrite any work outside the area. This is helpful in the creation of business cards, greetings cards, disk labels, music cassette labels, and other stationary where you may have to restrict work to a rectangular area of limited or fixed dimensions.

6.3 - DEFINING A WINDOW [K - 1].

To define a window:

1. Click the DEFINE WINDOW icon [K - 1].

A scaled inch/centimetre rule will appear around the edge of the canvas. This rule allows you to define a window of exact dimensions in order to produce items like those mentioned in 6.2.

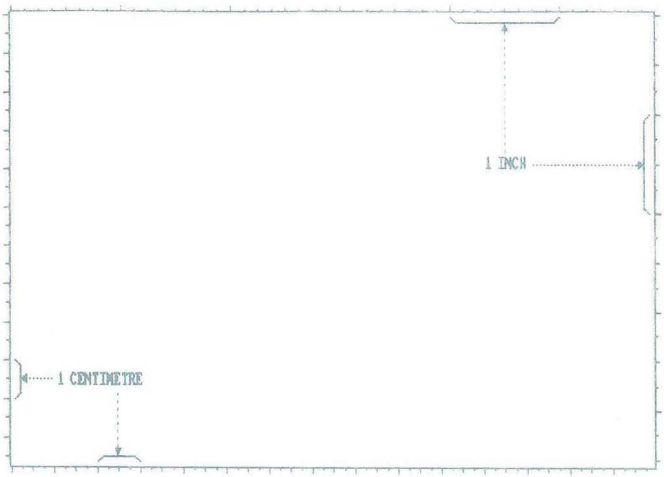


Fig 6.2 - The INCH/ CENTIMETRE RULE for defining windows.

2. Make a frame to define the area. If you are using the rule then line the cross-hairs up with the graduations in order to select the corner points accurately.

The window will remain defined until switched OFF. Dotted cross-hairs indicating the window area will only appear on the page when you are using certain facilities - these being most GRAPHICS and TEXT facilities

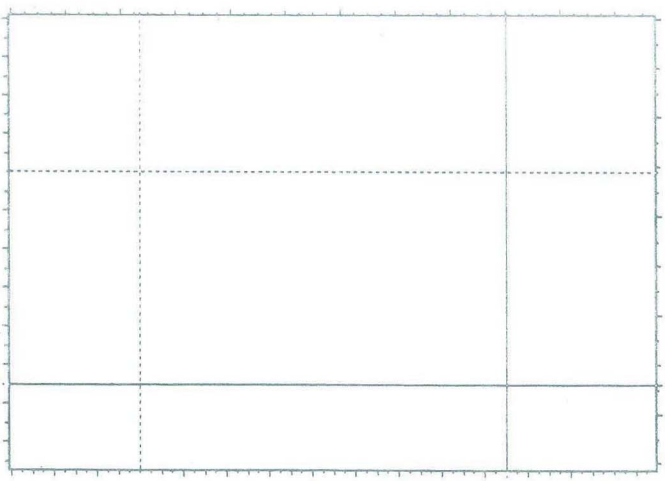


Fig 6.3 - Defining a WINDOW using the INCH/ CM RULE.

If a window is defined, then any cutout LOADed will automatically be stretched or compressed to fit inside the window area. This is useful for digitised images. The scanner is detailed in section 7 - the GOODIES mode.

Also, note that if a CANVAS PRINTOUT [M - 4] is done when a window is defined then only the area within the window will be printed. See section 8 for the details on PRINTOUT. Re-clicking the DEFINE WINDOW icon [K - 1] will turn the window OFF. However, for this example leave it ON.

3. Click the SPRAY icon [G or H - 1].
4. Spray around the edges of the window area.

Notice how your work is restricted to the inside of the window area: This will be the same for all the other graphics facilities. The pattern designer will still operate as normal.

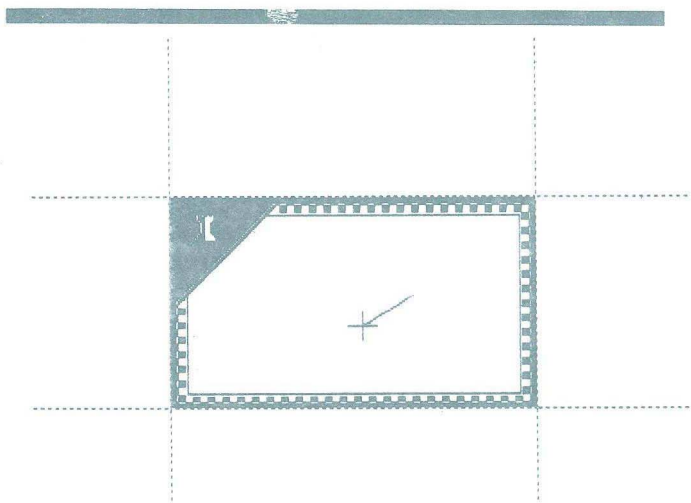


Fig 6.4 - Graphic work done inside a WINDOW.

6.3.1 - How does a window affect text ?

Whether you are typing using the keyboard, or LOADing in a text file, the window will act as a column former - the left edge of the window being the left margin and the right edge being the right margin.

If you have CENTRE TEXT selected, the text will be centred in the window, and when (eg. LOADing text from file) the bottom of a window is reached, then the text overflow indicator [F - 3] will be highlighted on the control panel.

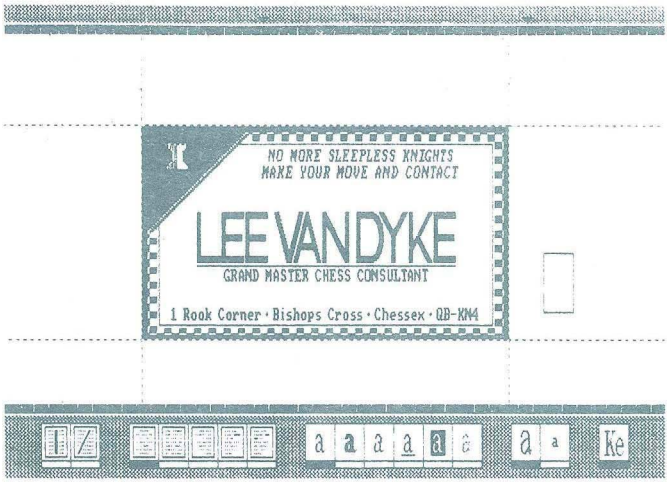


Fig 6.5 - Text centred inside a WINDOW.

As mentioned in section 3, you can continue to flow the text by re-clicking [F - 3] at any time. If the window is full of text and/or graphics, then you will have to turn the window OFF and use the other column options or re-define another window before continuing to LOAD the text. Alternatively you can close the text file by clicking [F - 2].

6.4 - Inverting the Window [K - 2].

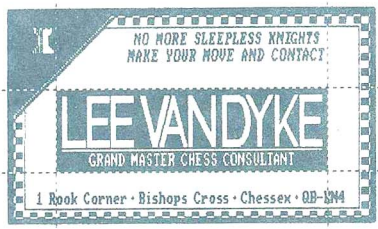
The INVERT WINDOW icon will turn all white areas inside the window black and vice-versa. If no window is defined, the complete canvas area will be inverted.

6.5 - Bordering the Window [K - 3].

Icon [K - 3] will draw a border around the window in the selected INK colour.

6.6 - Bordering the Page [K - 4 & 5].

This time saving facility ***cannot be undone***, so before drawing the border, a dialogue box will appear and ask if you are certain. To continue, click icon [K - 4 & 5] - a black border will be drawn around the page.



6.7 - Clearing the Window [K - 6].

This will clear the window to white (or black if the selected ink colour is white) . You will be prompted first to avoid error. If no window is defined, the complete canvas area will be cleared.

6.8 - Clearing the Page [K - 7 & 8].

This will wipe your page totally clean.

You will be prompted first to avoid any accidents, then the page will be cleared to white.

SECTION 7 - THE GOODIES MODE.

Fig 7.1 - The GOODIES mode icon.

The 'goodies' section contains a mixture of facilities, some of which affect most of he other other modes. The following pages deal with these in detail.

7.1 - Introduction to the GRIDLOCK.

The GRIDLOCK (sometimes known as a 'snap-to' grid) is a very useful option for helping you to properly align the cursor, which is mainly for technical drawing or precision work when doing graphic design. It can also assist in the lining up of newly typed text with existing text on the screen:

When OFF, the cursor will move very smoothly pixel by pixel.

When ON, the cursor will appear to jump when moving around the screen (This is because the cursor moves several pixels at once instead of one by one, and the number of pixels that the cursor moves is determined by an invisible GRID on the screen. The size of this grid can be changed so that you can control the number of pixels that the cursor jumps either horizontally or vertically).

For example: If the horizontal lines on the grid are made to be 8 pixels apart, then the cursor will only be able to move in jumps of 8 pixels in a vertical direction. Similarly, the seperation of the vertical lines of the grid control the horizontal movement of the cursor.

7.1.1 - The GRIDLOCK icon [L - 1].

This icon toggles ON and OFF. When ON, the cursor jumps a number of pixels which has been determined by the size of the invisible GRID. The size of the GRID can be adjusted via the GRIDLOCK ADJUST facility. The default setting of this grid is 4 pixels by 2 pixels.

7.1.2 - The GRIDLOCK ADJUST icon [L - 2].

This allows you to alter the size of the GRIDLOCK.

1. Click the GRIDLOCK ADJUST icon [L - 2].

The previous value will be shown in the top left corner of the canvas. The first time you do this the values will be 4 and 2.

2. Make a frame to select the new GRIDLOCK size in both X and Y directions.

The digital readout will show you the values you have set (The default value should be suffice for most work). To make setting the GRIDLOCK easier, you could use the X and Y lock keys on the keyboard. First use the <X> key to set the X value and then use the <Y> key to set Y - this way is easier as neither key affects the other.

7.2 - The ZOOM icon [L - 3].

The ZOOM allows you to enlarge an area of the canvas in order to examine or add detail to an image, and this facility will doubtless become very well known to you.

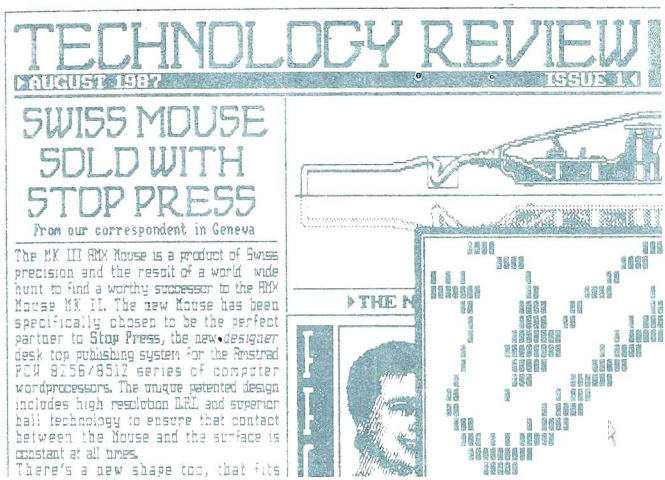


Fig 7.2 - The ZOOM in action.

1. Make sure you have some text or graphics on the canvas.
2. Click the ZOOM icon [L - 3].

A magnified view of part of the canvas will appear on the bottom left of the screen. If you look near the centre of the canvas, you will see a small rectangular cursor. It is the area inside this cursor that you can see enlarged.

3. Make sure the pointer is *outside* the ZOOM window, and move the cursor around whilst holding down <EXECUTE>.

Notice that as you move the cursor around, a magnified view of the area under the cursor appears in the ZOOM window - scrolling as you move the mouse.

4. Now release <EXECUTE> when the area you wish to magnify is in the ZOOM window.

The pointer will jump into the ZOOM window automatically.

5. Position the pointer over a black pixel & press <EXECUTE>.

The pixel will change colour (vice-versa for white pixels). Holding down <EXECUTE> in the ZOOM window whilst moving the mouse will allow quick inversion of pixels - this will make altering large areas quick work.

7.2.1 - Scrolling the page while Zooming.

Position the cursor outside the ZOOM window and drag using <MOVE> in the usual way. The ZOOM window will disappear while you drag the page and then re-appear after you release <MOVE>.

7.2.2 - Dragging the Zoom cursor.

If the cursor is inside the zoom window and you drag the mouse while holding <MOVE>, the rectangular cursor will move in small increments, allowing you to access parts of your work *just* outside the magnified area. This is useful when doing artwork and looking for a 'leak' in an object through which paint escapes.

7.3 - The INSTANT ERASER icon [L - 4].

This is a new method that allows users to to make frames of any size, thereby producing erasers of any dimension required:

1. Click the instant eraser icon [L - 4].
2. Make a frame around the area to be erased.

The area you selected will be erased leaving the frame for you to move around the screen deleting other mistakes. It is still possible to scroll the page when erasing. To produce larger or smaller eraser frames, press <CANCEL> and begin the process again.

7.3.1 - The Syntax of the eraser.

It is important to note that the colour used to erase mistakes is the opposite to the selected ink colour.
If the INK colour is BLACK, the ERASER colour will be WHITE and vice-versa.
If the INK colour is INVERSE, the ERASER colour will be WHITE.

7.4 - The PAGE CO-ORDINATES icon [L - 6].

This icon toggles ON and OFF.

Every pixel on the STOP-PRESS page has a unique co-ordinate. The top left pixel is at position (0,0) and the bottom right is at (855,543).

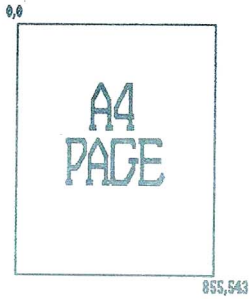


Fig 7.3 - The PAGE CO-ORDINATE system.

In order to help you when planning your page layout, you have the option of displaying these co-ordinates. Clicking icon [L - 6] will cause them to appear in the corner of the canvas area. The co-ordinate given is of the centre of the cross-hairs.

7.5 - The SCANNER icon [L - 8].

This facility will help to make your publication appear just that bit more professional - provided you have the right equipment. The scanner allows images from a video digitiser to be 'scanned' onto the STOP-PRESS canvas. Either a video recorder or a video camera must be connected to the digitiser to provide these images. The Video Digitizer can be purchased at any good computer store, or direct from Advanced Memory Systems - your own video recorder can be connected to this device, and you may scan in images of your choice from home videos for the creation of all types of interesting results.

The following instructions are for those people who have a digitiser.

7.5.1 - Setting up the Video digitiser.

Please read the instructions provided with your digitiser for connection details. Please then refer to our instructions once you know that the digitiser is working.

7.5.2 - Choosing a video source.

There are two ways in which you can produce your video signal: from a video recorder or from a video camera. The latter is easier and gives a better picture, but it can be expensive (although a second hand B&W CCTV camera gives excellent results for much less than a colour camera). Cameras are fun, as you can digitise pictures of friends, relatives, or objects around your house.

WARNING:
IT IS AN INFRINGEMENT OF COPYRIGHT TO USE IMAGES FROM TELEVISION BROADCASTS OR OTHER COMMERCIAL VIDEO PRODUCTIONS, SUCH AS PRE-RECORDED VIDEO TAPES IN YOUR PUBLICATIONS WITHOUT WRITTEN PERMISSION FROM THE COPYRIGHT HOLDER. ADVANCED MEMORY SYSTEMS Ltd. CANNOT TAKE RESPONSIBILITY FOR ANY LEGAL ACTION ARISING FROM SUCH MISUSE OF COPYRIGHTED MATERIALS.

The STOP-PRESS scanner allows you to digitise over the complete canvas area. Alternatively you can digitise into a window as defined with icon [K - 1] on the control panel. The digitiser will work in 'real time', meaning that the image is actually up-dated more than once a second - making composition very easy.

7.5.3 - Scanning.

Before doing any digitising, we recommend that you SAVE your page to disk and initially start on a blank canvas.

1. Set the controls on the digitiser to mid-point.
2. Ensure you have a 'rock steady' video signal with plenty of contrast.

If you are using a video recording, make sure your video recorder is in PAUSE mode. If your machine doesn't have a flicker-free pause mode, then it will be trial and error to get a good picture.

Contrast is important, especially when scanning a colour picture. As STOP-PRESS is monochrome, it has to convert the colours to levels of grey - if there is little contrast in the video signal, then the resulting image will be very bland.

3. Activate control panel and click the SCANNER icon [L - 8].

A digitised image will appear on the screen.

4. Adjust the digitiser for the best picture.
5. Use <MOVE> and <EXECUTE> to further adjust the brightness of the picture.
6. Camera users will now position the image with the mouse.
7. Once you have a perfect picture, press <CANCEL>.

The image will remain on the screen for you to SAVE to disk or use the PASTE and graphics utilities to doctor it.

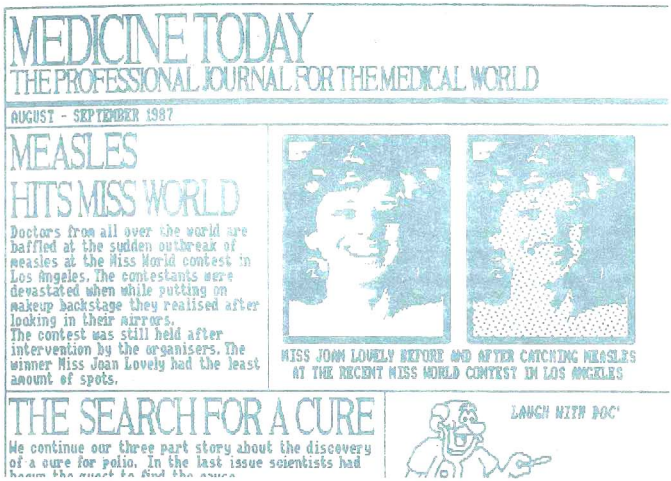


Fig 7.4 - A DIGITISED image before and after doctoring.

7.5.4 - Digitising into a window.

Once you get proficient at digitising you will be ready to digitise right onto your page in real time. This is great fun and makes composition much quicker.

1. Set up your equipment as detailed in section 7.5.3, but *don't click the scanner icon yet.*
2. Load a page where you have left a blank rectangular area for an illustration.
3. Define a window using icon [K - 1] around the area.
4. Click the scanner icon [L - 8].

The image will appear in the windowed area. As you can see, because this image is clipped smaller you will have to make sure that your subject is much smaller (or further away) in the video signal itself. Remember to use the mouse to position the image within the window.

7.5.5 - Hints and tips for better digitising.

This section will help you to achieve better results when using video cameras.

7.5.5.1 - Posture and Lighting.

Best results are always obtained by keeping the subject as stationary as possible. It is recommend from experience, that if you are digitising a person, the subject should be sitting on a chair with their back to a wall.

Lighting is also of utmost importance. However, you will not wish to spend long hours experimenting with different lighting combinations, as this often involves impractical domestic arrangements - here is a solution which really works:

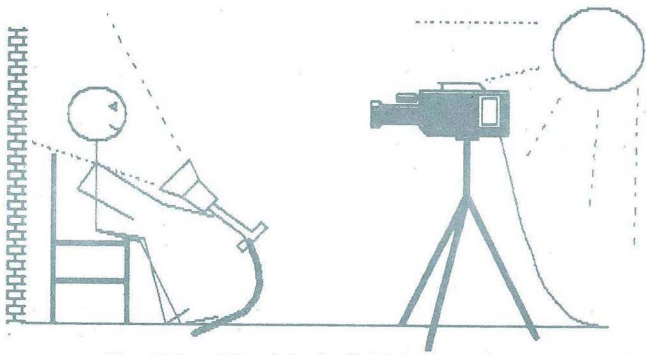


Fig 7.5 - The ideal digitising posture.

1. Give your subject a small 40-60 watt table or bedside lamp.
2. Click the scanner icon [L - 8].
3. Stand infront of your VDU and ask your subject to point the lamp at their own face. ***Make sure that they dont look straight at the bulb as this may damage their eyes.*** Suggest they look at the camera or "watch a birdie" of your choosing.
4. Get your subject to move the lamp from side to side and up and down until you get a good picture.

If the image is too light or too dark, remember you can use the controls of the digitiser and <Execute> and <Move> keys to adjust the brightness.

Pure natural sunlight is the best kind of light for a consistent spread of light on the image, when the lamp can be used to eliminate shadows (or add to them).

7.5.5.2 - Composition effects.

Once a digitised image has been produced, you may wish to touch up, or modify the result using other available facilities. The most common problem will be that there is something in the image that you don't want there.

Touching up a digitised image is very difficult, as the detail is far more complex than the results obtained using conventionally drawn graphics.

Use the PICKUP icon [H - 8] to pick up an area of the screen and then SPRAY over the area to be 'repaired'. Using GHOSTING helps to give better results too.

You may also wish to use the supplied patterns for creating special effects in your pictures. It might be that your image is not in quite the correct proportions - in such cases use the VARIABLE STRETCH icon [C - 4] to rectify the situation.

No matter what your problem entails, at least one of the STOP-PRESS facilities should solve it. Chapter 3 gives more detailed advice on composition and chapter 4 details some of the more advanced effects available from STOP-PRESS which are specially effective with digitised images.

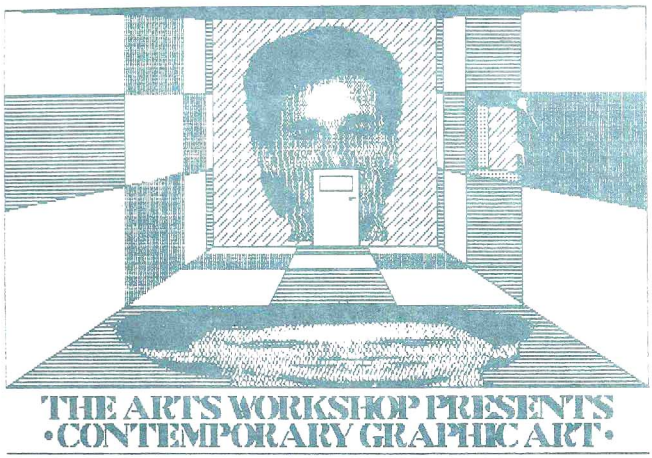


Fig 7.6 - With digitisers, the possibilities are endless.

SECTION 8 - The PRINTOUT mode.

Fig 8.1 - The PRINTOUT mode icon.

The PRINTOUT mode allows you to print out what is on the canvas or the contents of a window on your printer.

STOP-PRESS allows you to print more than one copy of your page. There is also an option allowing you to print a selection of various pages automatically.

Also, STOP-PRESS will only print your page on A4 size paper, because the PCW printer is not able to handle the resolution of smaller (A5) pages.

Before commencing with printing, always make sure that your printer is loaded with paper, has a ribbon with plenty of life left in it, and is switched ON!

8.1 - Printing a single page.

Single pages are printed from memory so make sure the page you wish to print is LOADed.

1. Make sure your printer is loaded with a blank sheet of paper.

(See the AMSTRAD PCW guide for help on loading your printer with paper)

2. Save your file to disk before printing (if it has been changed)

This is essential as the printout takes about 20 minutes - in which time anything could happen (**e.g**: a power failure might cause the loss of everything in memory).

3. Check the print quantity is set to '1'. This is shown in position [M - 2 & 3] on the control panel. Use the arrows [M - 2] and [M - 3] to adjust it if it is set to anything else.

4. Presuming that your printer is ready and waiting, click the 'GO!' icon [M - 1].

The printout will begin. It is best to wait a few minutes watching the operation to make sure everything is going well.

Pressing <EXIT> on the keyboard PAUSES printing, and pressing <CANCEL> on the mouse QUITs the print sequence. The following sections detail the extra facilitities available from the PRINTOUT mode.

8.2 - Multiple printout control [M - 2 & 3].

This option allows you to produce more than one copy of your page (or selection of pages). It also governs how many canvasses or windows are printed.

Use the arrows [M - 2] and [M - 3] to adjust the quantity to a maximum of 9 copies.

8.2.1 - Paper change warning [M - 5].

This option is ON by default and must be used when doing more than one printout if you are NOT using a sheet feeder or fanfold paper. A beep will sound after each printout to tell you that the paper is ready to be changed. You will be prompted to press <EXECUTE> to continue or <CANCEL> to quit.

8.2.2 - Form feed ON/OFF [M - 6].

This icon toggles ON and OFF and is ON by default. Its function is to issue a form feed between each dump. The only occasions where you may wish to turn the form feed option OFF are:

a. when printing more than one canvas or window on the same page,
b. when using continuous pages on a 'roll' of paper. e.g: you could produce a number of pages that when printed out without a form feed between them form a large banner of some sort.

8.3 - The printout selection icon [M - 7].

Theoretically this feature allows you to print up to 177 ***different*** *pages fully automatically up to 9 times - that is 1593 prints!*

To use the printout selection, all of the pages in your selection must be on the same side of a single disk. Single drive users will only be able to print up to a maximum of 3 different pages - as many as 9 times. Double drive users will be able to print a maximum of 12 different pages (using the lower drive B) up to 9 times.

1. First of all make sure that the appropriate printer control icons [M - 5] and [M - 6] are correctly set- it is *very* annoying to find you have printed a selection of pages umpteen times to one single sheet - with the paper change warning [M - 5] switched OFF!
2. *Make sure that the page in memory has been SAVEd to disk, as it will be overwritten once the print selection starts.*
3. Select the correct drive using the 'Load drive select' icon [B - 5].
4. Click the SELECTION PRINT icon [M - 7].
5. Check the page disk is inserted and press <EXECUTE>.
6. Click over the page titles which you wish to be printed. These will be highlighted. Hard disk users may scroll the catalogue using the scroll arrows. If you accidentally select the wrong page, clicking again will de-select it.
7. Once you have made your selection click the word 'print' at the bottom of the catalogue dialogue box.
8. DO NOT REMOVE YOUR PAGE DISK!

The pages will be LOADed into STOP-PRESS and printed automatically. If you have used the multiple print control [M - 2 & 3] then each different page will be repeat printed before the next page is automatically loaded, ***i.e:*** if you set [M & 2 - 3] to 5 and select 3 pages using the print selection [M - 7] then the first page will be LOADed and printed 5 times, then the second, and then the third page (15 pages in all).

8.3.1 - Quitting the Print option

Either pressing <EXIT> on the keyboard or <CANCEL> on the mouse will quit the printout. In case you press one of these by accident, you will be asked do you wish to quit the print, or continue with it?

This feature can be used as a PAUSE print facility.

8.3.2 - Looking after your printer.

In order to SAVE wear and tear on your printer and ink ribbons, it is advisable to use a photocopier for mass-producing pages. Only use the multiple print facility if you have to, or if you are only printing a few pages.

Unless you are using a more sturdy printer (see 8.6), it is not advisable to print more than 15 pages (your printer ribbon is likely to wear out before the end of the print).

8.4 - Printing the canvas [M - 4]. 

This icon will print the canvas area. It works in the same way as the page print - in that you can perform multiple page prints and have control over the paper change warning and form feed. The exception is that you cannot print a selection of canvasses from the disk.

8.5 - Printing the window [M - 4]. 

If the canvas print icon [M - 4] is clicked when a window is defined, only the contents of the window will be printed. It works in the same way as the canvas dump in that icons [M - 2 & 3], [M - 5], and [M - 6] will all have an effect.

8.5.1 - Uses of the window print.

The window dump prints the windowed area in the correct horizontal position. Therefore you can produce letter heads and stationary by printing logos and titles.

8.6 - Parallel port control [M - 8]. 

This icon toggles ON and OFF. The option is for users with printers which use a centronics parallel printer interface (optional additional hardware). When [M - 8] is selected, all output is sent to the parallel port and no ouput is sent to the PCW printer.

CHAPTER 3 :*Working Examples & hints.*

It is strongly recommended that you read through this complete chapter as there are some helpful tips to be learnt from each example - after reading this you should have a better idea of how to produce your own pages from first ideas to the 'published' product.

Below, some general pre-pagemakeup techniques are described, and how to produce some types of pages and 'part-pages', for example:

(a) Invoice
(b) Simple newsletter
(c) Complex newspaper
(d) Club poster
(e) Party invite (part-page example)

Later in the chapter it is assumed that you are familiar with using the control panel, and the instructions have been abbreviated - for example:

To draw the painted box:-

1. Select light grey from [G & H - 3].
2. Check black GHOSTING is selected.
3. Check [I - 6] is selected.
4. Click [G - 4] and draw the box.

will be abbreviated to :-

1. Select light grey from [G & H - 3].
2. Draw a box using (BLACK GHOSTING + [I - 6] + [G - 4]).

The commands are shown in the order in which they should be actioned (after all, it would not be much good drawing a box using [G - 4] and *then* checking it was painted by clicking [I - 6]).

SECTION 1 - General Pre-pagemakeup technique.

Planning on producing something which really needs to impress?
Or something that is going into mass circulation?
Thinking about how everything will look on the finished page is very important, and for this reason, it is worth spending some time in planning ahead.

Working Examples & Hints

There are 10 stages to pagemakeup with STOP-PRESS:-

(a) The First Idea
(b) Deciding on the Page Quantity
(c) Editing the Copy (text)
(d) Planning your Page Layout(s)
(e) Sketching the "Dummy" Layout
(f) Producing Pages in STOP-PRESS
(g) Touching Up the page(s)
(h) Printing out the Page(s)
(i) Duplicating and Binding

1.1 - The idea.

Either you will have an idea for something which can be quite flexibly designed (such as a poster) or you will have a definite requirement where the layout must conform to a specific layout standard (such as an invoice).

1.2 - Deciding Page Quantities.

If you are producing a newspaper, newsletter, report etc, then you will require more than one page. It is important that you work out approximately how many pages you will need, as this will help you plan the layout so that illustrations and text are evenly spaced.

At this stage, write down all of the articles or stories that you propose to feature. Underneath these headings, make a list of the illustrations that are relevant to them. Below an example list is shown, which might have been created for a fictional newspaper of the future.

PUBLICATION	'Martian Chronicle'
MAIN STORY	'Interstellar War Continue
ILLUSTRATION	'Earth, still on the defensive'
SUB HEADINGS	'Diplomats recalled'
	'Miss Universe cancelled'
ILLUSTRATION	'Last years winner, Miss Pluto'
	'Saturn shuttle crash lands'
	'United planets envoy home'
ILLUSTRATION	'Envoy - Mr Fletcher yesterday'
	'Holiday bookings hit peak'
SUB HEADINGS	'Weather outlook good'
	'Financial report'
	'Holovision & Radio'

'Sports News'
'Stellar squash contest coverage'

ILLUSTRATION 'Ageing Becker still in top form'

Of course, if you are producing an invoice then the following may be appropriate:

MAIN HEADING 'Invoice'
SUB HEADING
'My own business Ltd'
'Invoice number'
'Date'
'Reg no.'
'VAT no.'
'Job desc Qty Unit Cost Total
'Sub total'
'VAT'
'Amount due'
'Terms'

Lists like these will help you decide where to place the different items.

1.3 - Editing the copy.

The next stage is to prepare the articles and stories for larger publications using a wordprocessor - remember that STOP-PRESS will use the emphasis and style options. Therefore feel free to use bold, italic, or other styles within your text. Do not worry about creating too much text for the page size, as STOP-PRESS will ignore TABS, TEMPLATES, and other text layout codes - the program allows you full control over the layout during text LOADing.

1.4 - Planning Page Layout.

Now decide on where page headings are to be placed. If you are producing a newspaper or newsletter, use your local paper as atemplate, and notice how stories of different importance are arranged - also, notice how headings and sub-headings are arranged below illustrations - this will help to make you more aware of the importance of page layout and design.

1.5 - Sketching the dummy layout(s).

Now sketch a rough layout, known as a 'dummy' or 'scamp'. With conventional pagemakeup in a real printshop, a dummy would be produced so that the paste-up artists would know where to put everything on the page. There is still nothing better than a dummy for making sure that you know what you want before actually starting to create the page on computer.

Headings are written using a thick pencil or felt tip. The typeface, style, and size for the headings are noted too. Illustrations are represented by a box with the caption noted underneath. Text 'copy' is represented by drawing thin horizontal lines.

A half size blank dummy is shown in APPENDIX 4. You should use this when planning your pages by making A4 (twice actual size) photocopies.

If you are using the dummy planner at the scale shown in the appendix., then make sure to halve the dimensions of any text or artwork before sketching it.

Make sure that you have an idea of which point sizes to use for each heading.

Notice that the dummy planner has a set of co-ordinates down the sides and along the bottom of it. These will you to layout graphics and text columns so that when you go into STOP-PRESS, you can turn the page co-ordinates ON using icon [L - 6]. You can then refer to the dummy to ensure that everything is laid out correctly.

1.6 - Producing Pages.

Now you can begin actual pagemakeup using STOP-PRESS. The first example is an invoice.

NOTE: *IN THE FOLLOWING EXAMPLES IT IS ASSUMED THAT STOP-PRESS HAS JUST BEEN LOADED, AND ALL CONTROL PANEL AND TEXT OPTIONS ARE AT DEFAULT SETTINGS.*

Throughout the pagemakeup process, ocasionally activating the PAW (click the <MOVE> key) will give you an overall view of the complete page in miniature - helping you gauge how your layout is progressing.

1.6.1 - EXAMPLE 1 - Producing an Invoice.

This makes use of some of STOP-PRESS's less sophisticated facilities. We will assume that you wish to create a simple invoice like that shown in fig 1.1. opposite.

INVOICE

17·0·8

MY OWN BUSINESS
23-25 ASHWOOD RD
COWLEY OXFORD
OX1 5BQ
(0865) 242424

▼CUSTOMER▼	INVOICE NO.
	DATE:
	REG NO. 7654321
	VAT NO. 123 4567 89

JOB DESCRIPTION	QTY	UNIT COST	TOTAL

SUB TOTAL	
VAT	
AMOUNT DUE	

TERMS

1.6.1.1 - Producing the heading/title.

1. Clear the page using [K - 7 & 8].
2. If you wish to use a different typeface, load it in now. The example uses the CHAMFER typeface.
3. Adjust the typeface size to 92,32 using [F - 7] (you could have selected a point size of 72 POINT, but with a chamfered typeface like that in our example rough edges or 'jaggies' form at that ratio. Hence use the adjustment arrows to iron out the jaggies. 92,32 is about right for this typeface).
4. Enter text entry mode using [E & F - 1] and make sure CENTRE is selected from the FORMAT icons. Switch on the COLUMN icon and adjust the 2 CID's such that they are as far away as they will go towards the left and right of the canvas.
5. Position the cursor at the left of the canvas and type 'INVOICE', and <RETURN>.
6. Switch on the GRIDLOCK [L - 1] and draw a rectangle around the heading using [G - 4]. Remember to leave a gap on the RHS of the page on your logo (the gridlock is switched so that when you come to draw the other boxes on the screen, the lines will be easy to line up).
7. Turn the GRIDLOCK [L - 1] OFF.

1.6.1.2 - Producing the logo.

To produce the example logo, GOODBODY typeface was used to type the initials M O B and then the ZOOM [L - 3] to edit the characters, forming its own unique typeface. The grey areas forming the house shape were done by selecting a grey pattern from [I - 2], making sure [I - 6] was selected before drawing a triangle [H - 4] and two rectangles [G - 4].

The address under the logo was produced by defining a window [K - 1] around the logo - leaving a large gap at the bottom. The Amstrad typeface was selected and centred within the window. In order to space the words out so they were aligned with the edge of the logo, SLIP & SLIDE [D - 4] was used. This kind of alignment is always done by eye, as it allows you complete control over how the text is formatted.

Once you complete your own logo, we advise saving it as a cutout using [B - 2] and [A - 5] to your own cutout disk. In future, when you produce your own letterhead or other stationary, you can LOAD in the cutout whenever it is required.

1.6.1.3 - Producing lines and borders.

Draw the two rectangles where the customers' address and the invoice details go. Then switch the gridlock [L - 1] ON before starting:

1. Check [G - 6] is selected.
2. Select [G - 4] and draw the two rectangles making sure they line up with the border around the heading *as well* as your logo. This is important since it will improve the look of your invoice. If your logo is smaller, or much larger, you may have to extend or reduce the rectangles. Remember that information has to be displayed inside them.
3. Now draw in the lines that make up the rest of the invoice using [H - 5]. You will have to quit from line drawing mode to scroll the page (line drawing uses <MOVE> to select a new starting point and clashes with page scrolling). How wide you make the columns is your choice. Make sure that you leave room for the column headings. If you wish to use [E & F - 1], select the Amstrad typeface and type the column headings in before drawing in the lines, so that you can make the borders the correct height.

The shadow effect below the example borders and columns was produced by drawing lines one pixel below the bottom lines. ZOOM was used to ensure the lines extended to the same position (two pixels from the end of the line above in this case).

1.6.1.4 - Adding Text.

The CUSTOMER and INVOICE NO. headings in the invoice were done by using [F - 7] to adjust the width of the Amstrad typeface to 16 (making it twice as wide for extra effect). The rest of the text is shown default 8,8 size.

1. Check the gridlock [L - 1] is ON.
2. Click [E & F -1] and select LITERAL.
3. Position the text cursor in the appropriate positions around the page and enter the different headings and labels. If any are out of place it is best to turn OFF the gridlock [L -1] and use SLIP & SLIDE [D - 4] to re-position the text by eye.

Now **SAVE** the invoice using [A - 1 & 2] and [A - 5].

1.6.1.5 - Lessons learned...

This INVOICE example might help you produce timetables and other layouts which require a design made up of a number of lines and boxes.

The rest of the details required to complete the page apply to *any type* of page using STOP-PRESS (you may skip to section 1.7 and read on if you wish).

1.6.2 - EXAMPLE 2 - A 3 Column Style Newsletter.

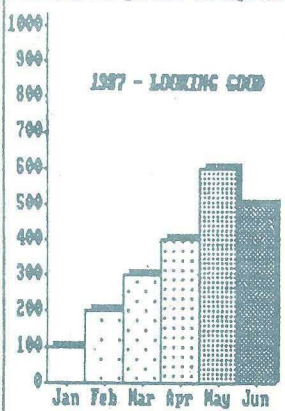
This example is more complex than the last, but the techniques used are useful additions to the previous example.

NEWSLETTER

ISSUE 2 - PUBLISHED BY TECNATION FOR THE DESKTOP PUBLISHING WORLD - SEPTEMBER 1987

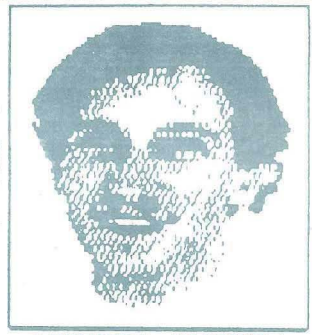
NEW SEASONAL SALES DRIVE FOR AMS DTP

Congratualations! You have successfully loaded a Locoscript 2 file into Stop Press. This example text file is quite long, therefore allowing you to experiment with the automatic text flowing facilities available from within Stop Press.
It is always best to use a small typeface like 'HITEC70' or the Amstrad typeface itself when loading text from a file. The smaller the typeface the more text you will be able to get onto the Page. Smaller



typefaces look nice on the final printout too.
The great thing about Stop Press is that it processes the Locoscript 'Emphasis' and 'Style' control codes. Therefore you can produce *Italic* text to add a touch of class, **Bold** text to really make your point!, Underline text to mark a heading and even Reverse Video or Block text to attract the reader to an important word or sentence.
It also takes note of extra linefeeds and carriage returns. However it will ignore the right margin. After all, Stop Press automatically creates a right margin either by using the CIDs that you have set up, or by flowing the text around graphics using AutoFlow. If both the CIDs and AutoFlow are turned off then the text will flow to the right hand side of the Page. If a window is defined then you can flow the text into the window.
One of the reasons we have supplied this long text file is so you can try loading the text onto another Page by using the Text Overflow option [F-3] icon which remains highlighted if a text file is still open. This facility means that you can produce documents using Stop Press. First of all you would create the graphics and headings leaving blank columns and gaps where you want the copy (text) to go.
You should use Locoscript to edit large amounts of text making sure you have checked the grammar and spelling. Once done you simply flow the text onto the Page guiding it. When the Page is full you continue onto the next Page and so on.

(If you are producing a poster or any type of Page with very little text, but very big characters then it is best to choose an exciting, but easy to read, typeface such as 'US-SPORT')



▶ALEX WURZLEY - R&D DIRECTOR◀

TOP TEAM TO HEAD RESEARCH AND DEVELOPMENT

BOTH pupils and staff at Tinyville Primary School were delighted after the local education authority announced a £75,000 bonus to fund renovation of some of the school buildings. Pupils have reason to be happy, the dining hall is to be re-built with a larger and ultra modern kitchen.
Staff will have an extention to their staff room. Rumours of a fully licensed bar for senior staff and pupils have been denied by head Mr Andrew Lee. However, he is said to be "delighted" at the bonus and promises that any remaining money will be used wisely - probably to buy a copy of Stop Press to write a thankyou letter to the local MP.
Yesterday's announcement came as a complete surprise to all, particularly as all one hears about in the press is cuts.

NEW COMPANY IMAGE

VICAR of St.Johns the Rev. Roger Smith is said to be concerned at the slow progress towards raising the £150,000 required to complete restoration of the interior of the church since the disaster of last year. Water leaked through the roof damaging many of the churches seats and some of the tapestries donated by the local museum.
Rev. Smith is hoping that this years garden fete will help towards the fund. Organiser Mrs Joana Fortisque is trying to arrange for the Red Devils to drop in. She believes such an exciting (and different) event at a village fete will attract more people. (Should do, ED).
The LWN hot air ballon will be there to give rides to the winners of the raffle.

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Fig 1.2 (opposite, left) shows an example three column newsletter.

1.6.2.1 - Which Typeface?

If you are producing a serious newsletter it is important that you choose a highly legible typeface for the banner headlines (Choose your typeface from the selection shown in chapter 2, section 3). In the example, the GOODBODY typeface is used. Once you have decided the typeface for your banner headline, note down an approximate POINT or pixel size appropriate for each heading, and sketch both on your dummy layout.

NOTE: Remember that the fewer different typefaces used on each page, the better -look at any book or newspaper, and you will see that the printers' have probably used a MAXIMUM of 3 typefaces. Don't be decieved by smaller or larger versions of a typeface in *ITALIC* or **BOLD** styles.

Using *too many* typefaces **can produce** *a very* **shoddy appearance!**

1.6.2.2 - Banner Headlines and Title Bars.

1. Clear the page using [K - 7 & 8].
2. Load in the GOODBODY typeface.
3. Double its width to 64,32 using [F - 7].
4. Set the horizontal spacing to 8.

When producing a heading that must be clear and concise, spread the characters out a little - hence the spacing adjustment.

5. Enter text entry mode using [E & F - 1].
6. Check CENTRE ing is selected.
7. Check COLUMN and AUTOFLOW are OFF.
8. Position the cursor at the top left of the canvas and press <EXECUTE>.
9. Type 'NEWSLETTER' and press <RETURN>.

The banner headline should now be centered across the page. Next to produce the title bar, where details of the publication are to appear:

10. Press <EXIT> or <CANCEL> and select the Amstrad typeface from the TEC bar.
11. Scroll the page to the top left using <MOVE>.
12. Position the cursor a few pixels under the banner headline and press <EXECUTE>.
13. Type (for example) 'ISSUE 2 - PUBLISHED BY TECNATION FOR THE DESKTOP PUBLISHING WORLD - SEPTEMBER 1987': press <RETURN>.

14. Select INVERSE INK from the ink colour select icons on the top RHS of the control panel.
15. Select SOLID SHAPES using [H - 6].
16. Check GRIDLOCK [L - 1] is OFF.
17. Scroll the page so that the headings are centred.
18. Select BOX drawing [G - 4].
19. Carefully position the cross-hairs and make a frame around the heading.

The framed area will be inverted. In order to extend the inverted area right across the page, select BLACK INK, draw in two more boxes [G - 4] at each end of the title bar. (If INVERSE INK had been left selected, and you were not careful in lining up the cross-hairs when adding the two solid boxes, then a mess would result - try it - you can always UNDO by pressing <CANCEL> and <MOVE>).

1.6.2.3 - The Main Headline.

Use GOODBODY for all the headlines for the sake of this example:

1. Select text entry mode [E & F - 1] and check that the HEADLINE TYPEFACE is selected. Press <CANCEL> to exit text entry mode.
2. Use [F - 7] to select 24 POINT and then adjust to 32,16 to smooth out any jagged text.
3. Check the COLUMN QUANTITY [E & F - 5] is set to 3. If you have dragged the CID's into new positions then even if the quantity is set to 3 - this will ensure that the CID's are equidistant.
4. Enter the text entry mode [E & F -1].
5. Click over the LHS CID to remove it.
6. Select COLUMN and CENTRE.
7. Position the cursor at the left under the title bar and press <EXECUTE>. Type:- 'NEW SEASONAL SALES DRIVE FOR AMS DTP', and press <RETURN>.

There is no need to press <RETURN> when the text wraps around, STOP-PRESS does this automatically. The example headline will now occupy two lines.

1.6.2.4 - Adding Pictures.

There are a number of ways to do this, but whichever way you choose, a window [K - 1] should be defined as wide as the RHS column (as tall as you wish) - but make sure you leave room for your text...

To find out where the LHS of the window should be, you can either do it by eye or select 3 columns using [E & F - 5], then turn PAGE CO-ORDINATES ON, using [L - 6], now go into text entry mode [E & F - 1].

NOTE : The cursors left edge is where the co-ordinates are read.

Now make a note of the X co-ordinate where the RHS CID occurs. It should be approximately 570 (this is for when you define the window).

Here are the 3 methods for importing pictures into the page:

(a) Digitise LIVE onto the page by defining a window [K - 1], then click [L - 8] (as described in chapter 2 section 7).

(b) Use a previously prepared picture which has been saved as a cutout.

(c) Draw an image using the graphics facilities if you do not have access to a digitiser or a digitised photo.

If you choose option (b) then load the cutout in the normal way(It will be stretched to fit into the window area).

If you choose option (c) then the window will mask out the rest of the page while you use any graphics facilities.

1.6.2.5 - Touching up Pictures.

Leave the window defined. There is a chance that the picture will need 'doctoring'. If so, use a black or white spray pattern to rub out any unwanted areas.

There is also the more complex problem of giving the picture a more 'natural' look if it is a digitised photograph. If the image had to be stretched to fit into the windowed area then it may appear 'rough' or ill defined. In order to get a better result, you could try the following technique:

1. Select a black pattern from [G & H - 3].
2. Check the SPRAY SIZE [G & H - 2] is at medium (default) size.
3. Select BLACK GHOSTING.
4. Click the MIST SPRAY.
5. Now carefully, with short clicks of the <EXECUTE> button, SPRAY over the rough areas of the photo to smooth it out.

A ltle practice will help! Remember you can UNDO the last bit of SPRAYing, or if it is looking really bad, re-LOAD the cutout and start again.

There is another method for touching up a photo which was specially invented for this kind of situation. This is to use the pattern pick-up [H - 8]. This is good for removing objects that blot out part of the image itself -

1. Click [H - 8] and position the small box cursor over a shaded area of the photo near to the object.

The area you have selected can now be used to SPRAY (turn ghosting OFF) over the object. Attempting to design or find a pattern to match the complex contours and shades of a digitised photo would be impossible, so we advise using PICKUP. Do not be discouraged by poor initial results - practise will improve your technique, and better results will follow.

If your digitised image doesn't have a background (i.e : it is completely white) then carefully use a black ghosted brush spray [G - 1] to fill in the background using a pattern of your choice, or use a pattern picked up from another digitised photo. Black ghosting will reduce the chances of damaging the image.

Finally, the border around the picture is produced by clicking [K - 3], putting a border around the windowed area. Now add the shadow under the picture by turning the window OFF [K - 1] and drawing a line [H - 5] underneath, slightly shorter than the border itself.

1.6.2.6 - Producing the Graph.

Fictitious data is used here, as the point of this exercise is to explain layout technique. The area the graph is to be drawn in is quite narrow, only a few results should be entered - otherwise the resulting graph will be seriously compressed (see Fig 1.2).

1. Click the EASIGRAPH DATA ENTRY icon [J - 1].
2. For the Y-axis minimum value, enter 0, <RETURN>.
3. Enter 1000, <RETURN>.
4. Enter 100, <RETURN>.
5. Press <S> for string.
6. Enter Jan,Feb,Mar,Apr,May,Jun, <RETURN>.
7. Now enter the results 100,300,500,700,900,200, <RETURN>.
8. Select a backdrop pattern for the graph using [G & H - 3].
9. Click the HISTOGRAM icon [J - 3].
10. Now make a frame about a third of the way down the LHS column. Use the co-ordinates [L - 6] in the same manner as was used to find out the width needed for the digitised picture (go into text entry mode, note the X co-ordinate of the LHS CID).

When making the frame for the graph, you will be restricted in how close the LHS edge can be. This is to allow room for the Y-axis figures.

1.6.2.7 - Producing the Dividing Lines.

1. Scroll the page to its end (use PAW for speed).
2. Click [H - 5] and draw a horizontal line about 2 inches up from the bottom of the page, across the full width of the page. This line will halt the flow of text when you load it later (It also improves the layout of the page, by providing a natural break between the two major stories above, and the less important items below).

1.6.2.8 - Adding the other Headings.

First, add the 'NEW COMPANY IMAGE' heading ensuring the bottom left of the page is displayed, then:

1. Check the HEADLINE typeface is selected and then click [F - 7].
2. Select 28 POINT and then adjust to 32,16 to smooth rough spots.
3. Check Three columns are selected using [E & F - 5].
4. Click [E & F - 1], select CENTREing, then click over the LHS CID to remove it.
5. Now position the cursor on the left under the line you have just drawn. Type 'NEW COMPANY IMAGE', and press <RETURN>.
6. Press <EXIT> and scroll the page to the left so that the bottom RHS side is displayed.
7. Position the baseline indicator (the dotted line connected to the text cursor) under the NEW COMPANY IMAGE heading and hold the mouse very still.
8. Now hold the <X> key on the keyboard.
9. While holding down the <X> key, move the cursor so that it is just to the right of the remaining CID.
10. Press <EXECUTE>, type 'INDEX', <RETURN>.

Finally add the 'TOP TEAM' heading, by narrowing the typeface using [F - 7] to adjust to a size of 16,16 (20 POINT is close, but a little rough) then:

11. Scroll the page - the picture is visible at the top. As an experiment, scroll the page (using <MOVE>) so that the LHS of the page is visible. Position the text cursor under the picture (leaving room for the caption) and press <EXECUTE>. Notice how the page scrolls automatically to show the complete width of the RHS text column.
12. Type 'TOP TEAM TO HEAD RESEARCH AND DEVELOPMENT', press <RETURN>.

Now to complete the last stage;

1.6.2.9 - Flowing Text (Copy) onto the page.

For this example you can use our demonstration text file, although when you are producing something for your own use, you must have produced enough text files to cover each of the major items (If you are a good typist, it will be quicker for you to enter the smaller stories directly onto the page):

1. Scroll the page to the top left.

As you will see from fig 1.3, the text in our major story stops at the graph and then continues below it. There are two methods of producing this kind of effect:

(a) Draw a horizontal line a few pixels above the graph for AUTOFLOW to detect.

(b) Define a window as wide as the LHS column, above the graph. The bottom of the window will stop the text flow.
NOTE : For this example, use method (b), because if you use method (a), removing the line again after loading the text could be difficult if the line is close to the text.

2. Before defining the window, find out the co-ordinates of the LHS CID in the normal way.
3. Now define the window -

The bottom should be just above the graph. The top can be anywhere provided it is higher than where the text will be flowing from. The RHS must be *EXACTLY* in the position where the LHS CID will appear, so make sure you have noted the co-ordinates of the LHS CID correctly. If the window is not the right width, then the text width above the graph will not be the same as that below!
The LHS of the window must be right up against the LHS of the page.

4. Insert side B of the System Disk.
5. Click [F - 3] and select TEXTDEMO from the catalogue.
6. When the text entry screen appears, check that the following are selected: AMSTRAD TYPEFACE
   JUSTIFY (2nd FORMAT icon from the left)
   COLUMN
   AUTOFLOW

7. Now position the cursor at the top of the LHS column within the dotted window area.

And the text will start flowing - *but you will have to stop it when it reaches the bottom of the window just above the graph.*

8. Press <CANCEL> a couple of times to exit text entry mode, then turn OFF the window by re-clicking [K - 1].
9. Click the column quantity arrow [E & F - 5] back and forth in order to re-activate the CID that you turned OFF earlier, and make sure 3 columns are set.

10. Click [F - 3] and then scroll the page so that the area under the graph is visible.
11. Re-position the text cursor and press <EXECUTE>.

The text will flow until it reaches the line you drew earlier.

12. Scroll the page back to the top.
13. Now take care to use the baseline guide to align the cursor with the top line of text in the LHS column. *The baseline guide **must** be just under the LHS line of text.*
14. When ready, press <EXECUTE>.

The text will flow back down to the line again. Unfortunately, the story has overflowed its designated area. If you were creating your own page and this happened, then immediately SAVE the page using [A - 1 & 2] and [A - 5] and LOAD in another page (prepared earlier as a back up) to accept the rest of the text. Remember, STOP-PRESS keeps a text file open for as long as you like.

Should icon [F - 3] become highlighted, then there is more text to come. For this example you can continue loading the text under the other headings - (*NOT* the INDEX) All you have to do is scroll the page to the appropriate place and position the cursor. If you exit text entry mode, then you must click [F - 3] to continue LOADing the text.

1.6.2.10 - Adding the Final Touches.

To caption the picture(s), select the Amstrad typeface, CENTREing, then type the caption. Now caption the graph (using the same method) with *ITALIC* styling.

The INDEX box can be drawn using [G - 4]. Again use the co-ordinates to make sure right and left edges are aligned with the border. The text within the INDEX box is produced with this method:

1. Click [E & F - 1] and check the following are selected:
   AMSTRAD TYPEFACE
   NORMAL STYLE (unless you wish otherwise)
   RAGGED RIGHT or LITERAL
   COLUMN
   AUTOFLOW

2. Position the cursor on the left and type the following words (not the numbers) pressing <RETURN> twice after each to produce the line space.

   APPOINTMENTS <RETURN> <RETURN>
   WARRINGTON FACTORY <RETURN> <RETURN>

AROUND THE GROUP <RETURN> <RETURN>
CRICKET TEAM <RETURN> <RETURN>

3. Now press <EXIT> and select RAGGED LEFT.
4. Use the baseline guide and re-position the cursor just to the right of the word APPOINTMENTS.
5. Type in the page numbers again pressing <RETURN> twice after each number.

Notice how the cursor jumps to the correct position.
This is because AUTOFLOW detects the words on the left and prevents the cursor from jumping to the far left of the INDEX box.

Congratulations ! You have completed an example page that has introduced you to some of the basics of 'tidy' page layout technique.

1.6.3 - EXAMPLE 3 - A NEWSPAPER.

This is the most complicated of examples, however, most of the technique for laying out this example was covered in the last section, i.e. producing text columns, importing digitised photos and re-directing text as it loads from disk.
Note: Before starting you should prepare more 'inside' pages to accept text overflow from each story, and use your headlines and text if you wish.
Fig 1.3 (opposite) is of a complete newspaper page.

1.6.3.1 - Producing the banner headline.

In the example the OLD ENGLISH typeface was used, with a size of 64,32 this makes the typeface exactly twice as wide as normal. This particular typeface produces practical and effective banner headlines for newspapers, as you will find from experimentation.

The logo on the left was produced using the ZOOM [L - 3] and the tiny map of Britain on the right was produced by loading in the BRITAIN cutout from the supplied cutout disk, which was then repeatedly reduced using the half scale stretch [C - 3], until it reaching the present size. Before each stage of reduction, the map was 'thickened up' by selecting BLACK GHOSTING, the COPY [C - 1] was used to copy the image on top of itself, at an offset of1 pixel up, and1 pixel to the right. If this 'thickening up' is not performed on an image as delicate as the map, then the reduction will break up the image. The small cross on the map showing the distribution of the newspaper was drawn using ZOOM [L - 3].
Once you have completed the banner headline, SAVE it as a cutout; [B - 2] and [A - 5]. When producing future issues of the publication, you can re-LOAD it which will save time and also make sure that issues are consistent.

The Local Weekly News

No 307 THURSDAY 24th SEPTEMBER 1987 20p

School Receives Cash Bonus

REPORT BY PETER SIMPSON IN TINYVILLE

BOTH pupils and staff at Tinyville Primary School were delighted after the local education authority announced a £75,000 bonus to fund renovation of some of the school buildings. Pupils have reason to be happy, the dining hall is to be re-built with a larger and ultra modern kitchen.

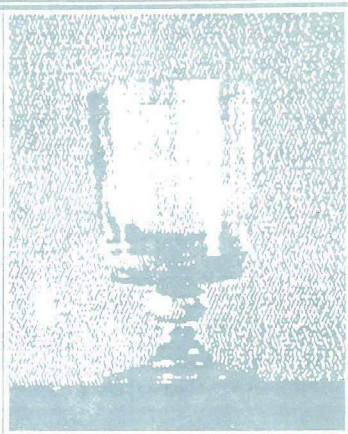
HEAD ANDREW LEE - "DELIGHTED"

Staff will have an extention to their staff room. Rumours of a fully licensed bar for senior staff and pupils have been denied by head Mr Andrew Lee. However he is said to be "delighted" at the bonus and promises that any remaining money will be used wisely - probably to buy a copy of Stop Press to write a thankyou letter to the local MP.

Yesterday's announcement came as a complete surprise to all, particularly as all one hears about in the press is cuts. The LWN will keep you informed as to how the renovation developes.

IN CONTRAST

Staff at Tinyville Comprehensive have gone on strike again as a result of the 3 year long dispute between teachers and the government. Pupils are delighted. Continued on page 4...



THE MUCH SORT AFTER GLASS TROPHY IS BACK

Scouts Win Trophy AGAIN!

FOLLOWING on from their win last year, scouts Paul Richards, Mark Lawson and Alex Davis have retained the 'Edmund Hillary' climbing trophy for having reached the peak of K2.

Church Restoration Fund Still Needs More Money

VICAR of St.Johns the Rev. Roger Smith is said to be concerned at the slow progress towards raising the $150,000 required to complete restoration of the interior of the church since the disaster of last year. Water leaked through the roof damaging many of the churches seats and some of the tapestries donated by the local museum.

Rev. Smith is hoping that this years garden fete will help towards the fund. Organiser Mrs Joana Fortisque is trying to arrange for the Red Devils to drop in. She believes such an exciting (and different) event at a village fete will attract more people. (Should do, ED). The LWN hot air ballon will be there to give rides to the winners of the raffle. Runners up will win a hamper from M&S and a bottle Italian Gewurztraminer to wash it down... It's all in a good cause. HE!

"IN STOP PRESS WE TRUST"

ON OTHER PAGES

1.6.3.2 - The Title Bar.

This is shown in 14 POINT CLASSIC. The date should be typed by turning the CID's and AUTOFLOW OFF, selecting CENTREing, positioning the cursor at the far left of the page, typing the date, and pressing <RETURN>.

The issue number can be typed using LITERAL or RAGGED RIGHT. The price should be typed with RAGGED LEFT selected.

1.6.3.3 - Drawing the dividing lines.

Use [H - 5] to draw in the dividing line between the banner headline and the title bar. Then do the same for the lines under the title bar. A double width line makes an attractive break between the title bar and the main body of the newspaper.

1.6.3.4 - Choosing Headline Typefaces.

If you are producing a newspaper that is to be read by a large and varied sector of your local community, then we advise selecting CLASSIC, which looks attractive in a number of different sizes, ratios, and styles. It is also good because it doesn't date easily - newspapers of a hundred years ago used similarly styled typefaces.

The 'AGAIN' in the 'SCOUTS WIN TROPHY' headline was typed in *italics* to give *emphasis*. The IN-CONTRAST sub-heading was produced by doubling the width of the Amstrad typeface to 16,8 using [F - 7]. It was then highlighted by drawing an inverted box [G - 4] with [H - 6] and INVERSE INK selected.

1.6.3.5 - Flowing Copy onto the page.

If your stories do overflow, remember to refer to where they continue on inside pages, on the ON OTHER PAGES box. Under the 'CHURCH RESTORATION FUND' heading, you will see that the text has been AUTO-FLOWED around the picture of the church. The church was loaded as a cutout from the supplied cutout disk and pasted *before* the text was loaded.

1.6.3.6 - The Advertisement.

The heading for your advertisement for the bike shop was done in 24 POINT GOODBODY with the lower two lines italicised for effect. The patterned background can be produced like this:-

1. Select the dotted pattern from [I - 2].
2. Select black ghosting.
3. Check [I - 6] is selected.
4. Now click [G - 4] and draw a box around the ad heading.

A painted box will appear. It will not obliterate the text, as black ghosting only plots the black pixels of the pattern. The bicycle was loaded from the supplied cutout disk. The filename is PUSHBIKE.

The little highlighted boxes with the slogans were produced by using the Amstrad typeface with italics and the Literal typeface. Slip & slide [D - 4] was used to put the words in the right place. An inverted box (inverse INK and [G - 6] + [G - 4]) was drawn around the 2 slogans to enhance the effect.

Once you complete the advert, save it as a cutout ([B - 2] + [A - 5]). Your customer may wish to advertise again - in which case you can re-LOAD it - [B - 2] + [B - 4] - when needed. Before continuing, SAVE the page.

1.6.4 - EXAMPLE 4 - CLUB POSTER.

This, like the previous example, is generic, and therefore the hints, tips, and methods used will apply to a wide array of poster types. The most important aspect of posters is that they are aimed at drawing people's attention and then giving them a few lines of important information. Our example poster is Fig 1.4 overleaf.

1.6.4.1 - Producing the text.

The TINYTOWN text was centre typed using 96,64 pixel US-SPORT.

The COMPUTER CLUB text was done with 60,48 pixel US-SPORT. Then each character of each word was painted using [I - 1] with a dotted pattern from [I - 2]. The black areas were painted using [I - 1] with a dotted pattern from [I - 2], then were re-painted using the black 'reflective' pattern near the bottom of the pattern store [I - 2]. This pattern gives the characters a '3D' effect.

The AGM text was centre typed using 120 point GOODBODY, then Black INK + [H - 6] + [H - 4] were used to draw the arrow on the left of the word.

The RHS arrow was produced by using [D - 2] to copy a reflected image, and the rest of the text was centre typed after RESETing the GOODBODY typeface to 32,32 pixel using [F - 7].

1.6.4.2 - Drawing Around the Text.

In order to attract the attention, it is always best to use a little imagination and add something extra to large text. In the example, an abstract visual display unit and keyboard fulfill theis function. To produce the VDU, first turn the cross-hairs [I - 3] ON to help with alignment. Then:-

1. Turn GRIDLOCK [L - 1] ON.
2. Draw an outlined box [G - 6] + [G - 4] around the large text.
3. Using the 'jumps' provide by the GRIDLOCK, draw another box 4 jumps away from the inner box.
4. Draw another box to form the edge of the VDU. How large you make this outer box is up to you.
5. Use line drawing [H - 5] to add perspective at the top of the VDU.


TINYTOWN
COMPUTER CLUB
AGM
TIME - 7 : 30 pm
DATE - WEDNESDAY 30th SEPT 1987
AT - TINYTOWN SOCIAL CLUB

6. Draw the control panel and power switch using [G - 4].
7. Use [I - 1] to paint the VDU using different shading patterns from [G & H - 3].

1.6.4.3 - Completing the Poster.

1. Draw a box [G - 4] around the small text as wide as the VDU by using the cross-hairs to help with alignment. This box represents the computer itself. Leave a gap between the VDU and computer and add the stem.

2. To produce the stem, select [I - 6] and then draw a number of small boxes [G - 4] using different patterns from [G & H - 3] and [I - 2].

Drawing the keyboard and curly cable will take a little more skill !

3. The keyboard is drawn using line drawing [H - 5] and then painted at the front using patterns. The curly cable is drawn by adjusting [G & H - 2] for a medium/small sized spray and then clicking the SPRAY icon [G & H - 2] itself so as to highlight it. Line drawing is then used to draw the cable, and the shine effect on the cable was added by turning [G & H - 2] OFF, selecting white INK, then using line drawing again. ZOOM was used to draw the little connector where the cable plugs into the computer.

That concludes our poster layout example, although you may like to add a border using [K - 4 & 5] before SAVEing the page.

1.6.5 - EXAMPLE 5 - A PARTY INVITATION.

This example only uses part of the canvas area and demonstrates how a WINDOW can be used to help in producing a 'restricted' layout.

1.6.5.1 - Defining the restriction area.

When producing most types of part-pages, you may wish to have it printed onto a postcard or business card. As we are producing a party invitation, we shall restrict it to postcard size:

1. Make sure GRIDLOCK is OFF.
2. Click [K - 1] and use the inch rule to define a window the correct size. The window should just fit within the canvas area.
3. Now click [K - 3] to produce a border.

The border will highlight the restricted area so that you know how much room you have - It will also look good on the finished card.

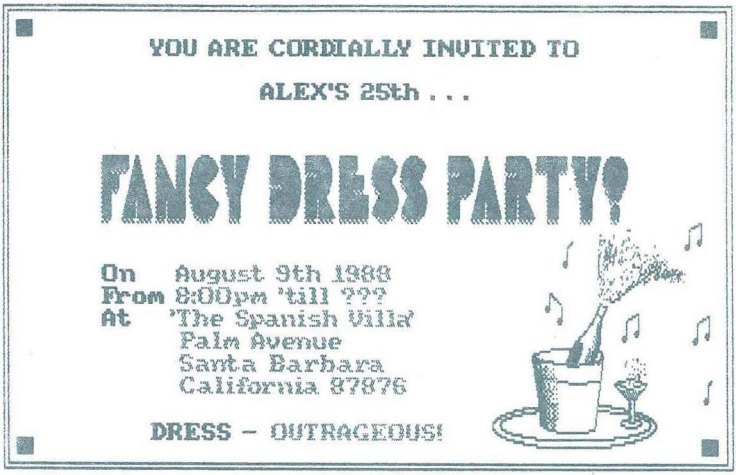


Fig 1.5 - Example 5, A PARTY INVITATION.

1.6.5.2 - Producing the fancy text.

You will notice that the large text has a 3D effect to it. This is produced using the following technique:

1. Load the PACMAN typeface using [F - 6].
2. Check for 32,32 using [F - 7], (click RESET if not).
3. Select the light grey pattern from [G & H - 3].
4. Click [E & F - 1], select HEADLINE typeface, MASK style, and CENTREing.
5. Postion the cursor at the left of the window and type: 'FANCY DRESS PARTY', followed by <RETURN>. It should appear in a light grey pattern.
6. Now turn MASK OFF and re-type the text below the grey text (if necessary, use SLIP & SLIDE to align the second line of text with the first).
7. Turn black ghosting ON.
8. Turn SHADOW [D - 6] ON and then click COPY [C - 1].
9. Make a frame around the black text making sure that the cross-hairs tightly fit around the line of text.
10. Now carefully position the box ON TOP OF the grey text exactly 2 pixels higher and 1 pixel to the right. Press <EXECUTE> to paste the box.

If an effect which is identical or at least similar to our results is not obtained, then you may have made a mistake.... So, perform an UNDO - <CANCEL> + <MOVE> - and try again.

What has been done is to super-impose (black ghost) the black text onto the grey at a slight offset to create the grey shadow under the black text.

1.6.5.3 - The rest of the text.

The 2 lines at the top were produced using CENTREd 16,8 pixel Amstrad typewface. The rest of the text was produced using the same type but with LITERAL selected. MASK with a dark grey pattern produced the nice shaded effect on some of the text.

1.6.5.4 - Adding the trimmings.

Use an outlined box [G - 6] + [G - 4] to produce the inner border around the card. Use solid box [H - 6] + [G - 4] to produce a little square in a corner for effect. Use COPY [C - 1] with SHADOW [D - 6] OFF to duplicate them in each corner.

1.6.5.5 - Adding the picture.

This is done last of all for a good reason.

There is still a window [K - 1] defined, and if attempting to load a cutout with a window defined, it will be stretched to fit into the window - not much good in this example, so re-click [K - 1] to turn it OFF, then LOAD the PARTY cutout from the supplied CLIP-ART disk and there you have it!

1.7 - Touching up Pages.

Once you have produced the main body of your page, it is good practice to examine the page using the ZOOM [L - 3] and touch up any areas that may have been damaged during makeup. This is also the time to add any frills, and might include shapes or images randomly placed around the page, shadows under lines, and other horizontal images to give 3D effects.

A tip for tidy layout, is to make sure that column/subject divider lines do not join the edges of the page - use the ZOOM [L - 3] to produce a gap of about Three pixels between the line and the page border. Also, try using SLIP & SLIDE to position any image or text that isn't quite in the right place.

Once you have touched up your page, try putting a border around it - this is done by using [K - 4 & 5].

Always wait until you have totally finished your page before putting a border around it, as if it is added too early, it may damage the whole page.

1.8 - Printing Pages from Stop-Press.

It is obviously no good spending a long time producing super page layouts only to have it ruined by the quality of the printout, so it is essential that you have a good supply of ribbons before doing any serious work with STOP-PRESS.

Printouts to be photocopied, or used for 'finished' artwork purposes, *must* be very dark so *always use a new ribbon.* Keep your old ribbons so they can be used for less important work or draught printouts, and store them in their original boxes, marked as "used". *It is false economy to buy cheap ribbons.* - these not only produce poor quality results, but they tend to tear - which can damage your printers print head.

1.9 - Duplicating and Binding.

Using STOP-PRESS to produce a publication that needs to be mass produced?

It is most important that you decide which duplicating process is more economical. There are only two reliable methods of mass production. These are photocopying (suitable for tens and hundreds) and offset lithographic printing, where a thousand piece, or more, print runs are required.

However, if you wish to duplicate a multi-page publication then your local quick printer will probably prove more economical. Remember that for each page in your publication, a plate will have to be made.

NEVER use the PCW printer to mass produce your work - Even if it doesn't break down, you will spend a small fortune on ribbons!

1.9.1 - Photocopying Printouts.

The quality of your original printout is vital for clear, consistent copies. Ask your local printer to do test copies with different contrast settings. There are normally about10 settings, so note the best setting for future use.

1.9.2 - Printing using offset litho,

This gives consistent results and allows you to choose the colours used. Before you have any printing plates made, you should make sure that there are no spelling mistakes, etc. It is useful to have a friend double check. Once you know that all is well, take the original printouts to your local printshop. If you are producing invoices, remember that you can have copies on coloured paper. If producing a letterhead, ask about the cost of using two colours.

1.9.3 - Binding the final product.

If you have produced a newsletter or any other multi-page publication, then it is more professional to have it bound. This is neater and more durable than stapling Stiff coloured card can be used for the cover - ask your printshop to photocopy the cover page of your publication onto the stiff card.

1.10 - Commercial Ventures for Entrepreneurs.

Even though STOP-PRESS output does not match that of a professional typesetter, the range of facilities available allow you to produce nearly any kind of publication in a relatively short time, and in business, time is money!

Many small clubs and societies cannot afford either the time or the origination costs of having newsletters or broadsheets produced by the local printshop, and do not have the manpower or computing facilities to do it themselves, and since it is the origination of such publications that costs most, *you* can take the initiative and use STOP-PRESS, containing as it does, a supply of clip-art and typefaces, to do some very original, unlimited work for them.

The secret to being successful in this kind of venture is good organisation - the better organised you are, the faster you will be able to work, and the more impressed the customers will be. For each customer, keep a seperate supply of disks - each disk clearly marked with its contents. For example:

NEWBURY DRAMA GROUP - ISSUE 2 **PAGES**
NEWBURY DRAMA GROUP - ISSUE 4 **CLIP-ART**
HIGHCLERE PARISH MAG - JULY 1987 **PAGES**
KENSINGTON MIRROR - AUGUST 1987 **CANVASSES**

Frequently used sections of each publication (such as the title) should be SAVEd as cutouts to save time in the future. Always keep the originals until the publication has been distributed - in case a mistake is spotted.

The Authors wish you !Good Luck! in your business ventures.

CHAPTER 4 : *Advanced User Guide.*

SECTION 1 - Making the Most of the User Interface.

STOP-PRESS was designed so that more advanced users can quickly jump between facilities.

1.1 - By Passing the Control Panel.

Up to now, you will have probably used the <MOVE> & <EXECUTE> control sequence to activate the control panel. However, there is an alternative, which is to press <ALT> on the keyboard. The quickest method to select an icon is to key in the grid co-ordinates of the desired icon (referring to the Quick Reference Guide) - this action by-passes the control panel altogether. The control panel will appear and dis-appear, but this can safely be ignored.

1.2 - Changing Options without Quitting a Function.

While using most facilities, it is possible to activate the control panel without quitting from that facility.
For example, to draw a box:

1. Punch in [G - 4].
2. Make a frame.

The box will be drawn. A frame will be left for you to move around in order to produce more boxes.

3. Press <ALT> or do a <MOVE> <EXECUTE>.

The control panel will appear, and you may now select a different facility, but more useful is the fact that you can *change the options* that affect box drawing.

4. Punch in or click [H - 6].
5. Press <CANCEL>.
6. Make some more frames.

The boxes should appear solid.
Any icon that toggles between two states can be changed in this manner.

1.3 - Avoiding the Keyboard.

There is a totally different way of looking at the user interface. Mouse users can avoid using the keyboard altogether unless keying in text.

When LOADING, you only have to click <EXECUTE> over the existing filename, and when SAVING do the same - providing the filename is still valid.

1.4 - Mastering the PAW.

Some users may find that they inadvertantly activate the PAW when trying a different operation that involves pressing the <MOVE> key. This problem can be avoided by remembering that the PAW only appears if the <MOVE> key is clicked very quickly. On the other hand if you have trouble getting the PAW to appear, try double clicking (pressing VERY QUCKLY TWICE) the <MOVE> key. This improves the chance of STOP-PRESS noticing the signal. Often single clicking doesn't work if the mouse buttons are dirty or if you don't press the button quite hard enough.

SECTION 2 - ENHANCED PAGE LAYOUT.

For users who have mastered STOP-PRESS as a whole, and who want to produce more original, professional, and imaginative work, this section has been divided with each part detailing different aspects of page make up combining hints and tips where appropriate. The examples are illustrated.

2.1 - Banner Headlines and Headings.

How to enhance your headings in order to give them more of an individual look.

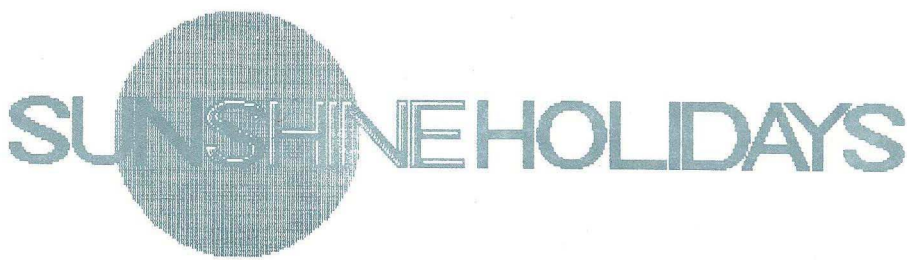


Fig 2.1 - GHOSTING + ZOOM + IMAGINATION.

The above banner was produced using 64,32 GOODBODY. The sun was produced by selecting a grey pattern from [G & H - 3] and then drawing a circle with (Black ghosting + [I - 6] + [I - 4]). Finally ZOOM [L - 3] was used to produced the shine effect.

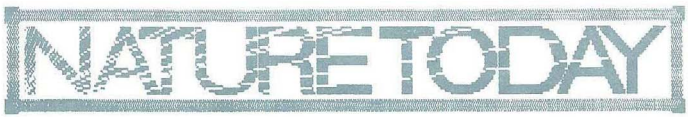


Fig 2.2 - Ghosting ray lines.

The example shown in fig 2.2 was produced by typing the text with 64,32 GOODBODY. White ghosting was switched ON, white ink was selected and then [H - 5] was used to produce the RAYed lines from the bottom left hand corner of the text. It is not easy to produce a consistent spread of the rays - you will have to UNDO repeatedly until you get it right! The rays are produced by selecting the start point with <MOVE> and then holding down both <MOVE> and <EXECUTE> together. The border was produced by selecting a dark grey pattern, highlighting [G & H - 2] and drawing a thick box with [G - 4]. Finally ZOOM [L - 3] was used to produce the corner effects.

Fig 2.3 - DROP SHADOW and GHOSTING to good effect.

In Fig 2.3, a 64,32 SECRET typeface was used to produce the 'SCOUT ABOUT' text and then it was duplicated - the copy being moved to another part of the canvas. The copy was then turned grey by drawing a white ghosted box over it with a grey pattern selected. The original black copy was then copied on top of the grey one with BLACK GHOSTING ON at a vertical offset of approx. 2 pixels. This produced the 'drop shadow' effect.

The smaller text was produced using the same typeface reduced to 32,16. The shine on the large text was produced by selecting the pattern designer [I - 8] to invert the pattern. The inverted pattern was then SPRAYed using a small spray [H - 1] with WHITE GHOSTING ON. The small leaf motif was drawn using the ZOOM [L - 3] and the border was drawn using [G - 6] and [G - 4].

Remember to SAVE any banner headline that you create as a CUTOUT for use in a future publication.

2.2 - Image Manipulation.

The hints given here are aimed primarily at users with access to digitisers or digitised images. Fig 2.4 shows a digitised picture of a face which, apart from having the background SPRAYed out, has not been doctored.

Fig 2.4 - an untouched digitised face.

2.2.1 - Doctoring Digitised Pictures.

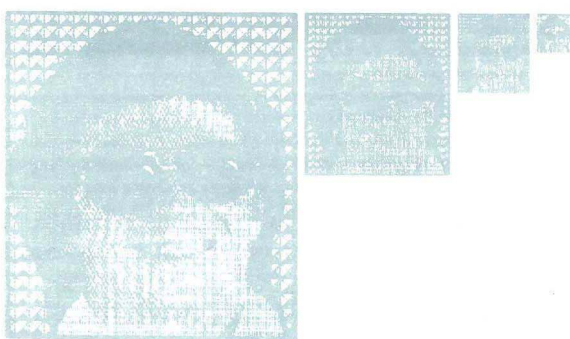


Fig 2.5 - Reduced Charm.

Fig 2.5 was produced in the following manner:
The border was produced by drawing a thick outlined box around the image.

The background was then painted using [I - 1] and a pattern from [I - 2]. The dark face effect was achieved by drawing a painted box ([I - 6] + [G - 5]) over the face with a dark pattern and black ghosting ON. The sunglasses were put on using two solid black ELLIPSEs ([H - 6] + [G - 4]). Finally, the reduced images were produced using [C - 3] three times.

2.2.2 - Image Distortion & Perspective Effects.

Even though STOP-PRESS does not contain any 3D manipulaton facilities, you can create an illusion of 3D by being clever with the VARIABLE STRETCH facility [C - 4]. Fig 2.6 was produced by taking the original image and compressing it into a wider and shorter area. the perspective effect is enhanced by drawing two angled lines at either side. We have gone a stage further by drawing a book around the image.

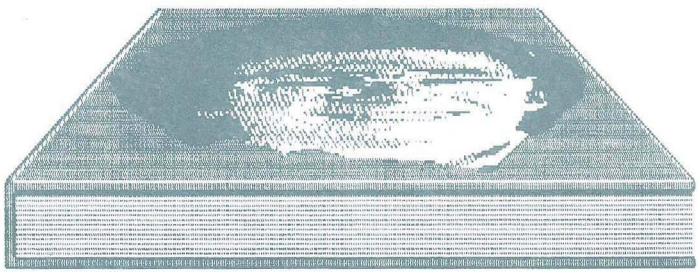


Fig 2.6 - Putting things into perspective using [C - 4].

2.3 - Text Layout and Flow.

2.3.1 - White Space.

One way to ruin a page layout is to leave large gaps between items. The term for gaps like these is 'white space' and it can be avoided by carefully planning any layout.

Using AUTOFLOW helps, as it flows text right up to any graphics. Should you find that your page has too much white space, use SLIP & SLIDE to reposition items on the page.

2.3.2 - Character and Line Spacing.

Always make sure that inter-character and inter-line spacing in the work is consistent. If text which makes up your banner headline is produced with a large character spacing value, then ensure the smaller headlines are spaced to the same proportion. This also applies to line spacing. When producing a poster or anything that is to be read from a distance, use a large character spacing value - otherwise the text will appear to merge when read from afar.

2.3.3 - Advanced AUTOFLOW.

One of the main reasons for designing STOP-PRESS was to allow original page layout techniques to be used, ensuring that users can keep up with whatever graphic styles and fashions are current.

When producing a complicated page layout involving text and graphics, produce all the headings, graphics, and lines BEFORE loading any of the text. You are advised to SAVE text before putting it onto a page, using AUTOFLOW to guide the text from disk onto any page.

Fig 2.7 - The Martian Chronicle is shown on the opposite page.

2.5 - Practical Easigraph.

Even though Easigraph allows you to draw graphs with quite a number of values, for a tidy page layout you are advised to restrict the number of values if the graph has to be drawn in a small area.

Fig 2.8 - An example of tidy EASIGRAPH layout is shown overleaf.

The pie chart has been labelled by typing in the values using BLOCK text. This ensures that the text does not merge with the background.

END OF USER GUIDE

The Authors and the Publisher hope you will enjoy using this Amstrad PCW version of STOP-PRESS.

MARTIAN CHRONICLE

STARDATE: FRIDAY 1st JANUARY 2010 UPDATE: 10.55am

PUBLISHED BY THE TERRAN FEDERATION OF CELESTIAL MEDIA

INTERSTELLAR WAR CONTINUES

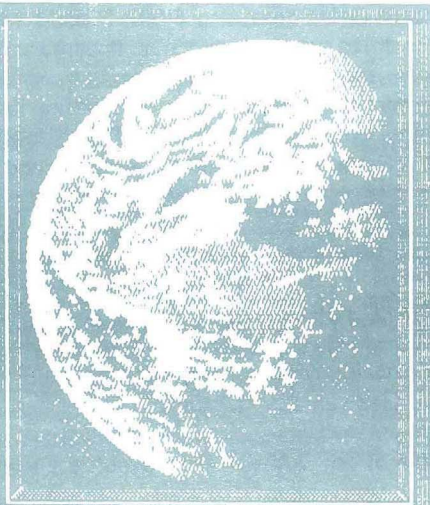
FROM OUR VEGA CORRESPONDENT: MIKE ALLUM

REPORTS are still coming in of serious confrontations between colonies of the Vegan and Terran Solar Systems. Ambassadors from both systems have been negotiating the release of kidnapped slave colonies on one of the Vegan moons. Ships from the huge asteroid belts around the Terran Solar System planet 'Saturn' have been reported leaving for an 'un-known' destination. We think it may be Vega's defence planet 'Ti-Ekon'.

DIPLOMATS RECALLED

OUR POLITICAL CORRESPONDENT

DUE to the worsening crisis in TerraVega war diplomats from both sides have been recalled from their embassies. From past experience this means that all out war is inevitable. This will be an opportunity for the still unused SDI technology developed in the late eighties to be tried out. The USA and China have agreed to join forces in a defence initiative.



EARTH, STILL ON THE DEFENSIVE

ENVOY: MR FLETCHER YESTERDAY

UNITED PLANETS ENVOY HOME

OUR own red envoy Mr Yohan Fletcher is returning from Vega after mediating in the early stages of the crisis. As Mars is neutral, Mr Fletcher was able to draw on arguments put forward by both sides in the dispuit. It was unfortunate that just as he was about to

Continued on laserscan 7...

MISS UNIVERSE CANCELLED

FROM OUR MAN IN LOVE

THE organisers of this years Miss Universe contest have scrapped the show. The venue is far too close to the scenes of military conflict. The risks to the public would be huge.

LAST YEARS WINNER, MISS PLUTO

THIS ENTIRE PAGE PRODUCED USING A 3rd GENERATION COMPUTER PROGRAM DEVELOPED WAY BACK IN 1987 - CALLED PCW 'STOP PRESS'

MARKET ANALYSIS

AMS FUTURE DTP MARKET SHARE

TODAY we face the huge task of predicting even the near future DeskTop Publishing market trends. Due to the unpredictable and sudden technological changes that can render an apparently 'safe' product obsolete overnight, we must not rush into the next few years without first thinking of new and original ways to hold our place in the market. As can be seen from the table below, the market is going to be worth a fortune in 1988 and beyond.

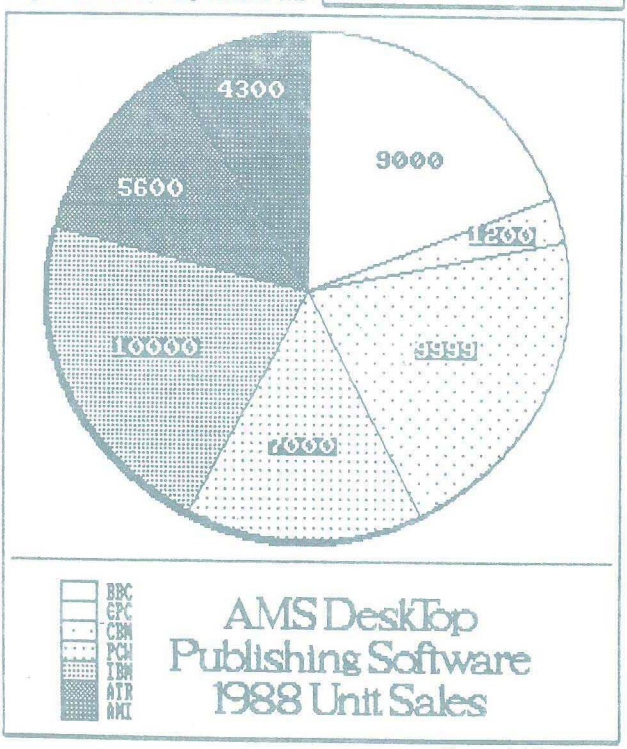
Advanced Memory Systems Ltd are slowly but surely starting to make a large impact on the lo-end, hi-spec sector of this market. Sales on the 8 bit computers have already totalled over 50,000 units since 1985. This accounts for more than 55% of the home market. A huge percentage when we consider the size of the competing companies. With sales overseas, particularly in Europe, now approaching 25% of total output we cannot be in a better position to pull the rug from under the feet of the huge conglomerates who have survived on a diet of poor software and overmanned, un-imaginative management structures.

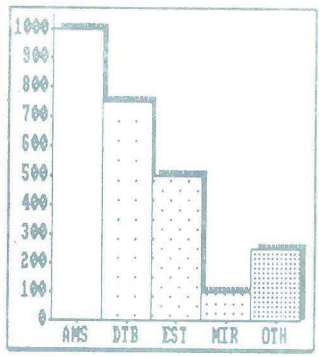
YEAR	Units	COST	RESOLUTION
1984	0.5	£600	250 DPI
1985	0.5	£600	250 DPI
1986	20	£400	300 DPI
1987	100	£100	300 DPI
1988	500	£79	600 DPI

BASED ON OFFICIAL TRADE FIGURES

The pie chart shows the predicted unit sales for AMS DTP software in 1988. We have taken into account the completion of the *Finesse* series for the 16 bit market. Sales on the Amiga will take time to pick up as the Atari ST range has already established itself as the 16bit DTP machine. The excellent Amiga has yet to show its strength in this field. Finesse should be the instigator of this change.

We hope that the *IBM 386* product range that is soon to be developed will take AMS into the MegaColour DTP market sector. A big risk, but the un-avoidable future. In the mean time, the recently launched *PC Finesse* product should take AMS into the professional market with an increased turnover of around £3.5 million in 1988/89.





▶ AMS SHOWING THEIR LEAD IN '87 ◀

Not forgetting the soon to be launched *Amstrad PCW* DTP product, *Stop Press*. From press views this product should capture most of the PCW market, depite its late entry into this sector.

To finish, AMS have already proved that despite their modest size, they can penetrate the market by mixing very innovative products with a very slick and professional marketing image. Soon AMS may be to DTP, what *MicroPro* were to wordprocessing during *WordStar's* hayday.

Published for Advanced Memory Systems by Tecnation, the inventors of micro-based DeskTop Publishing

Appendices

APPENDIX 1 - *TECHNICAL INFORMATION.*

1 - Hard Disk Users.

This note is for users of the ASD peripherals hard disks. These notes may apply to users of other types of hard disks too.

Unfortunately, the mouse interface interferes with the hard disk due to a clash of signal lines. However, there is a hardware mode that can be made to the mouse interface to solve this problem. Please contact our Technical Department at the address given at the front of this user guide for details.

2 - Note to Journalists.

In order to make your life easier, we have included a hidden facility for helping with screenshots. As you may know, the PCW machine has the ability to dump the screen at any time. This is done by holding down <EXTRA> and pressing <PTR>. However, the dump is inverted. i.e: black comes out white, and vice-versa. So before screen dumping, hold down <SHIFT> and press <f1> - the screen will invert and things will come out in the correct way.

APPENDIX 2 - *DESKTOP PUBLISHING JARGON*

An explanation of the technical and "buzz" words which have been mentioned in this user guide, most of which are related to typesetting and page make up, and have been detailed already:

BANNER HEADLINE
The term for the headline that appears right across the top of your publication.

BODY TYPE
The description for a typeface equal to or less than 12 point size.

CID
The Stop Press term for the small markers at the top of the text entry screen. These markers are called **C**olumn **ID**entifiers.

CLIP-ART
The term for ready prepared cartoons, logos, and other artwork. These are stored on the Clip Art disk in the form of CUTOUTS.

COPY
This refers to any text used to make up a publication. Your copy will normally be prepared on a wordprocessor. Copy does not refer to headings, only the main body of text.

CUTOUT

Cutout is the term for a small area of the page that has been 'cut' and then SAVEd to disk. It is used for SAVEing frequently used images such as logos, letterheads, banner headlines etc. A selection of cutouts is known as CLIP-ART.

DIGITISER

There are many different types of digitiser. The type that may be used with STOP-PRESS is a Video Digitiser. When you watch a video or look at the image in the viewfinder of a video camera, the picture seen is sent to the screen in the form of a video or 'Analogue' signal. Since computers only understand what is called a 'Digital' signal, something is needed to interface the video camera and the computer, and convert the analogue signal to a digital signal - This something is a digitiser, and the faster it is, the better the quality of the final image on the computers' screen.

FRAME

The term used for a rectangular outlined box that moves around the screen as you move the mouse. The frame represents a graphic image waiting to be pasted onto the canvas.

KERNING

The term used to describe the way in which individual typeface characters can be made to 'fit into' each other. This is not only looks better but allows more text to be put on a line.

MAKING A FRAME

The term used for selecting rectangular areas of the canvas with the cross-hair cursor. Frames are used when SAVEing cutouts, PASTING, drawing BOXes, drawing GRAPHs, and defining WINDOWs.

PIXEL

The smallest component of a computer image. Pixels are what make up the image that you see on the computers' screen. The AMSTRAD PCW can only display 2 colours, therefore pixels can only exist in two states, ON or OFF.

POINT

A unit used to describe the size of a typeface.

PROPORTIONAL SPACING

Proportionally spaced characters have a gap of exactly the same width between them no matter how wide or narrow those individual characters are.

APPENDIX 3 - *PROBLEMS & SOLUTIONS*

You may experience a fault or 'bug' in the program while using STOP-PRESS. If you are convinced that this is the case, please follow these instructions :

1. Activate the control panel.

2. Write down the STOP-PRESS version number that is displayed on the top right of the control panel.

3. Write down the nature of the bug and what causes it to occur.

4. Send a full written description, in an envelope marked 'PCW STOP PRESS BUGS', to the address shown in Appendix 4 of this user guide. Your co-operation is appreciated.

5. It is also possible that you may find a way to do certain things that we did not anticipate!
   If this is the case, or if you think you may have found the solution to other peoples' problems, please contact us.

DISK PROBLEMS.	
SYMPTOM	**POSSIBLE REASON(S)**
Dialogue box disappears after clicking a LOAD icon.	No files on that type of disk.
DISK ERROR message appears	(a) disk has been removed from drive. (b) disk which is incompatible with the drive/computer has been inserted. (c) disk is damaged. Retry operation and if still not viable, switch machine OFF, and retry. If failure continues, disk is genuinely damaged.
Dialogue box appears but on selecting a file, NO SUCH FILE error message is displayed.	Disk changed after Dialogue box appeared.

MOUSE PROBLEMS.	
Pointer does not move properly	(a) Check that the mouse is connected properly. (b) Check that the mouse ball is not jammed /dirty (clean with cotton bud & alcohol)

PASTE PROBLEMS.	
You PASTE a frame and nothing appears	You have WHITE GHOSTING ON which means that only the white areas of the canvas are being PASTED (If the background is black and you have BLACK GHOSTING ON, then the same will happen). Turn GHOSTING OFF or change the GHOSTING colour and retry.
SLIP & SLIDE will not allow you to make a frame	The area selected is too small. Try again.
<MOVE> will not scroll the page while you are positioning a frame	SHADOW [D - 6] is ON. Scrolling cannot take place while SHADOW is ON. Switch OFF and erase the original CUT area using [L- 4] (the instant eraser).

TEXT PROBLEMS.	
Cannot position the text cursor	(a) a WINDOW is defined and you are trying to position the cursor outside the WINDOWed area. (b) AUTOFLOW is ON and you are trying to position the cursor over a solid graphic. Try turning AUTOFLOW OFF, or clear a space in the graphic.
Text is unclear and unreadable	You have selected a POINT size which the selected typeface will not reduce to. Try a larger size or a different typeface.
Cannot turn a CID ON	Are the maximum of 8 CID's defined? If not there is a program fault.
Cannot turn a CID OFF	It is the only one defined. You will have to switch COLUMN OFF by clicking [E & F - 4] which will disable CID's.
Nothing appears when you type	(a) The ink colour is the same as the background colour. (b) There is a blank typeface in the typeface store. Click [E - 7] to see. (c) MASK is selected with a pattern the same colour as the background.
Kerning will not work	UNDERLINE or BLOCK styled text is selected. Use normal styled text and then use LINE to underline and INVERT for BLOCK text.

GRAPHICS PROBLEMS.	
Spray will not spray	(a) The pattern is the same as the background colour. (b) GHOSTING is ON and matches the background colour. (c) A WINDOW [K - 1] is defined and you are spraying outside the windowed area.
Shapes will not appear	(a) The INK colour matches the background colour. (b) [G & H - 2] is ON and the pattern [I-2] matches the background colour.

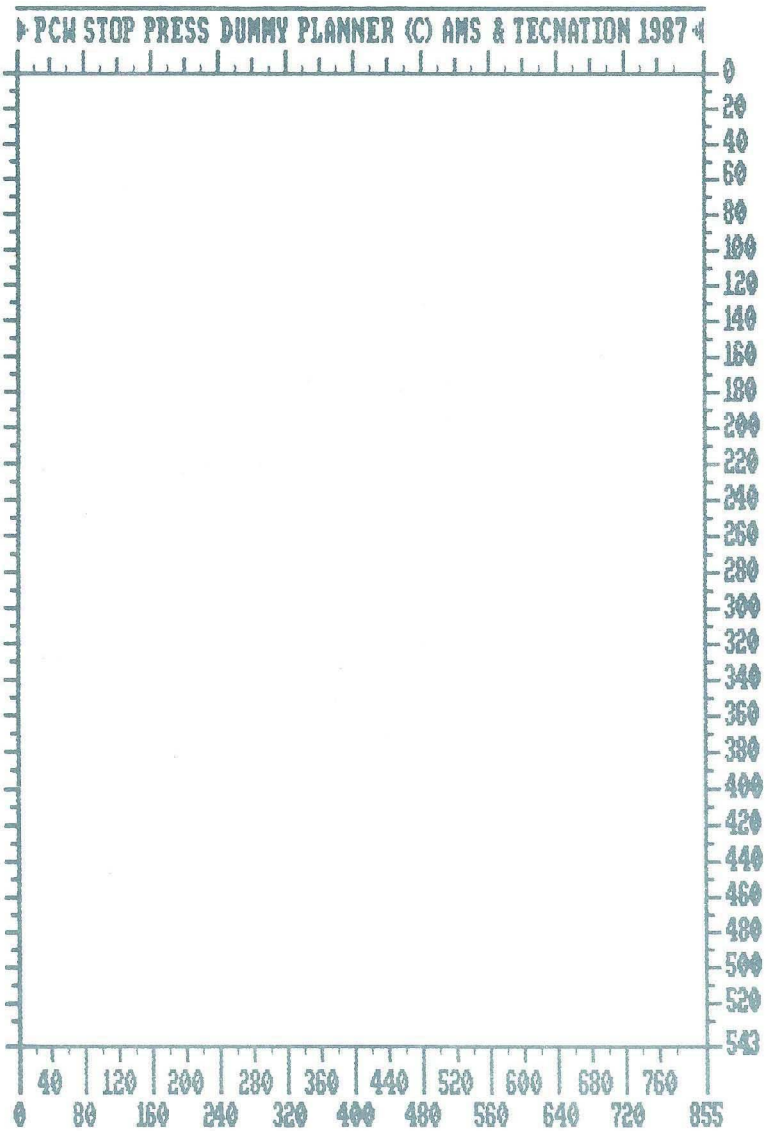
Lines will not appear	You have dotted lines selected [G - 7] with a blank dot mask in [H & I - 7].
Symbol positioning will not work	(a) symbol is the same colour as the background. (b) There is no symbol. See [I - 2] to check.

EASIGRAPH PROBLEMS	
No backdrop appears	Pattern [I - 2] matches background colour.
No patterns appear	There are no patterns in pattern store.
Strange patterns appear	You have loaded something other than the default PATTERNS file into the pattern store.
No graph appears	The INK colour matches the background colour.
Histogram appears odd	INVERSE INK colour is selected.
Program crashes or performs oddly	Totally unrecognisable data has been entered using [J - 1]. (The program will *try* to reject this data)

PRINTER PROBLEMS.	
Nothing happens	The printer is probably not ONLINE. Press <PTR> on the keyboard and use the arrow keys to highlight RESET. Then press the '+' sign to the left of the space bar to select reset. Press <EXIT> to exit from the printer menu.
Printout is not as it should be	Possible paper jam. Check the paper and the printer.
No form feed between pages in multiple dumps	Check [M - 6].
Printout appears faded	Printer ribbon is old or damaged.

APPENDIX 4 - *THE DUMMY PLANNER ($^1/_2$ Scale)*

Use this planner to plan the layout of pages as described in chapter 3 - the chapter on *Working Examples & Hints.*



TECHNICAL SUPPORT.

Although STOP-PRESS is a very versatile, user friendly program, some of you will experiencence problems - perhaps due to an error on our part, or possible mis-understanding on your part. If you cannot solve a problem using this book, please write to us at the address below enclosing a clear description of the problem you may have, or even with your hints, tips, or suggested improvements - we would like to hear from you at:

PCW Stop Press Support,
Advanced Memory Systems Ltd,
166-170 Wilderspool Causeway Ltd,
Warrington, WA4 6QA.

NOTE: If in doubt over any technical problem, please call our resident Technical staff who will be pleased to assist during the normal business hours of :

9am - 5pm.

Telephone: Warrington (0925) 413501.

M

N

O

P

W

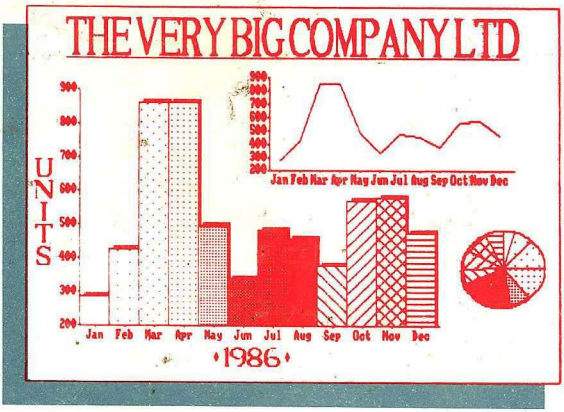
X

Y

Z

STOP PRESS

TYPEFACES



EASIGRAPH

FOR FURTHER DETAILS ON THE FULL AMX RANGE CONTACT:-

DATABASE SOFTWARE
Europa House,
Adlington Park,
Adlington, Macclesfield SK10 4NP