

STOP PRESS

FOR THE
AMSTRAD
CPC RANGE



USERS GUIDE

Desktop Publishing

AMX STOP PRESS

Design/User Interface/Ideas:
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Machine Code:
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DATABASE SOFTWARE

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1 INTRODUCTION

1.1 ITEMS SUPPLIED

- (a) One 3" Disc (the System Disc)
- (b) This Manual
- (c) Registration card

1.2 INTRODUCTION TO THE AMX STOP PRESS SYSTEM

AMX Stop Press is a high resolution typesetting and artwork system designed to be used with either the AMX Mouse, keyboard or joystick.

Using AMX Stop Press you can actually create a complete Page using a mixture of powerful Text, Paste and Graphics facilities.

Text and Graphics can be mixed on the screen at will allowing very imagination publications to be produced.

Graphics can be ported into AMX Stop Press from other software ensuring that previous work created on such other software is not wasted.

Text files may be loaded from well known wordprocessor packages such as ASCII, Protex and Amword. Therefore you can take advantage of their powerful text editing facilities. Text may be formatted on a Page using an ever expanding library of fonts. The text can be formatted to produce any number of columns. Alternatively text can be made to flow around graphics.

Full justification and proportional spacing gives that professional touch.

The **Customizer** – This is where you can "Customize" AMX Stop Press to your specification. Once this has been done, the Customizer will save your settings to disc making sure that every time AMX Stop Press is run, your settings are remembered.

Upon purchase of the Video Digitizer you will be able to install the digitizer software within Stop Press. This software will enable you to convert video images into a form which allows you to load them into AMX Stop Press.

The Video Digitizer is available from Advanced Memory Systems Ltd. Please see the address at the beginning of this manual.

1.3 AMX STOP PRESS COMPATIBILITY

AMX Stop Press upon running will through software disable all attached ROMs. Although this is done we cannot guarantee that ROMs will not interfere, and we recommend that you remove all attached ROMs should problems occur.

1.4 WHAT DO YOU NEED TO START?

- (a) If you have either an Amstrad CPC 464 or CPC 664 with a DkTronics RAM add on board and a minimum of a single disc drive or an Amstrad CPC 6128 (which is fine as it is) then you're IN.
- (b) The Supplied Disc
- (c) A printer (not essential, but printouts are what AMX™PM is all about).
- (d) A few spare blank formatted discs. (Please see your Disc Filing System Manual for details on formatting discs)

If you've none of the above then you're OUT!

1.5 COMMON TERMINOLOGY

Throughout this manual we have attempted to be consistent with our terms and descriptions.

Here is a list of commonly used terms and what WE mean by them:

(We cannot help it if these terms contradict their normal everyday definitions.)

1.5.1 FONTS

A font is the name given to a complete set of 96 sixteen by sixteen pixel characters either designed by you the user, a third party or as supplied with AMX Stop Press.

Every character from within the font may be re-designed or replaced by you, the user.

The fonts can either be used to produce text on the screen or the individual characters can be used as patterns/symbols for painting, spraying and CAD work.

1.5.2 CHARACTER

This refers to a single 16 by 16 pixel component of the font. No matter whether it is a pattern such as the "Brick Wall" effect seen on a lot of icon driven software, a letter such as an "A" or an electronic component symbol such as a transistor – it is still a Character.

1.5.3. FONT STORE

AMX Stop Press can hold 3 fonts in memory at any one time.

You may swap between these different fonts, or load in a replacement font from disk.

1.5.4 DEFAULT

This means the ORIGINAL setting of an option. That is, when the program is first run or first purchased some options such as the printer type or screen colours will be pre-set before use. These are the “Default” settings.

For example, the “Default” settings for the screen colours are Black and White. However, you may adjust these to your taste within the software.

1.6 SOFTWARE VERSION NUMBERS

All versions of AMX Stop Press have a version number. This version number is incremented each time changes are made to AMX Stop Press.

To find out the version number press <CTRL> and <SHIFT> while AMX Stop Press is in standby mode. Press cancel to remove the version number from the screen.

If you ever have to report a suspected “bug” or quirk with the software, it is always important to make a note of the version number before reporting anything to us.

2 GETTING STARTED

In order that you should use AMX Stop Press in conditions which best suit you, an installation program has been included on side one of your system disc.

To install AMX Stop Press follow the instructions below:

- (a) Duplicate your system disc by using either a CPM disc copying utility or a disc copier.
- (b) Insert the Duplicate System Disc with side one facing up.
- (c) **ENSURE THAT THE DISC IS NOT WRITE-PROTECTED!!!**
- (d) Type **RUN "CUST"** and press <ENTER>.

The screen will now clear. CUST is loading up a file called 'SETUP.DAT' which should be present on the original system disc and your backup disc. You will notice that the screen is divided into two windows. The top window contains the different options which may be changed, while the bottom window will display the prompts and messages.

To install AMX Stop Press with your own preferences simply answer the questions that PMINST will prompt you with.

IMPORTANT: AMX STOP PRESS IS SUPPLIED TO YOU IN AN UNPROTECTED FORM IN ORDER THAT YOU MAY HAVE A BACKUP COPY. PLEASE DO NOT DISTRIBUTE COPIES OF AMX STOP PRESS TO YOUR FRIENDS OR ASSOCIATES. OVER 8 MONTHS OF BACK BREAKING WORK HAS GONE INTO THE WRITING OF AMX STOP PRESS IN ORDER TO PROVIDE YOU WITH THE BEST POSSIBLE FEATURES. YOUR CO-OPERATION IN THIS MATTER IS GREATLY APPRECIATED WHILE YOUR NON CO-OPERATION WILL BE DEALT WITHOUT ANY HESITATION IN THE CRIMINAL COURTS.

The options and their particular parameter ranges are as given below:

- (1) **The Border Colour (0-26)**
This controls the colour of the screen border within AMX Stop Press.
- (2) **The Paper Colour (0-26)**
This controls the colour of the screen background within AMX Stop Press.
- (3) **The Ink Colour (0-26)**
This controls the colour of the screen foreground within AMX Stop Press
- (4) **The Linefeed Selector (Y or N)**
Some printers when attached to the Amstrad Computer require the 'Linefeed/Carriage Return' DIP switch to be set. If your printer should double linefeed while printing pages, this option should be answered with a '0'. On the other hand, if it should continuously print lines of the page on one line, the option should be answered with a '1'.

(5) **The Font Selection**

These three fonts are loaded into Stop Press when it is run:

PATTERNS
FELTTIP
SHADOW

However, you can choose your own default selection from the list on the next few Pages and enter the correct filenames at the prompts.

The printers supported in AMX Stop Press at this time are:

- (a) Epson RX80
- (b) Epson FX80
- (c) Epson LX80
- (d) Canon PW1080A
- (e) Canon BJ80
- (f) Kaga KP810
- (g) Amstrad DMP2000
- (h) Mannesman Tally MT80

or any other Epson Compatible printer supporting <ESC>"z" and <ESC>"L" graphic printing modes. The printer drivers within AMX Stop Press use <ESC>"z" for the P4 dump. In other words, you may not be able to print out pages of both sizes unless your printer meets the above requirements.

This is the BABY font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the BUBBLES font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the FELTIP font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the FINEMRT font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the FINEMRT font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the FLOWING font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the LARGE font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the LIGHTY font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the N-EARTH font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the OLD-ENG font

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ _!"#\$%&'()
abcde^{fghi}klmno^{pqr}stuv^{wxyz} 0123456789

This is the SHADON font

ABCDEFGHIJKLMNOPQRSTUVWXYZ _!"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

This is the STANDARD font

ABCDEFGHIJKLMNOPQRSTUVWXYZ !"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

This is the STANDIT font

ABCDEFGHIJKLMNOPQRSTUVWXYZ !"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

This is the STENCIL font

ABCDEFGHIJKLMNOPQRSTUVWXYZ _!"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

This is the FUTURIST font

9BCDEFGHIJHLMNOPQAS TUvwxyz _!"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

This is the THEATRI font

ABCDEFGHIJKLMNOPQRSTUVWXYZ _!"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

This is the PATTERNS font



This is the AMSTRAD font

ABCDEFGHIJKLMNOPQRSTUVWXYZ _!"#\$%&'()
abcdefghijklmnopqrstuvwxyz 0123456789

- (1) Insert the System Disc.
- (2) Type RUN "DISC"
AMX Stop Press will now instruct you to insert your font disc. This is the disc containing the fonts specified within CUST.
- (3) Press <EXECUTE> . 

JOYSTICK/KEYBOARD/MOUSE CURSOR CONTROL SELECTION

If you don't own a mouse, or wish to use the keyboard or joystick to operate AMX Stop Press then please hold down <CONTROL> and press either <K> for keyboard or <J> for joystick. A beep will sound to confirm your action.

If you wish to change back to Mouse operation then hold down <CONTROL> and press <M>.

Switching between mouse and keyboard/joystick operation can be done at any time when using AMX Stop Press.

<f4> EXECUTELEFT MOUSE BUTTON
 <f5> MOVEMIDDLE MOUSE BUTTON
 <f6> CANCELRIGHT MOUSE BUTTON

The above keys remain active when Mouse operation is selected. Therefore you can use them if using the mouse buttons is not convenient. For example: when positioning the text cursor.

ARROW KEYS – The arrow keys emulate the mouse movement. UP, DOWN, LEFT & RIGHT

Pressing <SHIFT> while holding down an arrow key will speed up the cursor movement.

The arrow keys are only active if keyboard operation is selected.

4.1 INTRODUCTION AND GETTING STARTED

Each Page is held in the computer's memory. You can scroll the Page up, down, left and right at will, composing it as you do so. Once your Page is complete, it can be saved to disc and/or printed out in a variety of ways.

Ok, let's go . . .

1. If AMX Stop Press is not already up and running then please make sure it is. Do this by resetting your Amstrad and typing in RUN "DISC", then press the <RETURN> key.

When first running AMX Stop Press you will be prompted to insert a font disc.

2. If you have selected a range of fonts within the Customize option that are not on the System Disc, then please insert the appropriate font disc and press <EXECUTE >.

If the font selection is either the Default or your own selection from the System Disc then check the System Disc is inserted with side 1 upwards and press <EXECUTE >.

The fonts will now be loaded into the font stores.

You will then be asked to check the system disc is inserted.

The System Disc must always be inserted – unless you are otherwise prompted – as it is accessed constantly during AMX Stop Press operation.

AMX Stop Press is waiting for you to select a function by pointing to the appropriate icon. AMX Stop Press is in STANDBY mode when it is in this state.

AMX Stop Press is divided up into 7 departments or MODES as we shall call them.

- (a) The FILING Mode
- (b) The PASTE Mode
- (c) The TEXT Mode
- (d) The GRAPHICS Mode
- (e) The WINDOW Mode
- (f) The PRINTOUT Mode
- (g) The GOODIES Mode

These are explained in detail further on, but first you should become familiar with the AMX Stop Press Screen layout.

4.2 THE AMX STOP PRESS SCREEN

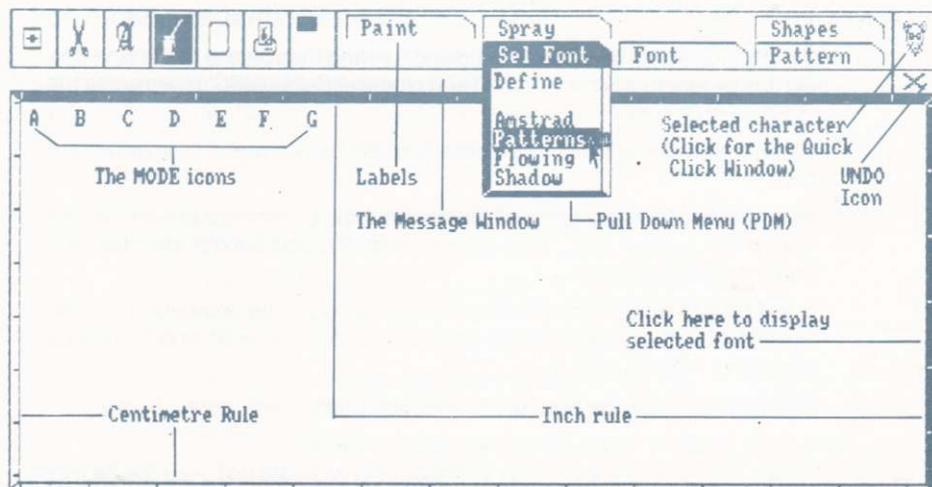


Fig 4.1 – The AMX Stop Press Screen

- A – The FILING Mode icon
- B – The PASTE Mode icon
- C – The TEXT Mode icon
- D – The GRAPHICS Mode icon
- E – The WINDOW Mode icon
- F – The PRINTOUT Mode icon
- G – The GOODIES Mode/PAGE POSITION icon

4.2.1 THE MODE ICONS

These represent the different AMX Stop Press modes and are selected by clicking over them. When selected they will be highlighted.

4.2.2. THE LABELS

These will appear after a Mode has been selected and show the different facilities available from within that Mode.

4.2.3. THE PULL-DOWN MENU'S (PDM's)

Some of the labels will take effect immediately you click them, whilst others will extend to produce PULL-DOWN MENU'S or PDM's as we shall call them. These PDM's contain extra facilities or options such as the TEXT FORMATTING options or PRINTER DUMP sizes etc.

For example:

1. Click the TEXT mode icon.
2. Click the FORMAT label.
3. Move the pointer over the PDM and the indicator bar will move up and down.
4. Click over the CENTRE option.
The CENTRE option will remain selected until you select another option.
5. Press <CANCEL>.
6. Click the KEYBOARD label.
7. Position the cursor at the Top Left of the Canvas and press <EXECUTE>.
8. Type "THIS IS IN THE CENTRE".
9. Press <RETURN>.

If you selected CENTRE correctly from the PDM, then it should be!

The text will not appear in the centre of the canvas, but the whole Page. (Remember there is more Page area off to the right of the screen.)

Press <ESCAPE> on the keyboard to abort from typing.

If at any time you wish to return the AMX Stop Press to STANDBY mode then keep pressing <CANCEL> until the selected Mode icon is de-selected (un-highlighted).

4.3 THE QUICK-CLICK WINDOW (QKW)

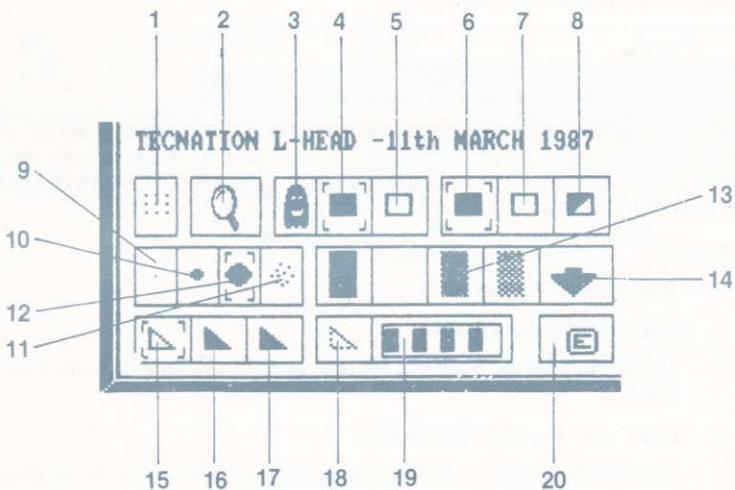


Fig 4.2 – The Quick-Click Window

- 1 – Gridlock ON/OFF icon
- 2 – Zoom select icon

GHOSTING

- 3 – Ghosting ON/OFF icon
- 4 – Black Ghosting icon
- 5 – White Ghosting icon

GRAPHICS/TEXT OUTPUT COLOUR

- 6 – Black Colour icon
- 7 – White Colour icon
- 8 – Inverse Colour icon

SPRAY SIZE/TYPE

- 9 – Small Size Spray icon
- 10 – Medium Size Spray icon
- 11 – Large Size Spray icon
- 12 – Mist/Brush Select icon

PATTERNS/FONTS

- 13 – 4 Built in patterns for quick use
- 14 – Display Font Store icon

SHAPES

- 15 – Hollow Shapes icon
- 16 – Solid Shapes icon
- 17 – Patterned Shapes icon
- 18 – Dotted Shapes icon
- 19 – Dot Pattern Mask Adjustment Window
- 20 – Instant Eraser icon

4.3.1. WHAT IS THE QUICK-CLICK WINDOW?

When using a piece of software it is very annoying to have to keep on going through lots of menus and keypresses just to change or use a facility that is used regularly.

Therefore we developed the Quick-Click Window. We shall now refer to it as the QKW.

At most times when using AMX Stop Press, if you click the top-right of the screen where the selected character is shown, the QKW will appear allowing you to use or adjust certain facilities at a press of the <EXECUTE> button.

If you look at Fig 4.2, you will see what the different QKW icons do.

We shall describe them in more detail below but remember, to remove the QKW simply press <CANCEL> and continue with whatever you were doing before you selected it.

4.3.2 THE QKW IN DETAIL

A – Turning the Gridlock ON and OFF

When ON, this icon will be inverted.

The default setting is OFF, but the gridlock will be turned ON automatically in TEXT mode. It may be turned OFF again if you wish.

On the other hand, when using the GRAPHICS mode Paint facility the gridlock will be turned OFF to make it easier to position the cursor.

The gridlock may be adjusted from within the GOODIES mode. Please see Chapter 10 Section 4 for an in-depth look at the gridlock option.

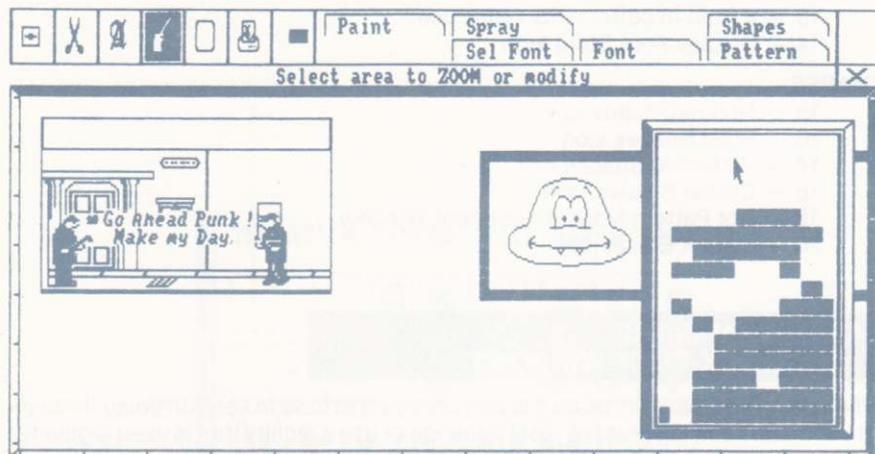


Fig 4.3 – The Zoom in Action

The Zoom is the equivalent of looking through a microscope or magnifying glass at the screen and being able to actually turn on and off the tiny dots that make up the image.

In fact all that you are doing is being given access to the individual PIXELS that make up the computer display. They are so small at this resolution that having to plot each one using the SPRAY facility would be a pain in the retina.

1. Check that you have a screen full of graphics or text.
2. Select the QKW from the top-right of the screen.
3. Click the Zoom icon.

The zoom window will appear on the left of the screen. A small box shaped cursor will appear in the centre of the screen.

SELECTING THE AREA TO BE ZOOMED

4. Move the mouse around while holding down the < MOVE > key. You will notice that the area inside the Zoom Window will show an enlarged view of the area inside the small box cursor.
5. Release the < MOVE > button when the cursor is over the area you wish to "touch up".
The pointer will automatically jump into the zoom window.
6. Position the pointer over the area you wish to alter and press < EXECUTE >.

The pixels will go BLACK if you first positioned the pointer over a WHITE pixel but will turn WHITE if you first positioned the pointer over a BLACK pixel.

Try the above to get the hang of it.

Try holding down < EXECUTE > while moving the mouse. Notice how you can actually "draw" inside the Zoom Window.

DRAGGING THE ZOOM CURSOR

7. Now hold down < MOVE > and move the mouse.

You are now "dragging" the box cursor around the screen from within the Zoom Window. This is ideal for moving the cursor a small distance.

If you wish to move the cursor a large distance then release any buttons you may be pressing. Move the pointer out of the Zoom Window and over the new area you wish to zoom on.

Repeat from step 4, above. Remember that when you release the < MOVE > button the pointer (arrow) will return to the Zoom Window.

ACCESSING THE AREA UNDER THE ZOOM WINDOW

8. While holding down the < MOVE > button move the Box Cursor towards the Zoom Window. Keep moving the cursor until it hits the Zoom Window (still keep < MOVE > pressed!)

The Zoom Window will jump to the other side of the screen.
Experiment with the Zoom so you can get the hang of its syntax.

C - GHOSTING

Ghosting enables some incredible effects to be achieved with the PASTE and SPRAYING facilities. Some of which can be seen in Fig 4.4 in this section and in the sections appropriate to PASTE and SPRAYING.

WHAT IS GHOSTING?

Ghosting is a name we have given to the process of displaying an image on the screen but only using one of the two colours that make up that image.

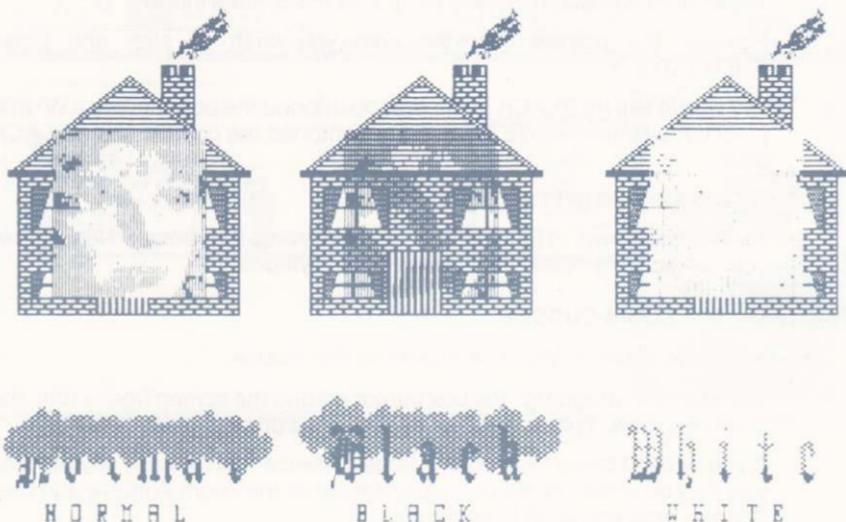


Fig 4.4 – The Effects of Ghosting

The Black and White options allow us to choose which of these colours are used.

Black Ghosting would normally be used with a white background while White Ghosting would be used with a black background. The advantage with ghosting is that if an image is Pasted or a pattern is Sprayed over an image already on the screen (the Original), then the original will not be totally obliterated. Please see Fig 4.4 as an example replaces a thousand words.

A complete description of the effects Ghosting has on the Paste and Spray facilities is given in the relevant sections, but the QKW is always used to turn Ghosting ON or OFF and to select the Ghosting colour, either Black or White.

TURNING GHOSTING ON or OFF

To turn Ghosting ON click over the Ghost icon. It will then be highlighted.

Click it again to turn it OFF.

SELECTING THE GHOSTING COLOUR

The default ghosting colour is Black, but to select white click the White Ghosting icon.

D – THE GRAPHICS AND TEXT OUTPUT COLOUR CONTROL ICONS

All Text and Shape output can appear in one of three “colours”: –

- (a) BLACK
- (b) WHITE
- (c) INVERSE

BLACK is the default, but one of the other two can be quickly selected using the QKW.

INVERSE will place a shape or character on the canvas in the opposite colour to that beneath the shape.

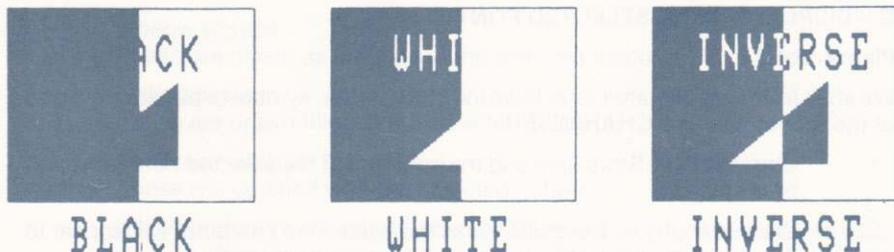


Fig 4.5 – The Effects of the different colours

Fig 4.5 shows some squares with triangles and text in all three “colours”. Black, White and Inverse placed on top.

E – SPRAY SIZE AND TYPE

There are 3 spray sizes and 2 spray types. They will be described in detail in Chapter 8 Section 2.

The selected spray size icon will be highlighted. The default size is large.

If Mist spray is selected then the Mist/Brush icon will be inverted. If it is not inverted then a brush type spray will be used. The brush spray is solid.

For the technical among you, the Mist spray is a proper random spray and not a user defined character which means that some very realistic airbrush effects can be obtained.

F – THE 4 INSTANT PATTERNS

Even though there are three 96 character font stores built into AMX Stop Press, there is a chance that you may fill all three with letter fonts and no pattern fonts.

Therefore we have included four of the most used patterns in the QKW. They are always there and will never be overwritten. The patterns are: –

- (a) Black
- (b) White
- (c) Grey
- (d) Light Grey (Desk)

Simply click over the required pattern.

Users may be interested to know that excluding the 4 instant patterns, it is possible to store 288 patterns within AMX Stop Press at any one time. (96 in each font store!)

G – DISPLAYING THE SELECTED FONT

Please Note:

We shall from now onwards refer to an individual letter, symbol or pattern from one of the font stores as a CHARACTER.

1. Click the Font Store icon and the contents of the selected Font Store will be displayed.
2. Click over one of the characters displayed. This character will appear in the selected character window at the top right of the screen.

This selected character can be used for the following: –

- (a) Painting
- (b) Spraying
- (c) Drawing Painted Shapes
- (d) Adjusting the font size
- (e) Symbol positioning

More about these later.

There are other ways of viewing the contents of the font stores. These are described later in the manual in the appropriate sections.

H – SHAPE CHARACTERISTICS

Here the way shapes are drawn can be decided.



Fig 4.6 – Shape Characteristics

- 1 – *Hollow shapes*
These are drawn as outlines in the selected colour.
- 2 – *Solid Shapes*
These are drawn filled in the selected colour.
- 3 – *Patterned Shapes*
These will be filled with the selected pattern.

It is important to note that Patterned Shapes are not the same as shapes that you have drawn as outlines the THEN painted. When a Patterned Shape is drawn, the area inside the shape is obliterated by the pattern. Therefore Patterned Shapes can be used to draw OVER other objects. See Fig 4.6.

This option only effects rectangles.

- 4 – *Dotted Shapes*
This option only works on the CPC 664 or CPC 6128.

These will be drawn as outlines but in a dot pattern governed by the setting of the Dot Pattern Mask. This is set by clicking the 8 little boxes until the pattern required is set. The little boxes will toggle ON and OFF like those in the Zoom Window.

The default pattern is: –



To set a pattern like this: –



You would set the Mask up as shown in Fig 4.7



Fig 4.7 – Dot Pattern Mask example 1

For this pattern: –

You would set the Mask as in Fig 4.8



Fig 5.8 – Dot Pattern Mask example 2

This facility will be invaluable for technical drawings as datum lines and the like can be drawn very easily.

This Dot Pattern Mask effects all shapes except those with curves, such as circles.

I – THE INSTANT ERASER

This allows you to rub out that silly mistake at any time.

1. Check the QKW is on screen.
2. Click the ERASER icon
3. Position the Eraser cursor over your mistake and press <EXECUTE>.
4. Move the mouse and rub-out.

The colour used to rub-out will be the opposite to the selected colour. If INVERSE is selected then write will be used.

If the rubber is too large or small then use SPRAYING, solid BOX DRAWING, COPYING or Define and Clear a WINDOW.

REMEMBER, TO REMOVE THE QUICK-CLICK WINDOW, PRESS <CANCEL>

Final note, there will be times when the QLW will not be available. It is impossible to list these occasions as they may vary on which facility you are currently using, and how you are using it.

4.4 THE SELECTED CHARACTER WINDOW

It is possible to select one of the characters from the 3 font stores for use as a Paint or Spray pattern etc. This window shows the selected character. If you are using the Character Definer then you will see the character change as you modify it. If you click over the Selected Character Window then the Quick-Click Window will appear. (Most of the time.)

4.5 THE INCH/CENTIMETRE RULE

Around the edge of the Canvas (the area you work on) there is a rule to help you plan your work.

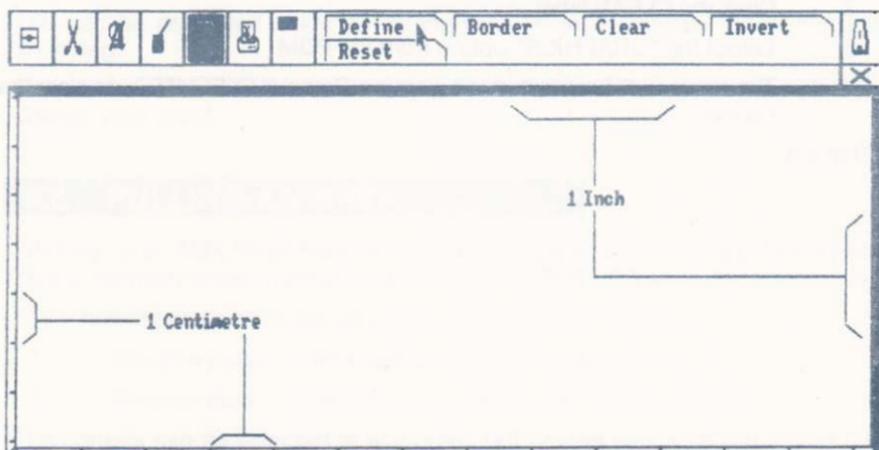


Fig 4.9 – The Rule

The Rule has been calibrated so that when as A4 size printout is done using a Canon BJ80 compatible printer, each inch or centimetre on the canvas will be an inch or centimetre on the printout.

We cannot guarantee this on other printers.

We cannot guarantee total accuracy on any printers due to changes in printer hardware/software that may occur in the future.

Uses of the “rule” are many. We would suggest using it for producing evenly spaced text columns, drawing business or birthday cards etc.

4.6 CLEARING THE CANVAS

Throughout the following chapters you will be prompted to “Clear the Canvas” before proceeding with an example. Therefore here is a step by step guide on how to do it. Please refer to this section if you forget.

1. Click the WINDOW mode icon.
2. Click the CLEAR label.
3. Select the “GRAPHICS” option from the PDM

The canvas will be inverted as a warning. Press < EXECUTE > to clear the canvas.

That's it.

4.7 CLEARING THE PAGE

As well as being prompted to clear the canvas, you will also need to clear the Page. Please refer to this section if you forget.

1. Click the **FILING** mode icon.
2. Click the **PAGE** label.
3. Select **CLEAR**.

You will be prompted twice as clearing the Page by mistake could be quite annoying.

The canvas will be inverted as a warning. Press **<CANCEL >** at the prompts if you change your mind.

4.8 PULLING AN AREA

“Pulling” is an AMX Stop Press term for selecting a rectangular area of the screen. This is normally done when using the **PASTE**, **GRAPHICS** and **WINDOW** modes.

The following steps must be taken to “pull” an area of the screen.

1. Position cursor at first corner and press **<MOVE >**.
2. Position cursor at second corner and press **<EXECUTE >**.

The corners can be selected in any order, but always use **<MOVE >** and then **<EXECUTE >**.

If after selecting either of the corners you press **<CANCEL >**, the corner can be re-selected.

Please refer back to this section if you forget how to pull an area.

4.9 UNDOing A MISTAKE

This is a very useful facility allowing you to delete/destroy the last function you performed using AMX Stop Press. For example, if you just draw a line and it wasn't quite in the correct place you could un-draw it.

In the right hand side of the message window is a small cross. After you have made your mistake, simply click the cross and your last action will be undone. We shall call this cross the **UNDO** icon.

After some functions like Loading and Saving this of course will not be possible.

5 THE FILING MODE

THIS IS where images can be transferred to and from disc. These can vary from tiny pictures (clip-art) made up of only a few pixels to complete Pages.

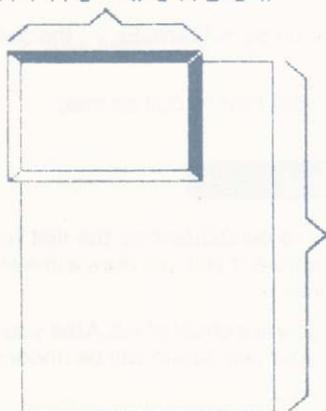
5.1 PAGES

5.1.1. WHAT IS A PAGE?

Most conventional graphics programs only allow you to work on an area the size of the screen. This is fine for general doodling and artwork, but for typesetting it is far too limited. Therefore with AMX Stop Press we have extended this area in both height and width.

The Canvas Area acts as a window on the Page. It is possible to scroll the Page up, down, left and right as you work, or when using the Text facilities, the Page will scroll automatically.

CANVAS WINDOW



PAGE AREA

Fig 5.1 – The Canvas is a window on the Page

When AMX Stop Press is first run the canvas area shows the Top Left of the Page, as can be seen in Fig 5.1.

5.1.2 SCROLLING THE PAGE

If you followed the example in Chapter 4 Section 2.3 earlier there should be some text at the top your Page.

1. Position the cursor at the centre of the canvas.
2. Hold down the < MOVE > key and move the mouse up about an inch.
3. Release < MOVE > and the Page will scroll up very quickly.

Your text has been scrolled out of the canvas area.

Scrolling is possible while using some facilities such as Spraying and Painting, and always when AMX Stop Press is in Standby Mode.

1. Select GRAPHICS mode.
2. Click the SPRAY label.
3. Move the cursor around the canvas while holding down EXECUTE
4. Release < EXECUTE > .
5. Position the cursor at the bottom of the canvas.
6. Hold the < MOVE > and move the mouse a few inches upwards.
7. Release < MOVE > .

The Page will scroll and you can carry on spraying.

PROPORTIONAL VERTICAL (UP & DOWN) SCROLLING

The amount by which the Page scrolls is governed by how far you move the mouse. If the mouse is only moved a small distance then the Page will only scroll by a pixel or two. Alternatively if you position the cursor at the bottom of the canvas, hold down < MOVE > and then move the cursor to the top of the canvas, the Page will be scrolled by the height of the canvas area.

THE END OF THE PAGE

If you keep scrolling the Page you will reach the bottom. The Page can of course be scrolled back again, by positioning the cursor at the top and dragging the Page back up again. You can imagine the scrolling process as being like placing your hand on a piece of paper and dragging it up and down.

PROPORTIONAL HORIZONTAL (LEFT & RIGHT) SCROLLING

This can be done (as with vertical scrolling) during spraying and painting operations or when AMX Stop Press is in Standby Mode.

1. Position the pointer in the centre of the canvas.
2. Hold down < MOVE > and move the mouse to the left.

The Page will move sideways. The horizontal scrolling will not be as smooth as the vertical scrolling. This is for technical reasons.

THE PAGE POSITION INDICATOR (PPI)

The GOODIES mode icon doubles as an indicator of the present Page position. The little black box represents the Canvas area, while the outline represents the whole Page area. The black box will move around as you scroll indicating APPROXIMATELY where you are on the Page. The black box will not move if you only scroll by a small amount.

DIRECT ACCESS USING THE PPI

Sometimes when composing Pages you will wish to quickly scroll to the bottom (or top) of a Page. To save you having to drag the Page, simply position the pointer over the bottom of the PPI and press < MOVE >. See how quickly the end of the Page appears! Try other positions. This is not a very accurate way of scrolling, but allows fast access to any area of the Page.

THE PAGE CO-ORDINATE SYSTEM

This facility will assist in making Page make up very easy indeed.

The Page area is 912 pixels across by 568 pixels down. Making in total 518016 pixels!

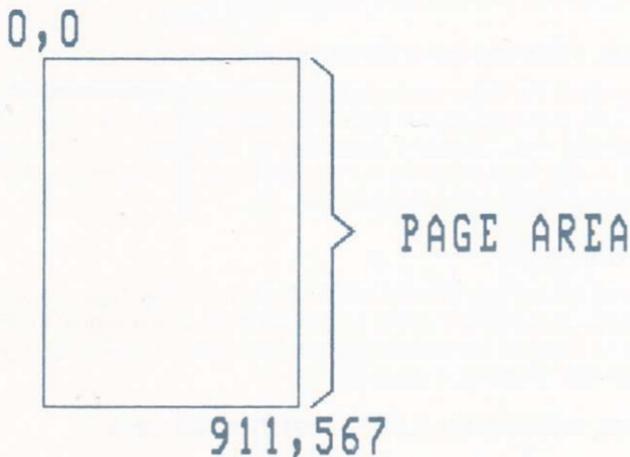


Fig 5.2 – The Page Co-ordinate System

AMX Stop Press allows you to position the cross-hairs or cursor over any one of these pixels by eye,

Every single point on a Page has a co-ordinate, for example 700,300.

This means, 700 across, 300 down.

You can display in the message window by turning on the Page Co-ordinate Display from the GOODIES mode.

More about the Page Co-ordinate System later.

5.1.3 SAVINGS PAGES

Up to 2 Pages can be saved on to one side of a totally blank disc.

We will now Save the work of art you have begun to create.

1. Check AMX Stop Press is in STANDBY mode. (Press <CANCEL> until it is).
2. Click the FILING mode icon.
3. Click the PAGE label.
4. Select which drive you are using for Pages from the PDM (Pull-Down Menu).
5. Select SAVE from the PDM.
6. You will then be prompted to enter the Pagename. You may enter a name up to 16 characters long.
7. Press <RETURN> .

You will then be prompted to enter the Date, this can be up to 16 characters long.

8. Press <RETURN> .

You will be prompted to insert your Page disc.

9. Insert your Page disk and press <EXECUTE> .

Two Pages are saved on each side of the disc. If Pages are not present on the disc the Page will be saved without further prompts. If, for instance, there is one Page present on the disc the Page will be saved without further prompts.

If there are two pages already present on the disc, AMX Stop Press will PREVIEW (display in miniature form) the Pages present, on the canvas area. You will then be prompted to click on one of these Pages.

THIS ACTION WILL OVERWRITE THE PAGE SELECTED. IF YOU DO NOT WANT TO DO THIS PRESS CANCEL NOW!!

10. Press <EXECUTE> on the Page you wish to overwrite.
Pressing <CANCEL> will take you back to step 9.

RETAINING PREVIOUS PAGENAMES/DATES

If you just press <RETURN> without entering any details at steps 7 and 8, then previous Pagename and Date will be retained. If this is the first time you have Saved the Page you are currently using then it will be sensible to enter these details, otherwise the previous name and date:

'Blank Page - No Date'

will be retained!.

After the Date has been entered, the Page will be Saved to disc.

The Page will still be in memory, so you could modify it and then Save it again with a different Pagename.

If the same Pagename is used (the Date has no effect) then the old Page will be overwritten.

5.1.4 LOADING PAGES

REMEMBER! Loading a Page will overwrite the Page you are presently editing. Therefore if it is valuable, Save it first!

1. Click the FILING mode icon.
2. Click the PAGE label.
3. Select which drive you are using from the PDM.
4. Select LOAD from the PDM.
5. Check your Page disc is inserted and press <EXECUTE>.
A catalogue of the 2 Pages on your disc will appear.
6. Click over the Pagename you want.

The Page will be loaded into memory ready for you to start work.

There are one or two demonstration Pages on side 2 of the System Disc which you may like to load in.

5.1.5. DELETING PAGES FROM DISC

If you decide you do not want to Page that you have on disc any more then the delete option will remove it. You can then Save another Page in its place.

1. Click the FILING icon.
2. Click the PAGE label.

3. Select DELETE.
4. Insert your Page disc and press <EXECUTE>.
A Catalogue of Pages as described in 'Saving Pages' will appear.
5. Click over the Page you wish to delete.
Press <CANCEL> to abort or <EXECUTE> to confirm your action.

5.1.6 CLEARING PAGES

This option should be treated with extreme caution. It will totally clear the Page. You will first be prompted to Save the Page. If you press <EXECUTE> then the Page will be Saved. If you then again press <EXECUTE> the Page will be cleared.

5.2 SCREENS

5.2.1. WHAT IS A SCREEN?

A screen is ALL that you see on your monitor/VDU. This includes all the icons and other bits and bobs that surround the canvas area. Most graphics programs on the market save the complete screen and not just the canvas area, AMX Stop Press is no exception. However, when a screen is Loaded into AMX Stop Press, it is "Stripped" so that only the canvas area is loaded in.

The reason we have allowed you to Save just the screen area is so that you do not have to use up a whole 64K of Page space if your work only covers one canvas area. Secondly, Screens can be used to illustrate your own software.

5.2.2. SAVING SCREENS

Each screen takes up 16K of disc space. 10 screens can be Saved to each side of a disc.

1. Click the FILING mode icon.
2. Click the SCREEN label.
3. Select which drive you are using from the PDM.
4. Select SAVE.
5. Check your Screen disc is inserted and press <EXECUTE>.

(You may press <CANCEL> to abort).

You will be prompted to enter the filename. You may enter a name up to 8 characters long.

6. Press <RETURN>
The screen will be Saved.
The screen file extension will be PMS.

5.2.3 LOADING SCREENS

REMEMBER! Loading a screen will overwrite the canvas area so make sure you have saved it first if it is valuable.

1. Click the FILING mode icon.
2. Click the SCREEN label
3. Select which drive you are using from the PDM.
4. Select LOAD from the PDM.
5. Check your Screen disc is inserted and press <EXECUTE>.

A catalogue of the files on your disc will appear.

The catalogue will show ALL the files on the disc, even those that were not saved from AMX Stop Press.

This is so that you can load in pictures from other software.

6. Click over the filename you want.

The Screen will be stripped into the canvas area ready for you to start work. If you select a filename that is not a Screen then rubbish will be loaded into the canvas area. This is harmless.

Make sure you know which are screens and which are not. Pagemaker screen filenames will be followed by a PMS extension, for example:

SUNSET .PMS

5.2.4 LOADING SCREENS THAT ARE IN OTHER GRAPHICS MODES

In order that pictures created on other software such as AMX Art can be loaded into AMX Stop Press, we have included a routine to convert any pictures that are in modes 0 or 1 into mode 2.

Both these modes are multi-colour modes unlike mode 2 which only allows 2 colours. Therefore when a non mode 2 picture is loaded each colour is given a shade or "GREY LEVEL".

This grey level is made up of a combination of black and white pixels.

Due to the wide range of colours available on the Amstrad CPC micro system, it is very difficult to give every one of these colours a grey level. Therefore some pictures will look very odd when loaded into AMX Pagemaker. The good news is that AMX Stop Press has very powerful graphics facilities of its own, so touching up any damage shouldn't be too difficult.

For you the use, loading mode 0 or 1 screens is similar to mode 2 pictures, except that you must click the appropriate mode instead of the LOAD option.

For example, to load a mode 1 picture (AMX Art is in mode 1) do the following:-

1. Click the FILING icon.
2. Click the SCREEN label.
3. Select which drive your screen disc is in.
4. Select MODE 1.
The catalogue will appear as usual.
5. Select from the catalogue

The screen will be loaded, stripped and converted into mode 2 at the same time.

5.2.5 LOADING SCANNER (DIGITISED) PICTURES

The scanner option in GOODIES mode will (in conjunction with the AMX Digitiser) allow you to produce screens in ANY mode. The reason being that sometimes full colour pictures from mode 0, or mode 1 give better results when converted to mode 2 than pictures created in mode 2 in the first place! This may sound strange after what we mentioned earlier, but it just happens to be true.

Digitised pictures are no different (to the computer) than any other, so provided you know which screen mode they are in and follow the instructions given earlier you should have no problem incorporating digitised pictures into your publication.

Full details on using the Scanner option are given in the Section detailing the GOODIES mode.

The next facility will be invaluable for working with digitised pictures.

5.3 CUTOUTS

The Cutout facility is one of the most important and useful facilities available with the AMX Stop Press system.

A cutout is an area of the canvas that you can save to disc. A cutout can vary in size from a few pixels to the whole canvas area. The main use of cutouts is in cutting out areas of a large picture to help with composition, but they can be used to Save frequently used images such as Logo's, Letter Heads, Comic/Cartoon characters etc. These can then be loaded off disc and pasted onto the canvas at any future date as many times as you wish.

5.3.2 SAVING CUTOUTS

On side 2 of the System Disc is a digitised picture called "DIGDEM". Please load it in before proceeding with this example. It is a Screen so please refer back to Section 2.3 on this Chapter for Loading details.

1. Check FILING mode is selected.
2. Click the CUTOUT label.
3. Insert your cutout disc.
4. Select the correct drive.
5. Select SAVE.
6. Pull the area to be Saved.
7. Enter an 8 character filename and press <RETURN>.

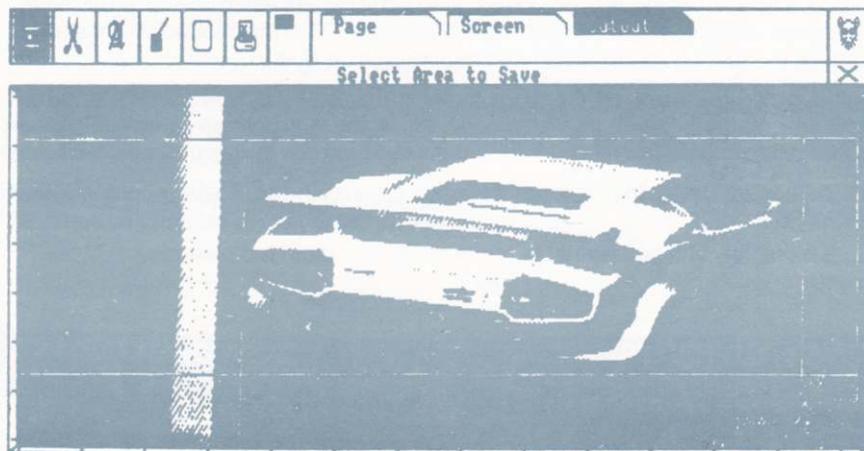


Fig 5.3 – Selecting the Cutout area with the Cross-hairs

The area inside the rectangle formed by the cross-hairs will now be Saved to disc under the CUT directory.

It will remain on disc until you either Delete it or Save another cutout with the same filename onto the same disc.

The cutout can be re-loaded and pasted anywhere on the canvas.

First of all though, we will clear the screen.

1. Click the WINDOW mode icon.
2. Click the CLEAR GRAPHICS window label.
3. Press <EXECUTE> at the prompt.

The canvas area will be cleared.

5.3.3 LOADING CUTOUTS

Assuming you have just read the last section, then the canvas should be clear. If not then please clear it using the method mentioned in the last section.

1. Check FILING is selected.
2. Click the CUTOUT label.
3. Check your cutout disc is inserted.
4. Select the correct drive.
5. Select LOAD.

If you followed the example in the last section then the cutout you saved should be shown in the catalogue.

6. Click the appropriated filename.

After a few seconds, a hover-box the size of the area you saved earlier should appear.

7. Position it in the centre of the canvas and press <MOVE> and your cutout will be pasted onto the screen.

The hover-box will remain so you can paste the cutout as many times as you wish.

Press <CANCEL> to remove the hover-box.



Fig 5.4 – A Cutout after being pasted and artworked

5.3.4 GHOSTING CUTOUTS

Ghosting can be used when pasting cutouts. It may be selected at any time by using the Quick-Click Window.

Please see Section 3.2 (C) of Chapter 4 for details on the effects of Ghosting and how to select it.

5.3.5 CLIP-ART

The general term for lots of small cutouts such as cartoon characters, logos, symbols etc, is Clip-Art. This is because they can be imagined as little scraps of paper that you have collected together on a clip-board for sticking into your publication.

We have supplied an electronic Clipboard with some clip-art on it.

On side 2 of the System Disc is a page called "AMX Clip-Art". It is a Page that can be loaded in the normal way. It contains lots of different little pictures that the non-artistic of you may wish to use. You can save the pictures you want as Cutouts for later use in your work.



Fig 5.5 – An example of supplied Clip-Art

6 THE PASTE MODE

The Paste facility allow manipulation of images on the canvas. The simple facilities like Copy can be used to move areas of the canvas, while the Stretch facility can be used to enlarge or reduce an image so it will fit into a space.

Ghosting can be used with some of the paste options to produce some incredible effects.

6.1 COPY

This allows a rectangular area of the canvas to be duplicated elsewhere on the canvas.

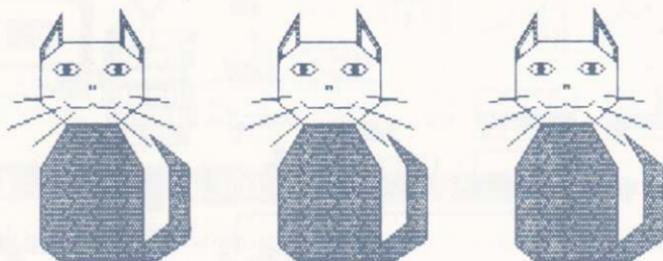


Fig 6.1 – Using COPY

1. Click the PASTE icon.
2. Click the COPY label.
3. Pull an area around some of your artwork or text.
We shall call this area the ORIGINAL area.
4. A hover-box will appear.
5. Position the hove-box elsewhere on the canvas.
6. Press < MOVE > to paste the original area.
The original area may be pasted as many times as you wish.
7. Press < CANCEL > to abort.

6.1.1 COPYING TO OTHER AREAS OF THE PAGE

It is likely that you will wish to copy an area of the canvas to another place outside the canvas area. The only way this can be done is by using the Cutout option available from the FILING mode. The cutout option is explained in Section 3 of Chapter 5.

6.1.2. COPYING WITH GHOSTING

As mentioned earlier, ghosting allows you to select which colour is output to the screen, black or white.

Lets say you are creating a scene in space where the background is black. You wish to copy some planets in order to save having to re-draw them each time. If you didn't use ghosting and placed a planet in front of another planet, then the planet already on the canvas would be partially obliterated spoiling the effect. If White ghosting is used then the problem doesn't occur. When objects are ghosted, they will appear transparent, but you can use the Zoom or spray options to touch up any irregularities.

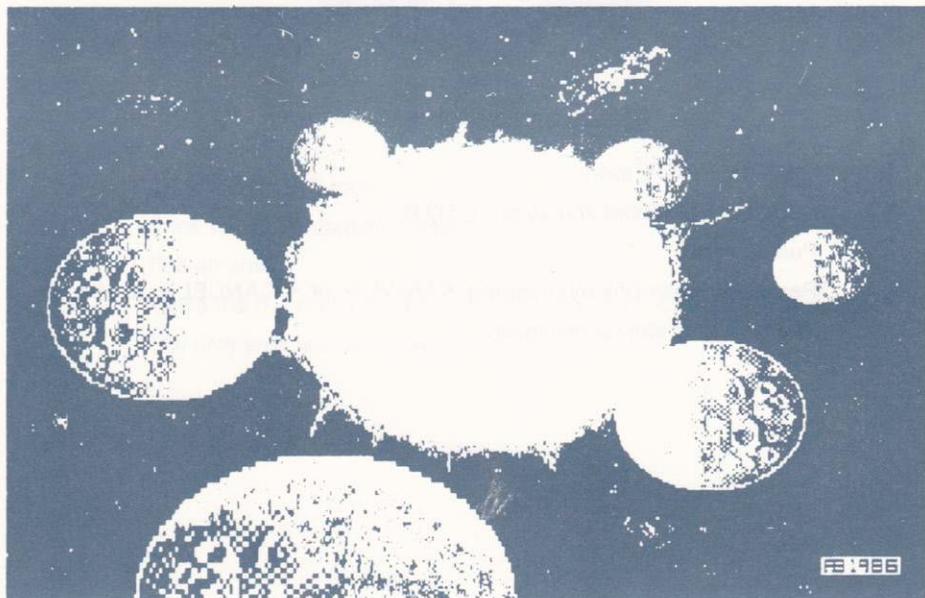


Fig 6.2 – White Ghosting in action

6.1.3 MOVING AN AREA

If the SHADOW label is highlighted then the Original area will be erased as explained at the end of this chapter.

6.2 FLIP

This allows mirror images of a rectangular area of the canvas to be created.

6.2.1 FLIP L TO R

This flips a rectangular area of the canvas from Left to Right.

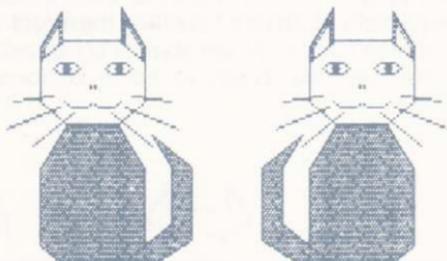


Fig 6.3 – FLIP L to R

1. Click the PASTE icon.
2. Click the FLIP label and select L TO R.
3. Pull an area.
4. Paste the hover-box by pressing <MOVE> or <CANCEL> to abort.
The new area will be reversed.

This flips a rectangular area of the canvas from Top to Bottom.



Fig 6.4 – FLIP T to B

1. Click the PASTE icon.
2. Click the FLIP label and select T to B.
3. Pull an area.
4. Paste the hover-box by pressing <MOVE> or <CANCEL> to abort.
The new area will be turned upside down.

6.2.3 FLIP WITH SAME SELECTED

If the SAME option is selected then no hover-box will appear and the ORIGINAL area will be flipped.



Fig 6.5 – Using the FLIP T to B with SAME selected

6.3 ROTATE

Rotate allows a rectangular area of the canvas to be turned through a choice of angles. Rotate will corrupt very detailed images and should only be used on thick text or simple drawings. This is because of the asymmetrical resolution of the mode 2 screen. (The pixels are taller than they are wide.)

You may like to take advantage of this corruption problem to create interesting effects. Try rotating a digitised picture. The results can be quite amazing.

6.3.1 ROTATING THROUGH 90 DEGREES

1. Click the PASTE icon.
2. Click the ROTATE label.
3. Select 90.
4. Pull an area.
5. Paste the area as many times as you wish.



Fig 6.6 – 90 Degree Rotation

6.3.2 ROTATING THROUGH 180 DEGREES

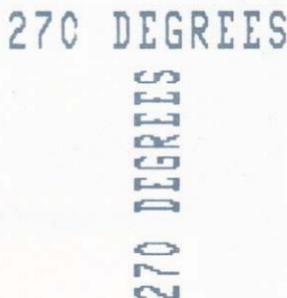
1. Click the PASTE icon.
2. Click the ROTATE label.
3. Select 180.
4. Pull an area.
5. Paste the area as many times as you wish.



180 DEGREES
180 DEGREES

Fig 6.7 – 180 Degree Rotation

6.3.3 ROTATING THROUGH 270 DEGREES



270 DEGREES
270 DEGREES

Fig 6.8 – 270 Degree Rotation

1. Click the PASTE icon.
2. Click the ROTATE label.
3. Select 270.
4. Pull an area.
5. Paste the area as many times as you wish.

6.4 STRETCH

Stretch is one of the most powerful facilities available with Stop Press. It can be used to either compose your Page or create some incredible effects.

6.4.1 VARIABLE STRETCHING

As far as we know AMX Stop Press is the first home micro program to have a variable stretch.

Variable stretch allows a rectangular area of the screen to be squeezed or extended into another rectangular area with totally different dimensions to that of the original area.

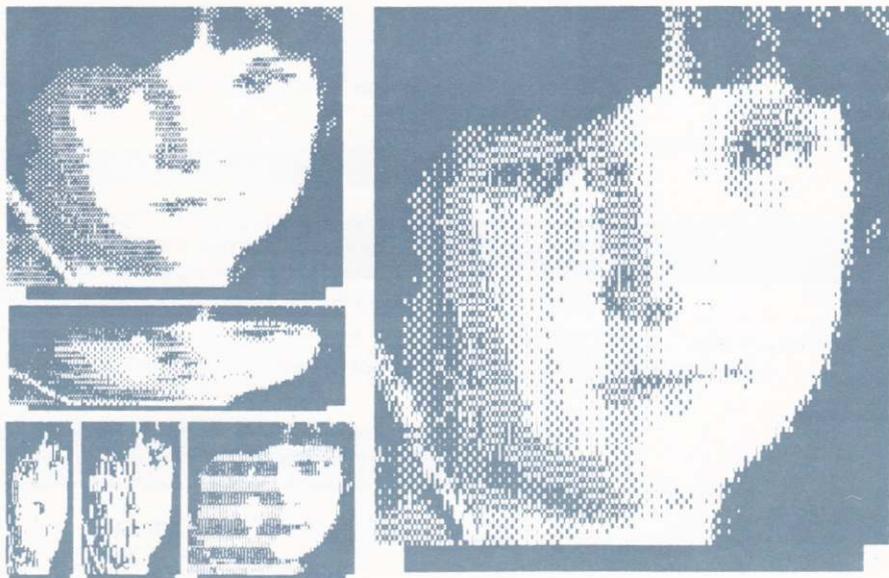


Fig 6.9 – The result of a Variable Stretch

1. Click the STRETCH label.
2. Select VARIABLE from the PDM.
3. Pull an area around your image.
4. Pull another area elsewhere.

The original area will be pasted into the new area.

MATHEMATICAL ERROR

Sometimes when stretching complex images, lines or strange patterns will appear in the pasted area. This is because it is mathematically very difficult to enlarge or reduce a shape by an infinite amount without having to insert or remove bits here and there. It is these "bits" that cause the strange lines or patterns.

6.4.2 HALF SIZE STRETCH ($\times \frac{1}{2}$)

This reduces the original area to a quarter of its original area. This can of course be done using the variable stretch but it would be quite hard to pull an area exactly the right size. If you made an error, corruption would occur due to mathematical error (as explained earlier).

Half size should be used for reducing the size of Digitised Pictures and Large Text. Once reduced, they can be reduced again. This can often be repeated until the image is quite small and yet still very recognisable.



Fig 6.10 – The result of a $\times \frac{1}{2}$ Stretch

1. Click the STRETCH label.
2. Select $\times \frac{1}{2}$.
3. Pull an area around your image. A Hover-box will appear.
4. Position and paste the hover-box.

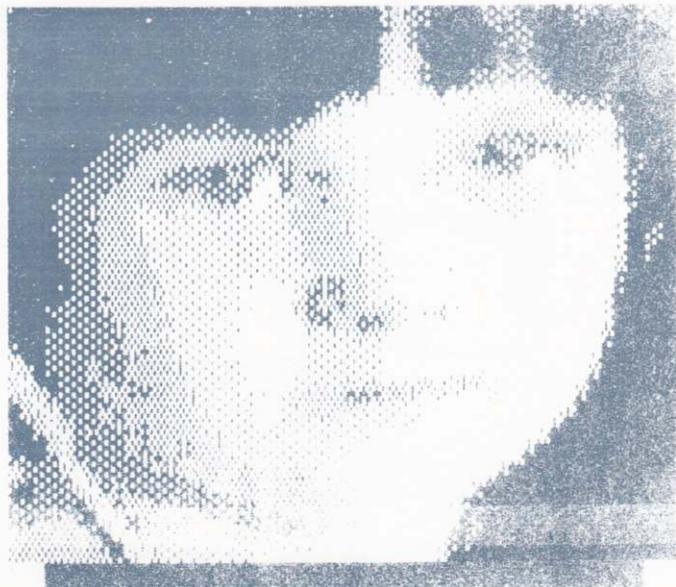
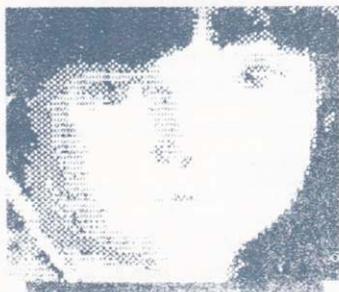


Fig 6.11 – The result of a * 2 Stretch

1. Click the STRETCH label.
2. Select *2.
3. Pull an area around your image. A hover-box will appear.
4. Position and paste the hover-box in the usual way.

The new area will be exactly 4 times the area of the original area. (Twice as wide and twice as tall.) As with * $\frac{1}{2}$ stretch, there will be no mathematical error. We recommend using this option with Digitised Pictures. Text and other detailed images.

6.5 SCROLL

This is a very useful facility that can be used to move areas of the canvas a very small distance. Of course Copy could have been used, but it is quite hard to Copy something a very small distance if you don't have a very steady hand.

Rectangular images can be scrolled to pixel resolution in either a vertical or horizontal direction.

6.5.1 VERTICAL SCROLLING

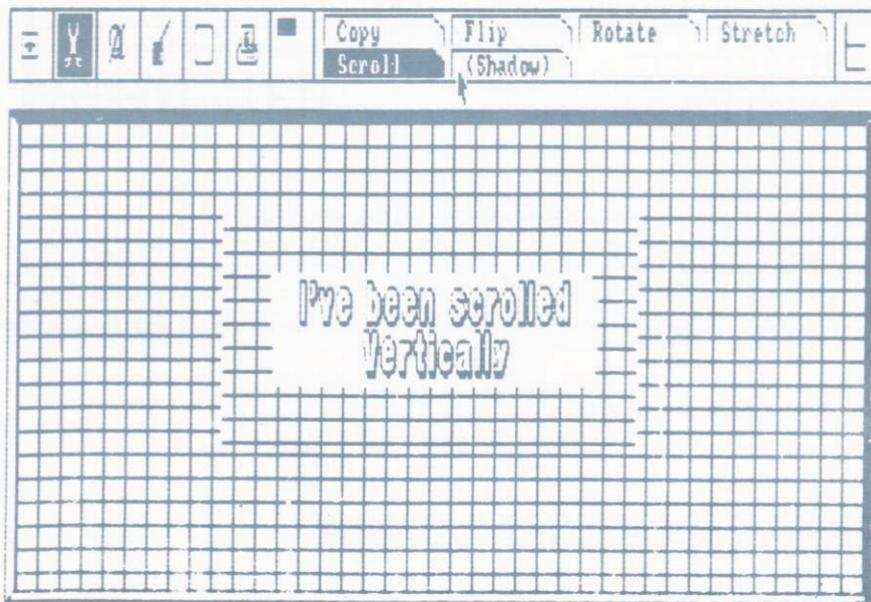


Fig 6.12 – Vertically Scrolling an image

1. Click the SCROLL label.
2. Pull an area around your image.
3. Move the mouse up or down.
Notice how the image scrolls. If you keep scrolling the image in one direction, it will "Wrap Around", i.e. the top will appear at the bottom or vice-versa.
4. Press < CANCEL > to abort.

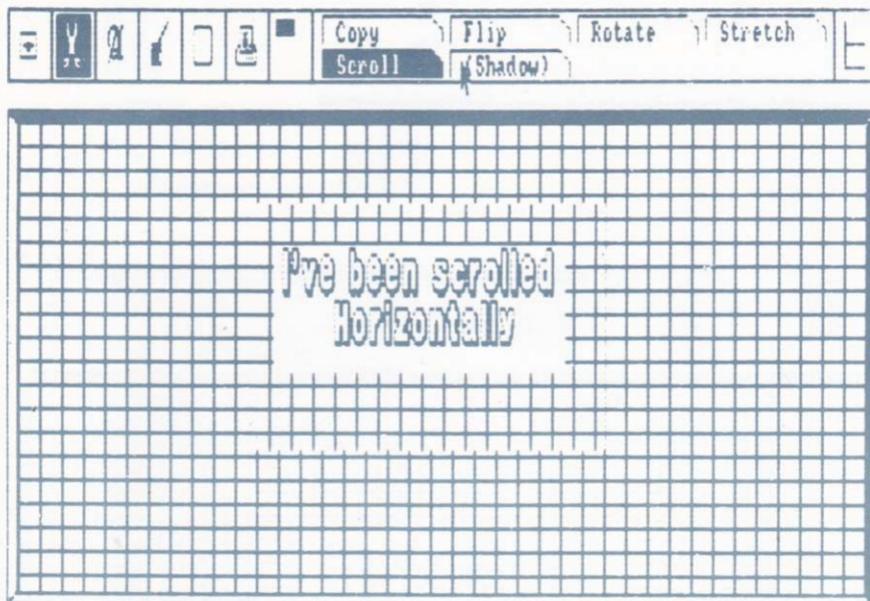


Fig 6.13 – Horizontally Scrolling an image

6.6 THE SHADOW OPTION

Shadow affects all Paste options except SCROLL.

If the SHADOW label is highlighted then the original area will be erased in the opposite of the selected colour. If Inverse is selected then the original area will be erased in white. If Copy is used with Shadow selected then it can be thought of as a MOVE rather than a COPY option.

That concludes the section devoted to the Paste mode.

7 THE TEXT MODE

This is the heart of the AMX Stop Press system. It is where text can be output to the screen in a vast combination of sizes, fonts and formats. The font sizes can be varied from just a few pixels square to 128 by 64. That's big!

Even if some of the fonts are not to your taste, you can edit or create your own using the built in character definer. Many more fonts will be available on the future through ourselves and perhaps third party companies.

All text is output using proportional spacing. It can be formatted using a choice of standard word processor options such as Left & Right Margin Justify, Centering, Word Wrap etc.

The text mode is very sophisticated and some of the above terms may baffle you. Please read through this section very carefully making sure you follow and understand each stage as you perform it. There is no way you can expect to be able to use all the different facilities immediately. Some you will forget about or never use in the early stages, but as you become more proficient with AMX Stop Press you will "re-discover" these facilities.

PLEASE NOTE: There may be a certain amount of repetition in the text section of this manual. This is inevitable due to the way in which some facilities are interrelated.

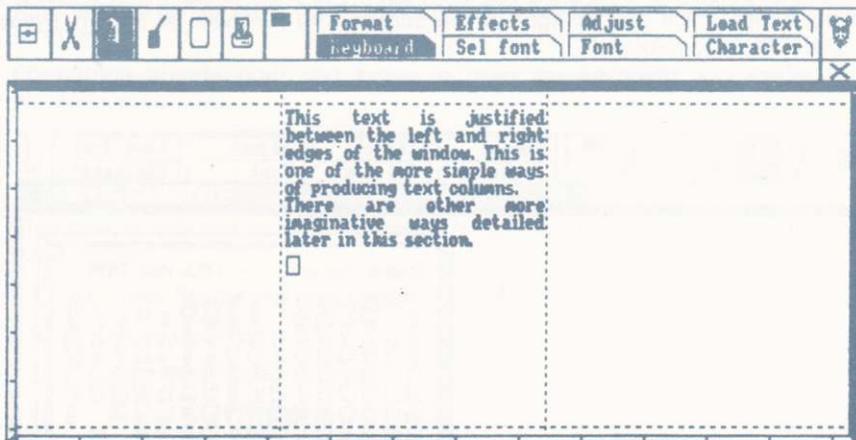


Fig 7.1 – Text Formatted inside a Window

WINDOWS

A Window is a rectangular area of the Page which you can define to any size from a few pixels to the size of the Page area. The window is treated as a miniature Page area. All text will be formatted inside the Window, the right hand edge being treated as the right hand-margin. (Normally the edge of the Page is treated as the right-hand margin).

The bottom of a window will be the end of the text column.

A window is used to produce text columns, and to format text within an area smaller than the Page area.

To define a Text Window,

1. Click the WINDOW mode icon.
2. Click the DEFINE label and select TEXT.
3. Pull an area the size of the window you require.

The text window is now defined. It will be surrounded by dotted cross-hairs. These will only appear when you are actually entering text.

More details on Text Windows are given later in this section.

7.1. VIEWING THE SELECTED FONT

Details on selecting fonts are given later, but if you wish to see the font you are using, simply click the far right of the screen. The font will be shown. Press <CANCEL> to remove it.

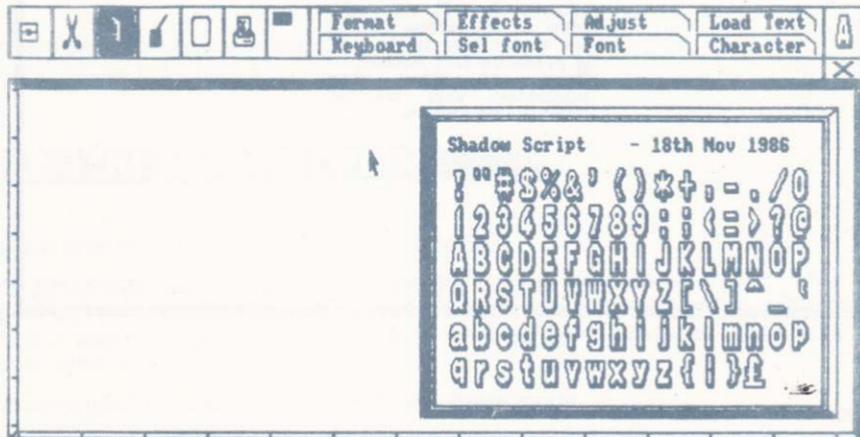


Fig 7.2 – Viewing the selected font

7.1.1 THE TEXT CURSOR

When using the key board or loading text files onto the Page, the cursor will appear as a box. This box will represent the approximate size of the font character.

7.2 FORMAT

INTRODUCTION

If you ever take time to look at a magazine or newspaper you will notice that the text is arranged in many different methods around each page. We shall call these different methods "FORMATS".

Headlines are usually in the centre of the Page or in the centre at the top of a text column.

The stories and editorials (called "COPY") are normally in neat columns with the right-hand edge ("MARGIN") straight without any odd words sticking out here and there.

Some advertisements or cartoons have text placed at odd positions that cannot be obtained using conventional wordprocessors.

AMX Stop Press allows you to emulate these different formats to produce layouts very similar to real newspapers using the options described over the next page or two.

Of course you don't have to be conventional; using the special Auto-Flow option, text columns can be produced at strange angles. Text can even be formatted inside a circle!

Formatting affects both text typed in from the keyboard and loaded from wordprocessor files.

7.2.1 CENTRE

This centres any text between wherever the cursor was positioned and the right-hand margin.

1. Clear the canvas area (see Chapter 4 Section 6).
2. Click the TEXT icon.
3. Click the FORMAT label.
4. Select CENTRE from the menu.
5. Press <CANCEL>.
6. Click the KEYBOARD label.

7. Position the cursor somewhere near the top of the canvas and press <EXECUTE>.
8. Type "The Headline" and press <RETURN>.

The text will be centred from whenever you positioned the cursor. Remember, the text will be centred inside the Page – not the canvas area! Text will be centred within a text window if such a window has been defined. Everything will be Centred from now on until a different format is selected.

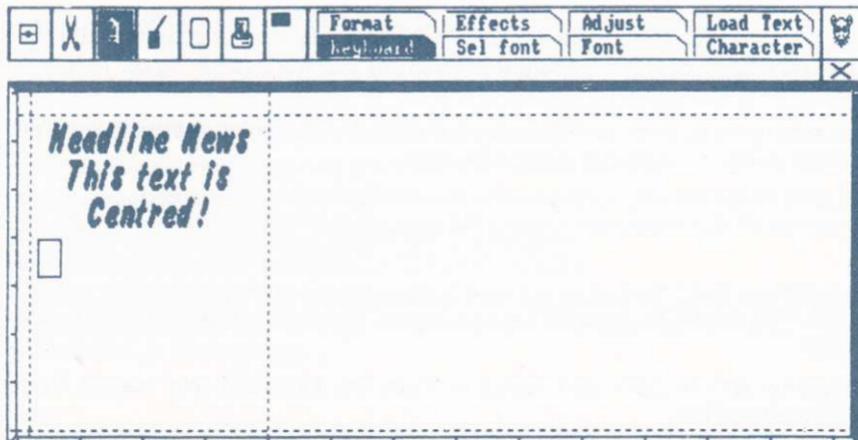


Fig 7.3 – Centred Text

7.2.2 JUSTIFY

Justification makes sure that all lines are the same length in a column. This avoids odd words sticking out at the right hand side of the column which doesn't look very nice.

AUTOFLOW

If the AUTOFLOW option (described later) is used, then Justify will make sure that each line fits in neatly inside a graphic shape.

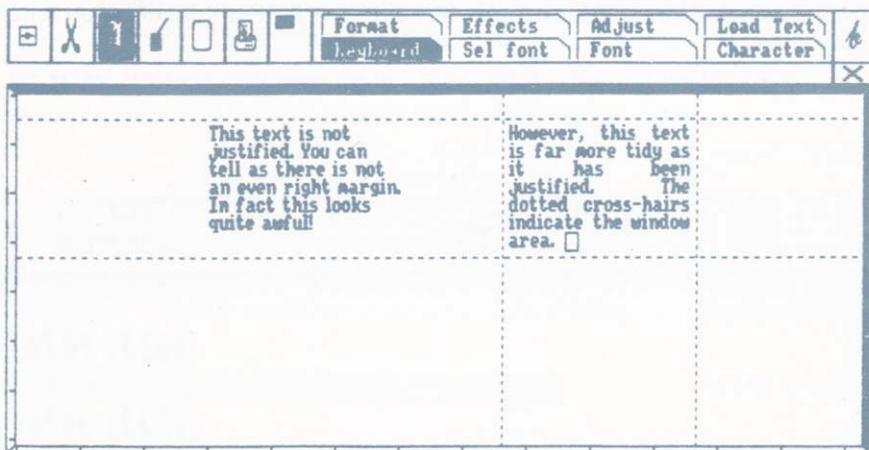


Fig 7.4 – Justified text inside a Window forming a column

HOW DOES JUSTIFY WORK?

Justify works by inserting tiny spaces between each letter to “pad” out each line and correct length.

1. Click the TEXT icon.
2. Click the FORMAT label.
3. Select JUSTIFY from the PDM.
4. Press <CANCEL>.
5. Click the KEYBOARD label.
6. Position the cursor a few inches from the RHS and half way down the canvas.
7. Type about 5 lines of text.

YOU DO NOT NEED TO PRESS <RETURN> UNLESS YOU WISH TO START A NEW PARAGRAPH.

Notice each line is the same length giving an even right hand margin. Also notice that the Page scrolls automatically.

Text will be justified within a text window if one has been defined.

8. Press <ESCAPE> on the keyboard, after pressing <RETURN> at the end of the last line.

This is a very useful option, ideal for composing lists or directories. If (for example) you are producing a list of names with telephone numbers and you want the telephone numbers to be down the RHS of the Page, the Right Justification will be invaluable.

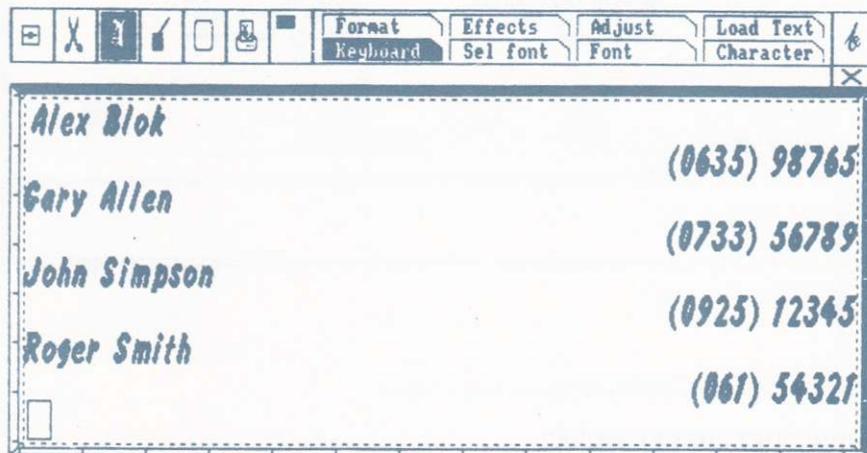


Fig 7.5 – Example of using Right Justify

In the following example we will produce a list of names with telephone numbers.

1. Clear the Page – See Chapter 4 Section 7.
2. Select LITERAL from the FORMAT PDM (more about LITERAL later!)
3. Press <CANCEL>.
4. Click the KEYBOARD label.
5. Position the cursor at the top left of the canvas and press <EXECUTE>.
6. Type in the first name and press <RETURN>.

7. Select R JUSTIFY by holding down the <CONTROL> key and pressing J>.
8. Now type the phone number and press <RETURN>.
Notice how the text typed after the <CONTROL> <R> has been placed at the right hand margin.

The cursor will now have returned to the left hand margin on the next line.

9. Press <RETURN> to leave a gap under the last name.
10. Press <CONTROL> <L>, type the next name and repeat steps 7 onwards until you have had enough!
When you have, press <ESCAPE>.

See Fig 7.5. There should be something like it on your screen.

Now you can see how using the keyboard to change FORMAT options is very beneficial. It comes in useful when more than one FORMAT option is required.

7.2.4 WORD WRAP

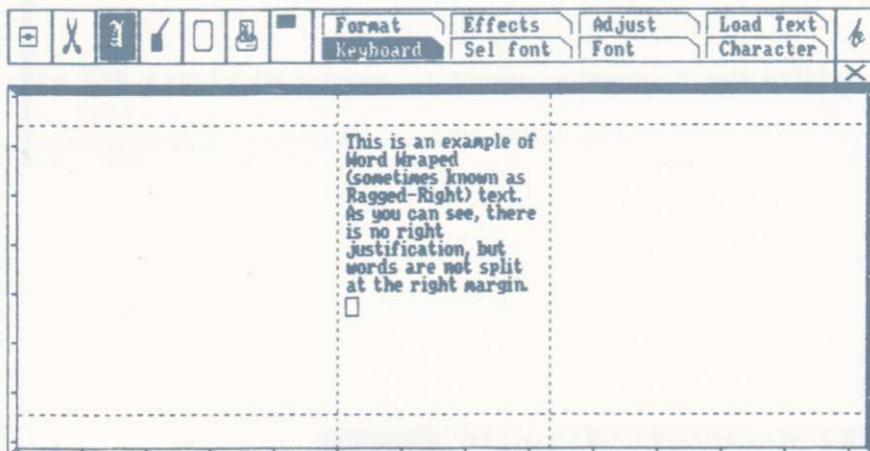


Fig 7.6 – Word Wrap Text

This makes sure that words are not split at the right hand margin. The text will NOT be justified at all when Word Wrap is selected.

7.2.5 LITERAL

With LITERAL selected, text is not formatted at all, but appears exactly as you type it. Words will be split at the right margin.

Ideal for doing things your own way.

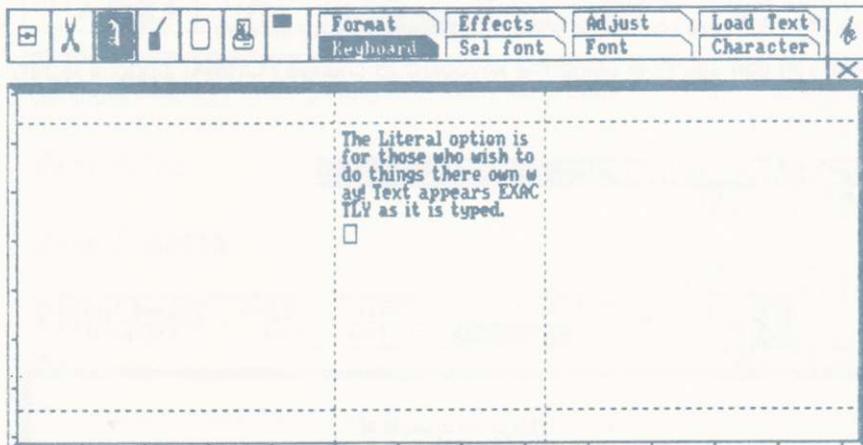


Fig 7.7 – Literal Text

7.2.6 COLUMN AND AUTOFLOW

These two independent Format options control the overall way in which other format options are implemented.

Column is the default option and is what was used in the previous examples. It means that when the Right Hand Margin is reached the text is formatted. This is how most wordprocessors work.

However, the AutoFlow option is very different and allows some incredible layouts to be achieved.

It basically allows text to fill an area of nearly any shape! What happens is that a new line is done when any object blocks the path of the text. Not only that, but when a new line IS done, the cursor does not return to the left margin where the cursor was first positioned but to the first position where the CURSOR is blocked on its way back to the left-hand side of the Page.

HOW DOES AUTOFLOW WORK?

What happens is that the computer looks for a pixel the same colour as the character it is about to output to the screen. It looks at an area the same height as that of the vertical spacing value. More about the Spacing later.

In order to explain this, follow the example.

1. Select GRAPHICS mode.
2. Click the SHAPES label.
3. Select CIRCLE.

Circles are drawn by pressing <MOVE> to select the centre and then moving the mouse to adjust the size.

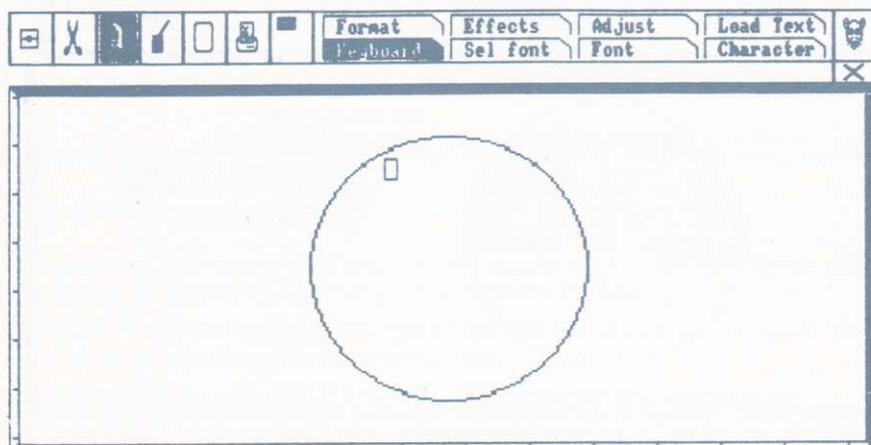


Fig 7.8 – Positioning the cursor in a circle.

4. Press < EXECUTE > to draw the circle.
5. Press < CANCEL >
6. Select TEXT mode.
7. Click FORMAT and check JUSTIFY and AUTOFLOW are selected.
8. Press < CANCEL >.
9. Click KEYBOARD.
10. Position the cursor inside the top left of the circle – See Fig 7.8.
11. Start typing.

The text will be formatted inside the circle as you type.

When the bottom of the circle or whatever you have drawn is reached, then the text will appear ready for you to re-position.

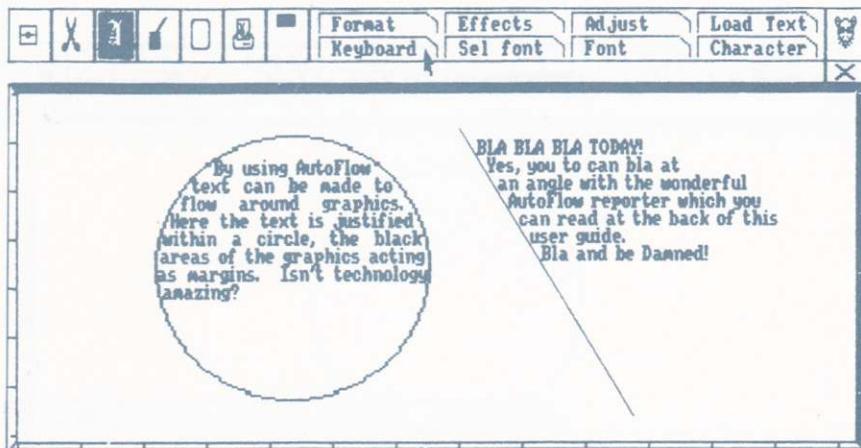


Fig 7.9 – The results of Autoflowing in a circle

7.3 EFFECTS

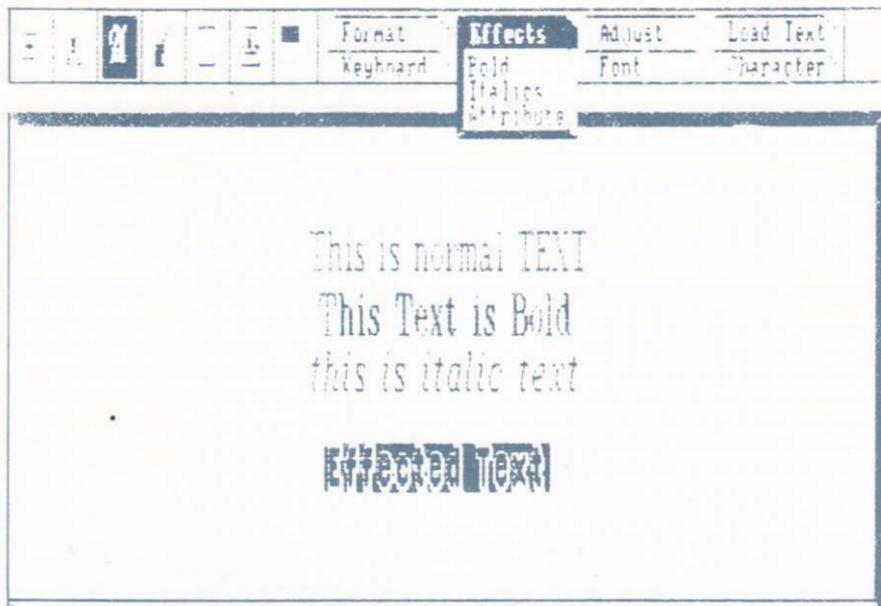


Fig 7.10 – Some “Effectuated” Text

The Effects options alter the way the font is output to the screen. Words can be italicized or “thickened up” to highlight parts of your text.

Like the FORMAT options, the EFFECTS options affect text entered via the keyboard or input from wordprocessor files.

It is important to note that ALL effects options can be selected at once.

7.3.1 BOLD

This thickens up the characters. useful for highlighting important sections of your text.

Bold may not look too good on fonts with very small “holes” in them.

7.3.2 ITALICS

This italicizes the characters. That is, the characters are given a forward slant.

Some fonts may already be italicized (such as the FLOWING font) and will look awful if this option is used on them.

7.3.3 ATTRIBUTE

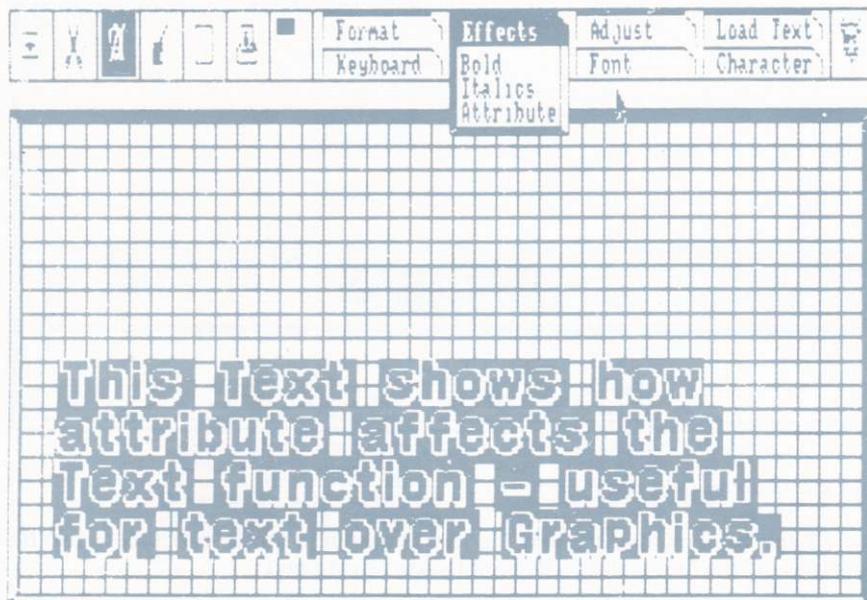


fig 7.11 – Attribute Text

To have a proper understanding of this option you must really understand how each character is output to the screen. This is explained in the next section of this chapter (section 4).

Basically an area around the character the size of the ATTRIBUTE area is erased in the opposite colour to that of the character. This is very useful for typing over graphics. Please see Fig 7.11.

7.4 ADJUST

This allows you to alter the size and spacing of the character within a font.

1. Click the SEL FONT label.
2. Select FONT 2.
3. Press <CANCEL>.
4. Click the ADJUST label.

The Adjustment window will appear. In the centre will be the selected character.

When you alter the size of the character, you will actually see it stretch. If you adjust the spacing, the bars at the right and below the character will indicate the spacing settings visually.

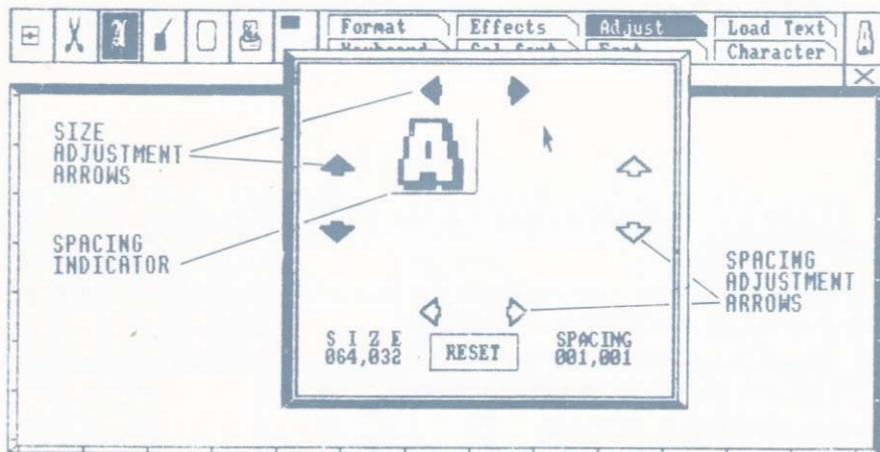


Fig 7.12 – The Adjustment Window

Before describing the Adjustment facility in detail you must first understand how the characters are output to the canvas.

7.4.1 HOW CHARACTERS ARE OUTPUT TO THE CANVAS

Imaging that each character is sitting on a block. See Fig 7.13.

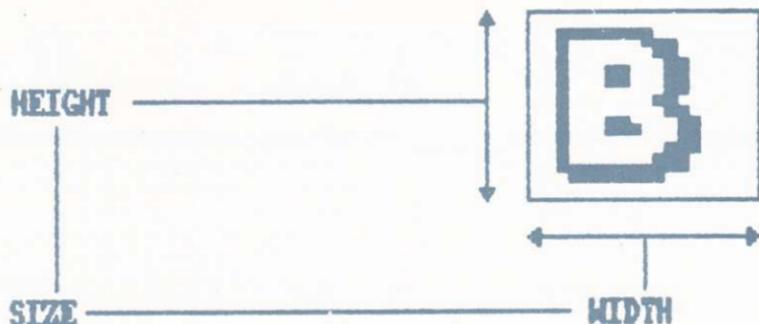


Fig 7.13 – A Character Block

The dimension of each character block in a font is the same even if a particular character is less than 16 pixels wide or deep.

Ok, so you are probably thinking that this would make gaps between each character too large. Fortunately, technology is at hand!

A – PROPORTIONAL SPACING

As you know all letters have different widths. For example l's are very narrow while W's are much wider. When output to the canvas the computer makes sure that the gap between each character is the same size. If it didn't the results wouldn't be very professional. Instead of looking like this:

This Text has Proportional spacing

we would see:

This does not, awful isn't it?

As Proportional Spacing is always used, the SPACING value you set will simply increase or decrease the size of the “proportional space” between each character.

B – WHAT IF SIZE IS ADJUSTED?

If the SIZE is adjusted, the space will remain the same. See Fig 7.14.

C – NEGATIVE SPACING

The spacing value can be negative so that the blocks in fact “overlap” bringing the characters closer together. See Fig 7.15.

D – HOW DOES PROPORTIONAL SPACING WORK?

It works by scanning each character in memory before it is output to the screen to find out how many pixels wide it is. The computer can then make sure that the spacing gap after the character is just an offset of the character size.

As You can see size does not affect spacing
THIS IS JUST
AS NEAR BUT
MUCH LARGER

Fig 7.14 – Size does NOT affect spacing

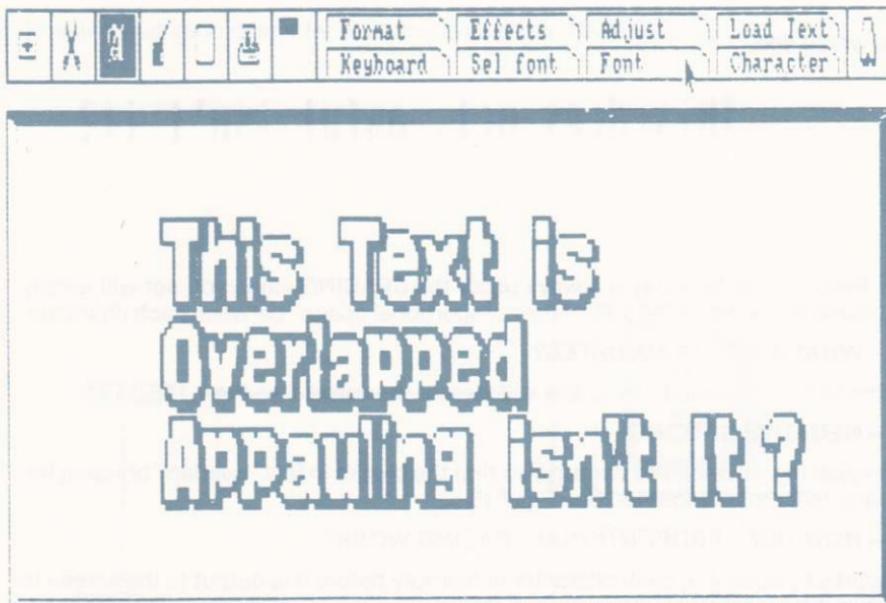


Fig 7.15 – Overlapped blocks

7.4.2 SIZE ADJUSTMENT

In order to create large headlines and eye-catching posters, we have given full control over both the X and Y size values making it very easy to produce very tall and thin, very short and fat or simply very big and square characters.

DEFAULT SIZE VALUE	16,16
MAXIMUM SIZE VALUE	128,64
MINIMUM SIZE VALUE	16,16

As mentioned earlier, the block size does not indicate how wide each individual character is but is only given as a guide.

1. Click the SEL FONT label.
2. Select AMSTRAD font.
(This is the normal Amstrad typeface which we have included as it is very attractive)
3. Press <CANCEL>.

4. Click the ADJUST label.
5. Use the SIZE arrows to enlarge the character to 32,32.
6. Press <CANCEL>.
7. Click KEYBOARD and position the cursor etc.
Notice how the cursor (a box) has enlarged. It indicates the Size of the character block.
8. Start typing;

The characters are now twice as large.

It is always advisable to use SIZE settings that are divisible by 8 if you want the characters to look correct. If you use a value of (for example) 27,33 the characters will probably be all lumpy and out of shape. i.e., with a letter "H" (for example), the right hand bar may be wider than the other.

In the previous example you enlarged a font to twice the size. You can be more adventurous and set a large X value for a very wide character, or a very large Y value for a tall and narrow character.

a selection of Fonts and sizes are
Available, for
a range of effects, and
 styles in your work.
some are sensible, others are less so, they can be
Funky, or even *flow*.

Fig 7.16 – Various font sizes

7.4.3 SPACING ADJUSTMENT

When adjusting the size the spacing is not affected. However you may wish to increase the spacing to produce your own style for a logo or title etc. On the other hand you may wish to reduce it to fit more characters on a line.

DEFAULT SPACING VALUE	1,0
MAXIMUM SPACING VALUE	32,16

If the maximum X value is too small, then press the SPACE BAR to insert extra spaces when you are typing.

MINIMUM SPACING VALUE

The Minimum spacing value is the negative of the character size. That is, if the Size value is 48,16 then the minimum Spacing value will be $-48, -16$.

As explained earlier, the negative value ensures that characters can overlap for effect.

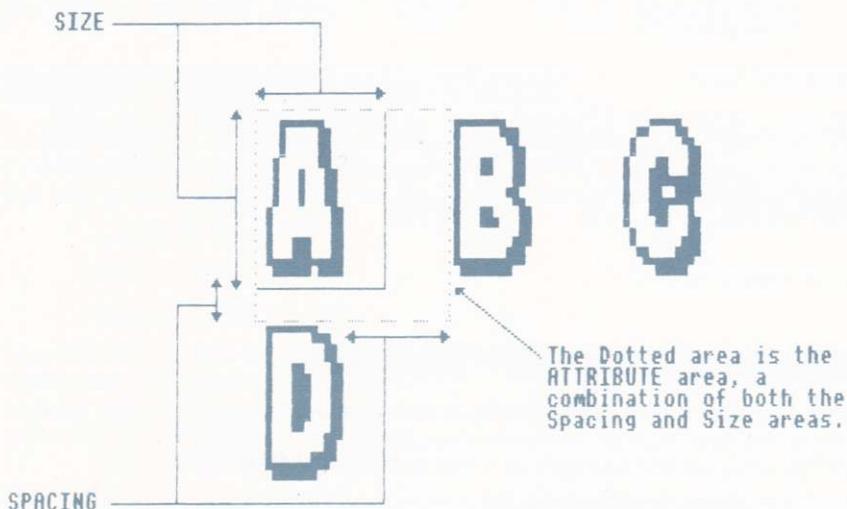
1. Click the ADJUST label.
2. Adjust the SIZE for 16,16.
3. Adjust the SPACING for 32,4.
4. Press <CANCEL> and click KEYBOARD.
5. Position the cursor and type.

The characters will be spaced far apart.

7.4.4 THE ATTRIBUTE

The attribute is the value of both the Size and the Spacing given to each font.

When using the ATTRIBUTE option from the EFFECTS menu the area shown in Fig 7.17 is erased from around the character.



7.4.5 THE ATTRIBUTE MEMORY

Any adjustments you make to a font are remembered until you leave AMX Stop Press. Every font store has its own independent attribute memory, so you can switch fonts without upsetting the settings.

Loading in a new font will have no effect.

7.4.6 RESETTING THE ATTRIBUTES

This is done by clicking the RESET icon in the Adjust Window. This resets the attributes to their default values.

7.5 LOAD TEXT

For simple layouts like posters and forms, manual entry of text is fine, but for large quantity of text it is far better to either plan out your copy in advance or use a wordprocessor. Wordprocessors have powerful editing commands which make sure your mistakes are removed before typesetting.

With AMX Stop Press it is possible to load in text from well known wordprocessors onto your Page(s). Text will be formatted using all the previously mentioned options fully automatically.

A text file is provided on side 2 of the system disc for you to practice with so you can practice the art of "Text Direction Control" even if you don't have a wordprocessor. This is great fun to do.

7.5.1 GETTING STARTED

1. Clear the Page.
2. Click the WINDOW icon.
3. Click the DEFINE label.
4. Select a rectangular area in the centre of the canvas with the cross-hairs. Make the area about 3 by 3 inches. Use the rule!
5. Click the TEXT icon.
6. Click the FORMAT label.
7. Check JUSTIFY and COLUMN are selected.
8. Click the SEL FONT label and select the AMSTRAD font.

This is a small font, and the one you will probably use for all your copy.

9. Click the LOAD TEXT label.
10. Insert the System Disc with side 2 upwards.
11. Select the correct drive.
12. Select TASWORD.
A catalogue of files will appear.
13. Click the filename (it is called "TEXTDEMO").
You will be prompted to position the cursor.
14. Position the cursor at the top left of the Window and press <EXECUTE> .
The text will start loading into the window forming a column.
It will eventually get to the bottom. Don't do anything yet! Keep reading the next section.

7.5.2 THE TEXT OVERFLOW MENU

When the bottom of a Window or a Page is reached something called a TEXT OVERFLOW MENU (TOM) will appear in the centre of the screen.

(When the bottom of the Canvas is reached, the Page will scroll automatically.)

The TOM gives you a list of options that govern the future direction of the text:

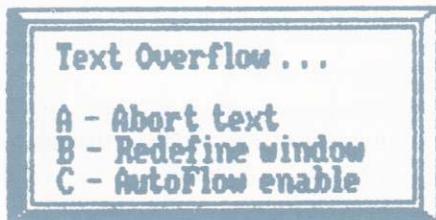


Fig7.18 – The Text Overflow Menu

WHENEVER THE TOM IS ON THE SCREEN ALL ICONS AND LABELS WILL BE INACTIVE

A – Abort

This will close the text file, that is no more text will be loaded from it.

B – Window

Once selected the TOM will be removed from the screen. This will allow you to define another Window in order to produce another text column. Remember, if while defining the window you make a mistake, press <CANCEL> .

Once you have defined the Window the TOM will not be replaced on the screen. After the TOM has been removed position the cursor in the new Window making sure that the cursor lines up with the text already on the screen. The gridlock should help you when doing this. Or use the page co-ordinator. See Chapter 10 Section 8.

C – Autoflow

Press C then Autoflow will be turned on.

If you followed the example in Chapter 7 Section 5.1 then please experiment with the different TOM options to get the hang of them.

7.5.3 WHAT ABOUT AUTOFLOW

The previous text loading example assumed that you had the COLUMN option selected from the FORMAT menu. However if the AUTOFLOW option had been selected things would be different. If you have no Window defined, then the text will be formatted inside any graphics (or other text) that is on the screen.

First of all we will make a mess on the screen for the text to follow.

1. Clear the Canvas.
2. Click the GRAPHICS icon.
3. Click the SPRAY label.
4. Select the QKW (Quick-Click Window).
5. Check the Large Brush spray (See Section 3.2 (E) of Chapter 4).
6. Select a Black pattern from one of the 4 instant patterns.
7. Press <CANCEL> .
8. Spray two vertical squiggly lines down the canvas (or the whole Page if you wish). See Fig 7.19.
9. Press <CANCEL> .
10. Click the TEXT icon.
11. Click the FORMAT label.

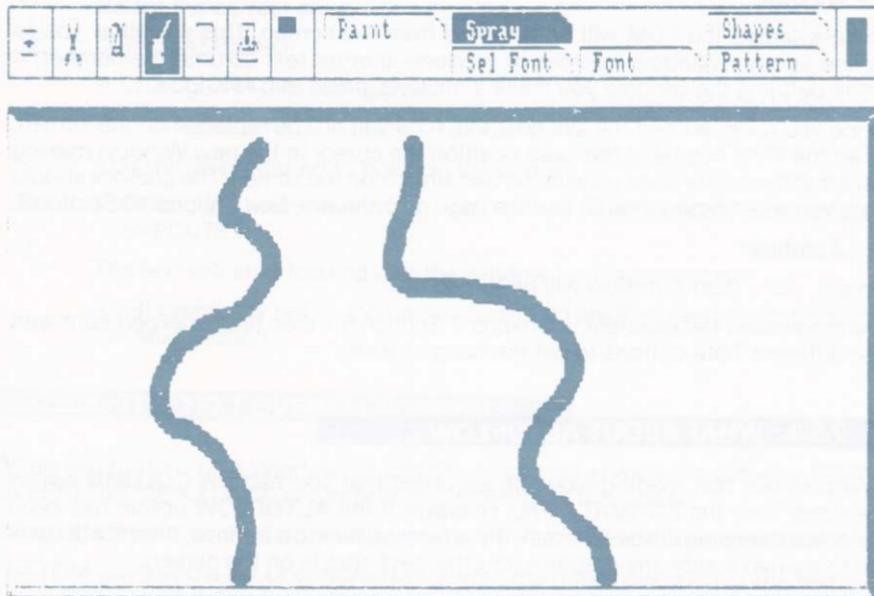


Fig 7.19 – Two Vertical Squiggly Lines . . .

12. Select AUTOFLOW.
13. Check JUSTIFY selected.
14. Click the LOAD TEXT label.
15. Select ASCII.
16. Select the TEXTDEMO file.
17. Position the cursor at the top left inside the vertical lines and press <EXECUTE>.

The text will flow inside the lines following the contours as it goes.

The Text Overflow Menu (TOM) will appear as usual when the bottom of Autoflow areas etc are reached. (If they have no bottom then the text will leak.)

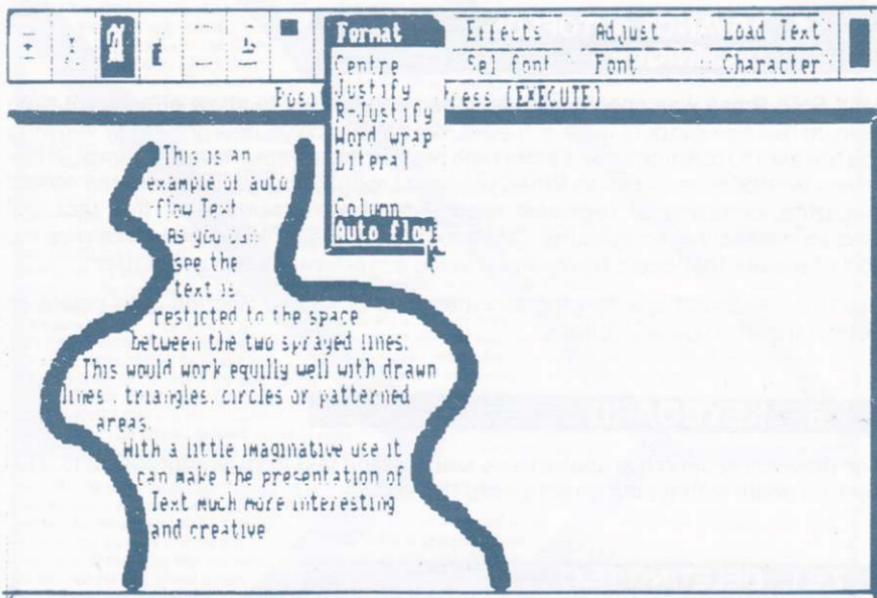


Fig 7.20 - ... full of text

7.5.4 USING THE DIFFERENT FONTS AND EFFECTS

So far we have used the small AMSTRAD "body" font.

Most of the other fonts are much larger and therefore will fill up areas far quicker. If you have increased the size of the characters even more by using the Adjust option then we cannot guarantee total accuracy when text is being formatted.

You should select the type of font, attribute and effect before loading any text. Once the text has begun loading it is not possible to change any of these parameters.

7.5.5 ABORTING THE TEXT LOADING PROCESS

At any time while the text is loading the <ESCAPE> key on the keyboard can be used to abort the process.

7.5.6 ADVANCE AUTOFLOW TECHNIQUE

AMX Stop Press was specifically designed and written to allow effects not even seen on real newspapers to be achieved. We hope to break new ground by allowing you the user to do things that before high-res graphics would have been impossible or very time consuming to do. When you next produce your club newsletter, school magazine, company or technical report etc., take advantage of this fact and produce something imaginative. Don't just use the simple facilities that give the sort of results that could be obtained using a typewriter a pen and a ruler!

Use the line and shape drawing facilities (See Chapter 8 Section 3) to create an outline that the text will follow.

7.6 KEYBOARD

The previous section has dealt mainly with loading text from wordprocessors. This section deals with typing directly onto the screen.

7.6.1 DELETING TEXT

1. Clear the canvas.
2. Click the TEXT icon.
3. Select a font of your choice.
4. Click the KEYBOARD label.
5. Position the cursor and start typing.

If you press the key on the keyboard then the last character typed will be deleted. If you hold it down then many characters can be deleted.

6. Press <CANCEL>.

The whole line will be deleted and you will be prompted to re-position the cursor.

The and <CANCEL> key will only affect the last line typed.

The Auto-Flow Reporter

I am now going to tell you a little about Leonardo who would have appreciated AMX Stop Press - had it been available in the sixteenth century. But it wasn't so he missed out.

This part of the page was to have been called "one man and his Stop Press", but to do unforeseen circumstances that article was withdrawn at the last minute and replaced with another piece about Pig breeding, by a local programmer and Pig breeder.

(This document was - I am sorry to tell you - eaten by one of his larger Pigs, Ralph. As a last second attempt to avoid a large white space on this side of the page, Norman Click, an expert on the Ford Capri (Mk 2) wrote a Poem entitled, "Suspension - isn, it!"

The original document ran to 17 pages, which was 16.75 more than required so we asked him to edit it to a more manageable size, he declined. The reason being that "I could sum up the automotive emotions of a Renault 5 in 300 words, but not a Capri (Mk 2)", and with that he took his fairy dice and left.

The result of this being that this part of the page was still without a form, graphical or literary. In final desperation I decided to write this explanation, detailing this reason why this space is free of text or any graphics. I hope that it has in no way lessened your enjoyment of this Page. Sorry!

HLP.
The most subtle artistic perception. As a painter he is never content to accept things merely by their outward appearance; he throws himself into investigating, with the same passionate
Extract from: Classic Art by H. Wolfflin.

Having inspired you with Art we shall now go down-market with the Sports Report

"It took only one ball for the 30-year-old all-rounder to gain the nation's forgiveness." IAN BOTHAM began his 86-Test career in July 1977. The previous wicket record-holder Dennis Lillee, who was purely a bowler, needed 78 Tests to claim 355 victims. The breakdown of Botham's 357 wickets is: Australia 136 (29 Tests) New Zealand 61 (14 Tests) India 59 (14 Tests) West Indies 58 (13 Tests) Pakistan 33 (7 Tests) Sri Lanka 18 (2 Tests)

Extract from Daily Mail August 22nd 1986.

He is a born aristocrat among painters, sensitive to delicacy, with a feeling for fine hands, for the charm of transparent stuffs, for smooth skin, and above all, he loves beautiful, soft, rippling hair. In Verrocchio's Baptism he painted a few tufts of grasses, and one sees at once that they were painted by him, for no one else had quite this feeling for the natural grace of growing things . . . He discovered the painterly charm of the surfaces of things and yet he can think as a physicist and an anatomist. Qualities which seem mutually exclusive are combined in him; the tireless observation and collection of data of the student, and the most subtle artistic perception. As a painter he is never content to accept things merely by their outward appearance; he throws himself into investigating, with the same passionate

Extract dated 21st August 1983.



Inspired by Salmon of Today

Electronic Arts' Marble Madness has hit the streets, marketed by Ariolasoft and priced at 29.95. As most people will already know this is the predecessor to Ghindizzy and all its clones. It is, I think, the best product yet on the Amiga front, containing excellent graphics, very good sound, especially when linked into a Hi-Fi system, and a superbly executed game concept.

Microscope

Fig 7.21—Autoflow has possibilities

7.6.2 ABORTING WHILE TYPING

Press <ESCAPE> on the keyboard to abort the typing process. You will be prompted to re-position the cursor. Press <CANCEL > to select another function.

7.6.3 CHANGING FONTS, EFFECTS AND FORMATS

As mentioned earlier, you can select any of the 3 character fonts or the AMSTRAD font giving a total of 4 fonts. Not only that, but there are 7 effects combinations as well.

The format options can also be changed using the keyboard.

7.7 SEL FONT

This allows you to select one of the 3 character fonts. Alternatively you can select the small Amstrad font.

7.7.1 THE CHARACTER DEFINER

This option allows you to actually define your own or modify one of the supplied fonts.

The definer allows you to design letters, patterns, engineering symbols or whatever you wish. When complete each font can be Saved to disc for later use.

1. Click the TEXT icon.
2. Click the SEL FONT label, and make sure the Amstrad font is NOT selected.
3. Select DEFINE.

The Character Definer will now appear on the screen.

Don't panic! The canvas area has been saved elsewhere in memory.

The TEXT mode label SEL FONT, FONT and CHARACTER all affect the Character Definer.

The FONT label options affect the whole of the selected font, while the CHARACTER label options only affect the selected character.

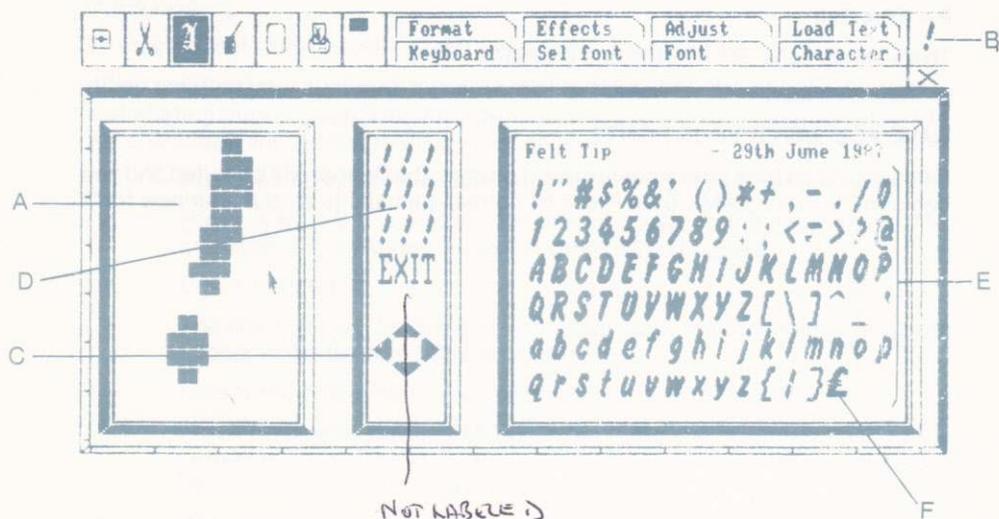


Fig 7.22 – The Character Definer

A – The Character Editing Window (CEW)

This is where you can edit each character. It works just like the Zoom Window. When the character has been edited, you can then drag it back to the appropriate position on the FDA, using the **MOVE** key.

B – The Selected Character Window

This displays the Character “Actual” size. As it is edited, you will see it change here.

C – The Scroll Character Arrows

When designing a font it is inevitable that you will design a character that is slightly higher or lower than the rest. Instead of having to re-design it, you can simply use these arrows to “slide” it into the correct position.

D – The Pattern Repetition Window

This displays the selected character in 9 positions making up a square. This is done to assist you when designing Paint and Spray patterns. (For the technical, it helps you make sure your patterns “Tessellate”). The pattern shown here will actually change as you edit the selected character.

E – The Font Display Area (FDA)

Here the whole font is displayed. You can drag characters from here to the Character Editing Window.

F – FDA Cell

There are 96 cells. Each holds one character.

G – The Exit Icon

HAVE YOU SAVED YOUR FONT?

If this is clicked then after a confirmation prompt, the Definer will be exited and you can continue using AMX Stop Press as normal, perhaps to try out your new font!

7.7.2 MODIFYING/DESIGNING A FONT

When the Definer is first activated whichever font is currently selected will appear in the FDA.

To change font, click the SEL FONT label and select another.

When creating your own font, it is essential to "cheat" by modifying a font rather than starting from scratch. This will make it easier and more importantly make sure the characters are defined in the correct cells.

1. Position the pointer over the character in the FDA that you wish to modify.
2. Press <MOVE> and drag the character over to the editing grid. (The character will be shown as a box when being dragged).
3. Press <MOVE>.
The character will be displayed enlarged ready for you to edit. It will also appear in the Selected Character Window.
4. Modify the character to your taste using the <EXECUTE> key.
5. When complete, press <MOVE> and drag the character back to the correct position. The TOP LEFT of the character should be positioned in the centre of the cell before dropping it.
6. Release <MOVE> and repeat from step 1.

7.7.3 DESIGNING A FONT FROM SCRATCH

In order to start from scratch you must of course erase the contents of one of the font stores. Do not design typeface fonts after clearing otherwise you will not know which cells to design each character in.

1. Click the FONT label.
2. Select CLEAR.

You will be given a confirmation prompt.

REMEMBER, IF YOU HAVE MODIFIED A FONT, SAVE IT BEFORE CLEARING IT!
(Saving is explained in the following section.)

All Definer windows will be cleared. You can now start from scratch.

You will be prompted to give the font a name and date before Saving.

7.7.4 DESIGNING PATTERNS AND SYMBOLS ETC.

Please see Chapter 8 Section 4.

7.7.5 SAVING FONTS

The selected font will be Saved.

FonTS can be saved whether the Character Definer is on the screen or not.

1. Click the FONT label.
2. Insert your Font Disc.

DO NOT SAVE TO THE ORIGINAL SYSTEM DISC!

3. Select the correct drive.
4. Select SAVE.

You will be prompted to enter a Fontname. This can be up to 16 characters long. You can enter the Date, this can be up to 15 characters long.

Finally, enter an 8 character Filename. Make sure it ties up with the Fontname so you remember what it looks like.

If you only press <RETURN> at the prompts, then the previous Fontname, Date and Filename will be kept.

7.7.6 LOADING FONTS

As with Saving, fonts can be Loaded whether the Character Definer is on the screen or not.

REMEMBER, LOADING A FONT WILL OVERWRITE THE SELECTED FONT STORE. SAVE YOUR FONT IF IT HAS BEEN MODIFIED IN ANY WAY FIRST!

1. Click the FONT label.
2. Insert the Font Disc.
3. Select the correct drive.
4. Select LOAD.

A catalogue of the font filenames will appear.

5. Click the required filename.

It will then be loaded into the selected font store.

7.7.7 THE CHARACTER LABEL

The options under this label are more likely to be used in GRAPHICS mode. Therefore please see Chapter 8 Section 4 for details.

Please note though, that the options do have effect in TEXT mode. The only one you are likely to use is the CLEAR option. This clearS THE Selected Character to White.

7.8 HINTS AND TIPS FOR TEXT LAYOUT

This section will be added to as time goes on, so there may not be very much in your manual.

7.8.1 TEXT CURSOR ALIGNMENT

When producing more than one text column you will have probably found that making the words on the second column line up with the words on the first is quite hard. Even with the Gridlock switched on this is a problem because one of your columns may be out of the canvas area!

In order to get around this problem you should use the Page Co-ordinates. They are automatically displayed before you position the text cursor.

When you have positioned the cursor at the top of where you want the first column to be, jot down the Y co-ord value. (That is the second figure displayed in the message window).

The co-ords can be turned on by clicking the GOODIES mode icon and then clicking the COORDS label.

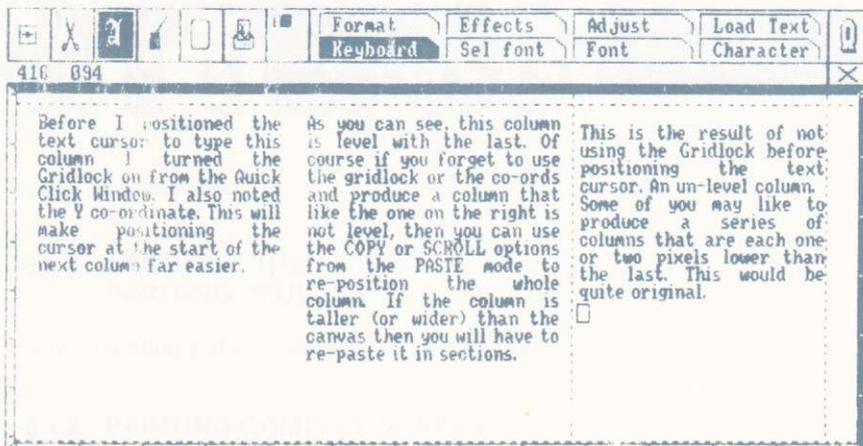


Fig 7.23 – Un-aligned and aligned columns

Don't press <EXECUTE> using the mouse button! If you do, you may accidentally move the mouse in the process and upset the cursor position. Press <f4> on the keyboard. This will perform the same function as the <EXECUTE> button on the mouse but will avoid the problem of accidentally moving the mouse.

Having noted the start Y co-ord on the first column, it will be quite easy to position the cursor in the correct place at the start of the second column. Simply move the mouse until the correct Y value is shown.

If you cannot get the correct value then the Page has probably been scrolled. Scroll it until a value closer to what you want appears. Move the mouse until the exact value is shown.

Remember, use the keyboard key <f4> and not the mouse <EXECUTE> button.

That concludes the section devoted to TEXT.

It was tough, but don't despair.

Practice and experiment until you are sure you understand it all. The results that can be obtained through mastery of this section will be well worth it.

8 THE GRAPHICS MODE

This is a miniature graphics studio. The facilities here equal or exceed those in programs that are stand alone graphics packages. Both artistic and technical drawings can be produced using the different spray, line, shape and painting options.

8.1 PAINT

This will fill an area with the currently selected character. (Which appears in the top right of the AMX Stop Press screen.)

1. Draw some shapes (as described in Chapter 8 Section 3).
2. Click the PAINT label.
3. Position the cursor inside the area to be painted and press <EXECUTE>.

Remember, if the paint "leaks" or is in the wrong place click the UNDO icon.

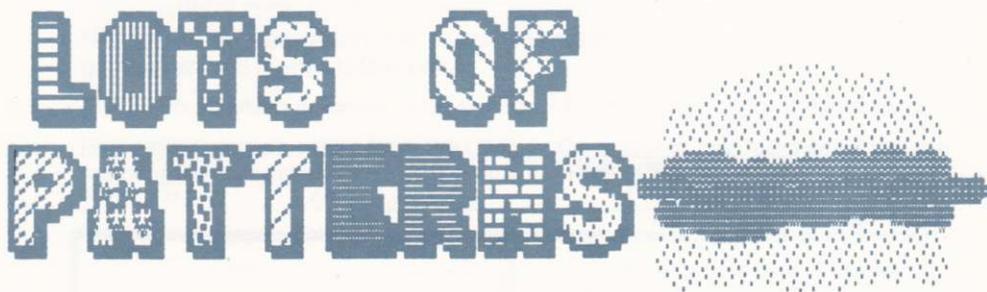


Fig 8.1 – Some uses of Painting

8.1.1 ABORTING THE PAINTING PROCESS

If while painting a shape you wish to stop the painting the press <CANCEL>.

8.1.2 PAINTING COMPLEX SHAPES

When painting complex shapes using some patterns the painting process may sometimes go into a recursive loop.

If this occurs you can press <CANCEL> and then either re-position the cursor and press <EXECUTE> or remove the paint when prompted and try again from another position.

8.1.3 SELECTING A PATTERN

REMEMBER, any one of the characters from the 3 font stores or 4 instant QKW patterns may be used.

Either,

- (a) Select one of the 4 instant patterns from the Quick Click Window.

or

- (b) Click the Right Hand Edge of the screen.

The selected font store will be shown.

Either click over the wanted character or select from the SEL FONT label to view the next font.

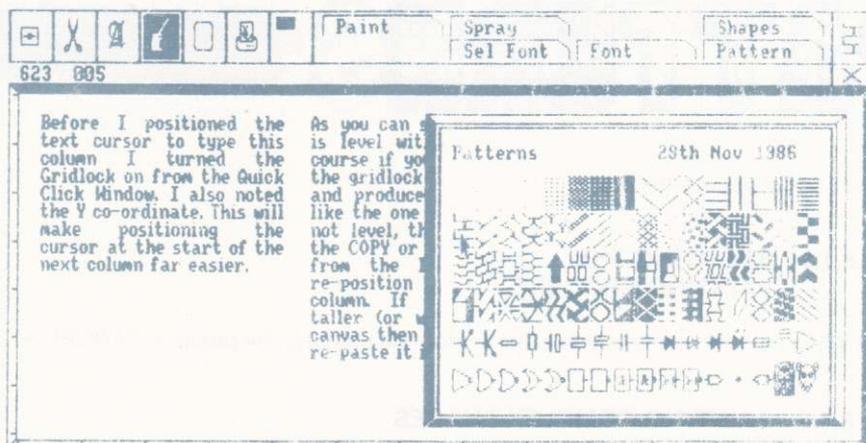


Fig 8.2. – Selecting a Character

Spray allows the more artistic of you to create some very convincing pictures. however, with a little practice, the less proficient will also be able to create some very imaginative effects.

This is a solid spray.

1. Click the SPRAY label.
2. Select a BLACK spray pattern from the QKW.
3. Move the cursor around the canvas while holding down <EXECUTE >.

This, unlike the brush spray above, produces a random series of dots that eventually make up the pattern. More like an airbrusk.

1. Use the QKW to select the Mist Spray..
2. Spray around the canvas.

Notice how the spray is very fine. If you don't move the cursor you will see the spray get thicker until it goes totally black.

Try it with a pattern selected, such as one of the characters from the font files.

Remember you can select from the QKW or the selected font store while you are spraying. Simply select the QKW or click the RHS of the screen.

Remember, Ghosting is selected from the QKW.

As explained in Section 3 (C) of Chapter 4, Ghosting can be used to create some imaginative effects and be very useful.

Use White Ghosting to spray over black text or graphics and notice what happens.

Do the same with Black Ghosting and again notice the effects.

Ghosting can be used to jazz up large text characters once they are on the screen.

If you have some black characters on the screen then select a pattern of your choice and then use the spray with white ghosting to spray over the text.

The results of this can be seen in Section 3 (C) of Chapter 4.

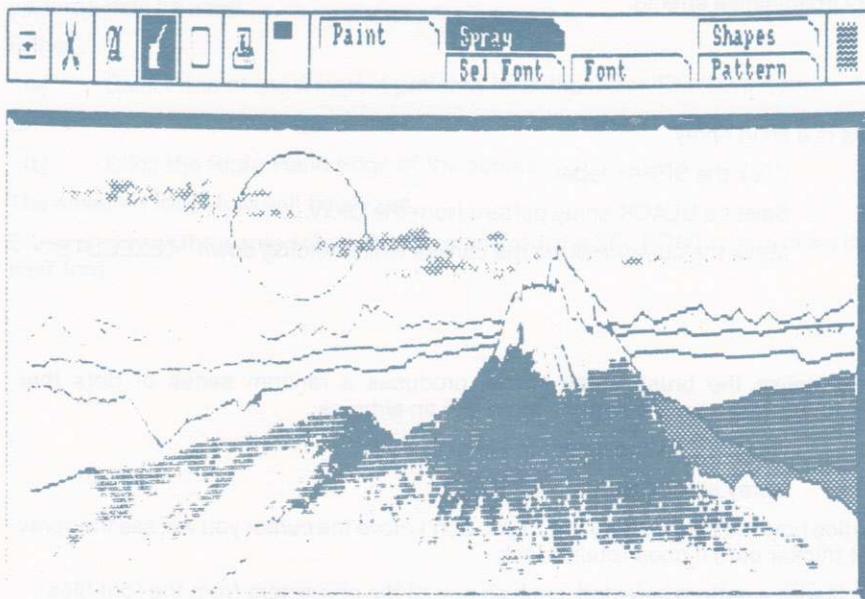


Fig 8.3 – Work done using spray

8.3 SHAPES

The different shape options allow technical drawings to be produced very quickly. All shapes are drawn in the currently selected colour, as selected from the QKW.

When doing technical drawing, forms design or newspaper layout work use the Gridlock to help you make sure that all your points connect and that lines are straight. It will also be helpful if you have the Page Co-Ordinator display switched on – available from the GOODIES mode.

8.3.1 CIRCLE

1. Click the GRAPHICS icon.
2. Click the SHAPES label.
3. Select CIRCLE.

4. Press <MOVE> to select the centre.

5. Press <EXECUTE> to draw the circle.

Move the mouse around to re-position the circle.

The circle can be re-drawn as many times as you wish by pressing <MOVE>.

6. Press <CANCEL> to abort.

You can stretch circles by using the VARIABLE STRETCH option in PASTE mode to form ELLIPSES.

8.3.2 TRIANGLE

Triangle drawing is very useful for creating complex shapes.

Triangles can be drawn with or without the cross-hairs.

1. Click the GRAPHICS icon.
2. Click the SHAPES label.
3. Select TRIANGLE.
4. Position cursor at first point and press <MOVE>.
5. Position cursor at second point and press <EXECUTE> or press <CANCEL> if you wish to re-select the first point.
6. Position cursor at third point and press <MOVE> or press <CANCEL> to re-select second point.
7. Press <EXECUTE> to draw the triangle.

The triangle can then be re-drawn as many times as you wish.

Boxes can be used for many different things including:

- (a) Technical drawings.
- (b) Putting borders around pictures.
- (c) Erasing areas of the canvas (by drawing solid boxes).

1. Click the SHAPES label.
2. Select BOX.
3. Position the cross-hairs at the first corner and press <MOVE> .
4. Position the cross-hairs at the corner and press <EXECUTE> to draw the box.

A hover-box will appear allowing you to draw as many boxes as you wish the same size.

Press <CANCEL> to abort.

Solid boxes can be drawn in the selected colour or pattern by using the QKW options.

8.3.4 LINE

The most versatile option.

Lines can be drawn with or without the cross-hairs.

1. Click the SHAPES label.
2. Select LINE.
3. Position the cursor at the start point and press <MOVE> .
4. Position the cursor at the end position and press <EXECUTE> .

The line will be drawn.

The last point set will be remembered so you can draw lots of joined lines.

Simply select the next point and press <EXECUTE> again.

If you wish to select a new start point, position the cursor and press <MOVE> .

CONTINUOUS LINE DRAWING

If <EXECUTE> is held down and the cursor moved, then a continuous "leak proof" line will be drawn. Leak proof meaning that if you Paint the area inside the line, the paint will not leak.

When using the small spray option to draw continuous lines this tends to happen.

TIDY LINE DRAWING

When doing technical drawing to assist with keeping lines straight or to avoid those "jaggies" that occur with angled lines – use the Gridlock. It is normally best set to 4,4 or 8,8.

See Chapter 10 Section 4.1 for details on the Gridlock.

8.3.6 CROSS-HAIRS

The TRIANGLE and LINEs are normally drawn without the cross-hair.

However, some users will find cross-hairs get in the way.

1. Click the SHAPES label.
2. Select CROSS-HAIRS.

The word CROSS-HAIRS will be highlighted until turned off again.

8.4 THE SEL FONT, FONT AND CHARACTER LABELS

The first 2 of these options were described in the TEXT Section 7.1 of Chapter 7. They have been provided in the GRAPHICS mode as well for your convenience.

The CHARACTER label was not explained in the TEXT section because (apart from CLEAR) the CHARACTER options will probably never be used for designing letters. However they will be useful for designing patterns and symbols.

HENCEWE HAVE RENAMED THE CLEAR LABEL PATTERN WITHIN PATTERN MODE
Select DEFINE from the SEL FONT menu and the Character Definer will appear.

It is important that when you design a pattern, that it looks correct when covering a large area of the screen. Hence keep an eye on the Pattern Repetition Window when designing patterns.

When designing symbols and the like, you can transform their organisation using the options under the CHARACTER label.

8.4.1 CLEAR

This clears the Editing Window.

8.4.2 EDIT

This option only works when you are NOT using the Character Definer.

If you have a burst of inspiration for a pattern and wish to quickly design it, then use this option. It produces a Defining Window showing the selected character enlarged. You can modify the character in the normal way.

You will see the ^{PATTERN}character change in the Selected Character Window.

Pres CANCEL when you have finished.

8.4.3 FLIP T-B

This flips the selected character from Top to Bottom. Ideal for turning engineering symbols upside down.

8.4.4 FLIP L-R

This flips the selected character from Left to Right. Again useful for engineering symbols.

This turns all black areas white and all white areas black.

8.4.6 PICK-UP

The pick-up option will not work when the Character Definer is on the screen.

This is great fun to use. It allows you to select an area of the canvas which will be used as the Selected Character.

1. Load in a picture of any kind.
2. Click the GRAPHICS icon.
3. Select PICK-Up from the CHARACTER label.
4. Position the box cursor over the area you wish to pick-up and press <EXECUTE>.

It will appear in the selected pattern area ready to be used as a spray pattern etc., or you can of course Save the font to disc after having made a number of "Pick-Up"s!

8.4.7 SYMBOL

This is ideal for CAD work.

It allows you to position the selected character anywhere on the screen.

The character will appear in the size set using the TEXT mode ADJUSTment Window.

1. Check the Gridlock is on.
2. Load in a font file with symbols in it, such as the supplied PATTERN font.
3. Click the right-hand side of the screen.
4. Click over the wanted character (a transistor perhaps?).
5. Click the CHARACTER label.
6. Select SYMBOL.

The character will appear instead of a cursor or pointer.

7. Move it around the canvas.
8. Press <EXECUTE> to place it on the canvas.

It will be drawn in the currently selected colour, as chosen from the QKW.

The "symbol" can be placed on the canvas as many times as you wish.

If you decide to change the character, then simply click the right-hand side of the screen and select another as described from step 4.

Press <CANCEL> to abort symbol positioning.

That concludes the section devoted to GRAPHICS.

9 THE WINDOW MODE

WHAT ARE WINDOWS!

Windows are miniature Page areas, meaning that all work will be confined to the window area. For example, if you use the Spray option, the spray will only appear inside the window area and will be masked out of the rest of the canvas area. Ideal if you are clumsy when using spray and do not want to ruin other parts of your creation.

However, the main use of windows is for composing text into columns. If you only want one large column down the Page then windows are unnecessary as the Page itself acts as a window.

There are two types of windows available.

TEXT WINDOWS are intended for text only and operate on Page co-operates. Graphics will not be clipped inside these windows.

GRAPHIC WINDOWS operate on graphics, but not on text.

9.1 DEFINE

9.1.1 DEFINING A TEXT WINDOW

This is used to actually define the window area using the cross-hairs.

The Page Co-ordinate Display will be turned on automatically – if it is not already on.

1. Click the WINDOW icon.
2. Click the DEFINE Label.
3. Select TEXT from the PDM.
4. Select the first corner and press <MOVE>.

You can define the second point anywhere on the Page. If you wish to do this then scroll the Page and select the second point by pressing <EXECUTE>.

TURNING THE WINDOW OFF

The window can be turned OFF at any time by clicking the RESET label and then selecting TEXT from the PDM.

When text reaches the bottom of a window the window will be turned OFF automatically.

Only 1 window can be defined at once, however this is not a limitation as when text is being loaded you can keep re-defining windows as the text flows around the Page.

9.1.2. DEFINING A GRAPHIC WINDOW

This is used to define a graphic window into which clipped graphics may be inserted.

Graphic windows are limited to a maximum size of the canvas.

1. Click the WINDOW Icon.
2. Click the DEFINE Label.
3. Select GRAPHIC from the PDM.
4. Select the first corner and press <MOVE>.
5. Select the second point by pressing <EXECUTE>.

TURNING THE WINDOW OFF

A graphic window may be turned off by clicking on the RESET label and re-selecting GRAPHIC from the PDM.

9.2 BORDER

If this label is highlighted, then when a window is defined a border will be drawn around it in the selected colour. This facility has been provided for aesthetic reasons.

9.3 CLEAR

This will clear the window to white.

If no window is defined, then the whole canvas area will be cleared.

1. Click the WINDOW icon.
2. Click the CLEAR label.
3. Select which window you wish to clear (TEXT or GRAPHIC)
The area to be cleared will be inverted just as an indication.
4. Press <CANCEL> to abort or <EXECUTE> to confirm.

WHAT IF YOU WANT TO CLEAR THE AREA TO BLACK? Simple, first clear it in the normal way and then INVERT it! – See next section.

9.4 INVERT

This works just like the CLEAR option except that it will leave the area inverted, i.e. all Black areas will turn to White and all White areas will turn Black.

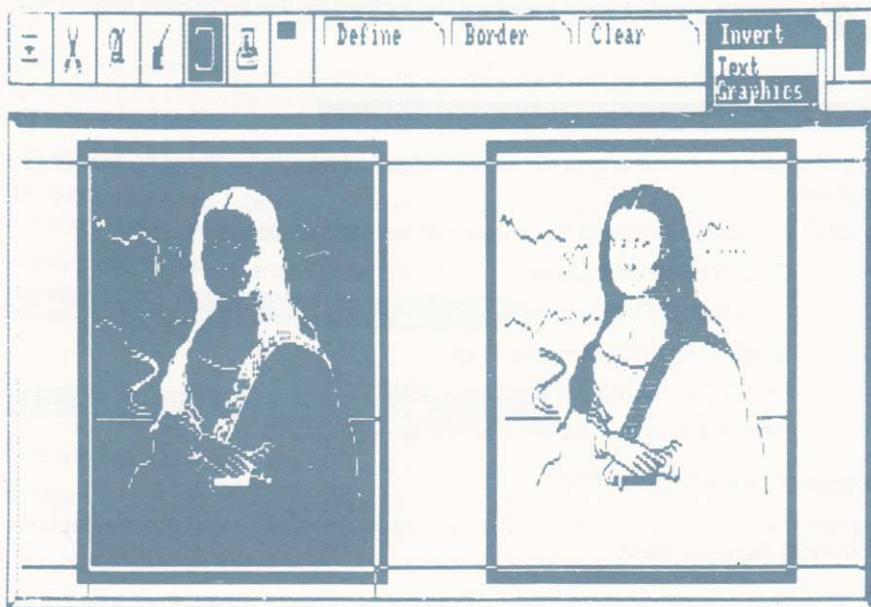


Fig 9.1 – An Inverted Window

9.5 USING TEXT IN WINDOWS

This is the most common use of windows.

In the Text mode, the right-hand side of the window acts as the right-hand margin.

IT IS IMPORTANT TO NOTE THAT THE LEFT-HAND MARGIN IS WHEREVER YOU POSITIONED THE CURSOR, NOT THE LEFT-HAND EDGE OF THE WINDOW.

In order that you can create Page layouts in your own style we have allowed you to define text columns of any width, unlike some software which limits you to only a few columns of a fixed width.

Other Dimension".

Next Year

Have been described
clock, he said when
not for such a cosmic
market is ready".
Weeks press said, "it
line which is more
ly non standard,
that will sell in its

have been found in
lieved that the
ble.

m total control

tables. Which would then



chance of nuclear fall-out and
solar flares - so wrap up well.
In short the weather on Mars
is worse than Manchester so
be prepared to abstain from
sunbathing or going outside.

We have a Winner!

This is Mr T Cox of Peterborough
who won last weeks competition
to find a Mekon Look-alike.
He says, "I have few friends and
even less enemies", "my ambition
is to own my own hair".

Enterprise Triet Tiss es

Fig 9.2 – Windows are versatile

Full instructions on using text in windows is given in Chapter 7. However here are a few hints and tips for improved Page layout:

- Don't restrict yourself to just a few equally sized columns. AMX Stop Press has been designed to allow you to be a little extravagant in your creativity. You can have columns that get wider from left to right.
- Use the Rule around the edge of the canvas if you want all your columns to be the same width or height. Alternatively use the Page Co-ordinates.
- When composing Pages that combine both text and graphics – do the graphics first and then guide the text around the graphics using windows.

If your graphics have irregular edges, then you can dispense with windows and use AutoFlow which will guide your text around the graphics automatically.



Fig 9.3 – Using a window to guide text.

9.6 USING GRAPHICS IN WINDOWS

This is ideal for drawing things like birthday or business cards.

All graphics output will be restricted to the window area. This includes shape drawing.

1. Click the WINDOW icon.
2. Click the BORDER label and select GRAPHICS.
3. Click the DEFINE label and then select GRAPHICS.
4. Define a window of any size (limited to the canvas).
5. Click the GRAPHICS icon.
6. Click the SPRAY icon.
7. Spray around the edge of the window.

Notice how the spray only appears inside the window area.

(Remember, if you make a mistake simply click the WINDOW icon again and CLEAR the window.)

8. Now click the SHAPES label.
9. Select CIRCLE.
10. Draw some circles. Notice how they are masked out of the window area.
11. Press < CANCEL > to abort SHAPE drawing.
12. Click the WINDOW icon.
13. Click the RESET label.
14. Select GRAPHICS from the PDM.

The window will be turned OFF.

If you do not want any more borders then remember to turn off the BORDER label.

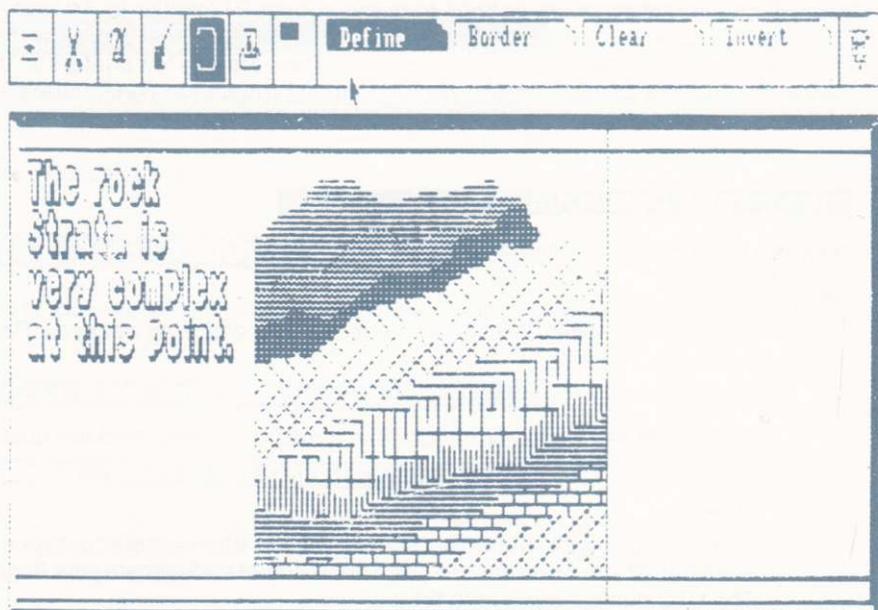


Fig 9.4 – Graphics in a Window

BEFORE DOING ANY PRINTOUTS, IT IS ADVISED THAT YOU SAVE YOUR PAGE IN CASE OF A HANG UP DURING OR BEFORE PRINTING.

There are three different printer dump qualities available. Different printers will give different results and with these different options, you should be able to find an option that suits your printer and ribbon best.

10.1 PAGE

Page dumps will print the complete Page area.

1. Click the PRINTER icon.
2. Click the PAGE label.

10.1.1 PAGE DUMP SIZE

You will notice that there are options to dump in both P4 (similar to A4) and P5 (similar to A5) sizes. If you have a printer with a horizontal resolution of greater than 150 dots per inch (DPI) then you can do a P5 dump. There are very few printers on the market that do this at the moment. We recommend the Canon BJ-80 bubble jet printer as it gives camera ready results of incredibly high quality.

10.1.2 PAGE DUMP QUALITY

There are three quality options.

- (a) Draft
This is a high speed, low quality dump. Ideal for checking what your Page looks like.
- (b) Standard
This is the most popular option. It is a medium speed, medium quality dump for general work.
- (c) NTQ.
This is a high quality dump that should be used when either your ribbon is worn out, or when you wish to use a photocopier to duplicate your Pages. The NTQ dump takes a long time.

10.1.3. OK. LET'S GO!

1. Click the PRINTER icon.
2. Click the PAGE label.
3. Check for the correct size (Normally P4).
4. Make sure your printer is ON!
5. Make sure your printer is ON LINE.
6. Make sure there is some paper in your printer.
7. Select a quality

Press <CANCEL> to abort the printer dump.

10.2 SCREEN

This will dump the canvas area.

The options available for canvas dumps are the same as for Pages and may be selected from the PDM.

10.3 WINDOW

This will dump the Window area.

If no window is defined then the Canvas area will be dumped.

The Window dump options are the same as for Canvas.

10.4 THE GOODIES MODE

This mode contains a jumble of facilities. These may be added to in the future.

10.4.1 GRIDLOCK (PROGRAMMABLE)

10.4.1.1 WHAT IS THE GRIDLOCK?

The GRIDLOCK is an aid for helping in aligning the cursor with particular areas of the screen. Its main use will be with the construction of technical drawings and positioning the Text cursor.

Imagine that the screen has an invisible grid drawn on it. When you move the cursor or cross-hairs around the screen, they jump in increments governed by the pitch of the grid. For example, if the vertical lines on the grid are X pixels apart, then the cursor will jump X pixels in the horizontal direction. If the horizontal lines are Y pixels apart, then the cursor will jump Y pixels in the vertical direction. Hence you cannot access the individual pixels when the GRIDLOCK is on, only the pixels that occur every X across and every Y down will be accessible.

If you draw a cube (for example) and want to give it a 3D look, the GRIDLOCK will help with positioning the cursor accurately at the corners of the box. If you do it by eye (without the GRIDLOCK), then you are bound to make an error due to a shaky hand or jumpy mouse.

We have given you the option to vary the X and Y jumps over the GRIDLOCK.

This is done from the Gridlock Adjustment Window.

1. Click the GOODIES icon.
2. Click the GRIDLOCK label.
3. Click the adjustment arrows until the GRIDLOCK is set to 8 by 8.
4. Check the GRIDLOCK is on by selecting the QKW and checking that the GRIDLOCK Icon is highlighted.

As you can see, we have displayed the gridlock graphically to help.

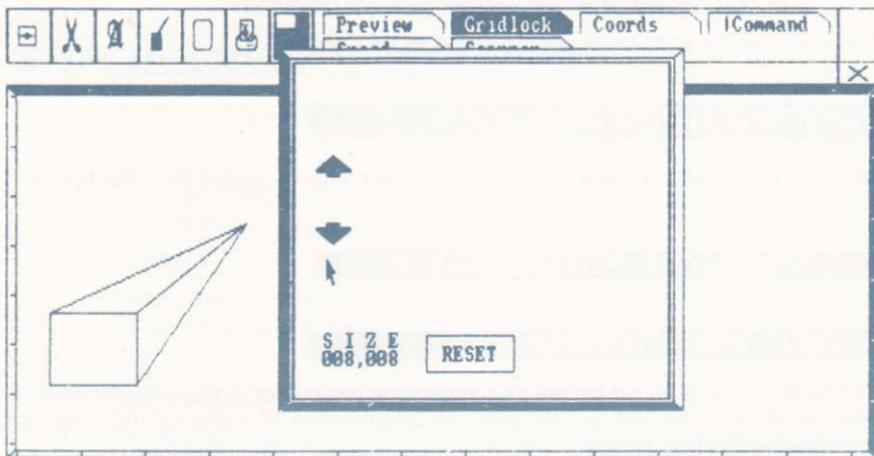


Fig 10.1 – The GRIDLOCK Adjustment Window.

5. Press <CANCEL > to remove the QKW.
6. Click the GRAPHICS icon.
7. Click the SHAPES label.
8. Select BOX.
9. Pull a box.
Notice how the cursor jumps? Your box is being drawn on the invisible grid.
10. Press <CANCEL > .
11. Select the LINE from the SHAPES label.
12. Draw lines from the two top corners of the box to a point of your choice.

Easy? The cursor just fell into position at the corners.

Experiment with different GRIDLOCK values and SHAPE options.

Remember, it is no good doing a drawing without GRIDLOCK, and then attempting to line up the cursor at a later date with GRIDLOCK selected. The chances of all the corners being on the grid are very remote!

On the other hand, if you draw something with a large GRIDLOCK value, and then try to access the corners with a smaller value you will be able to – even at a later date. This is because ALL the GRIDLOCK values are powers of 2.

10.4.1.3 USING THE GRIDLOCK WITH TEXT

This is where the GRIDLOCK really comes in useful.

Suppose you wish to do some typesetting, but don't have the complete story yet.

If you type something on the screen and then attempt at a later date to finish the story, you will find it a matter of trial and error to re-position the cursor where you left off.

Jot down which GRIDLOCK values you used for when you continue at a later date. You will then be able to re-position the cursor with ease.

Problem solved.

If you do forget to use the GRIDLOCK and type a lot of text, but do not wish to erase it and start again, then use the PASTE mode COPY facility.

10.4.1.4 TURNING THE GRIDLOCK ON AND OFF

The GRIDLOCK settings have a memory. To turn it OFF just use the QKW. The default value of the GRIDLOCK is 8 by 8.

10.5 !COMMAND

This allows you to enter Operating System calls from AMX Stop Press.

10.6 SPEED

This allows you to adjust the speed that the pointer or cursor moves around the screen.

The default setting is SLOW.

If you select MEDIUM or FAST then it will be far quicker to access different parts of the screen. However, individual pixels will not be accessible when using some facilities such as Shape drawing or Spraying.

10.7 CO-ORDS

As mentioned earlier every pixel on the Page has a co-ordinate. In order to allow you to plan your Page in advance on graph paper, or to align the cursor there is an option to display the cursor co-ordinates.

1. Click the GOODIES icon.
2. Click the CO-ORDS label.

It will be highlighted until turned off.

From now onwards the cursor co-ordinates will be shown in the Left-hand side of the message window.

10.8 PREVIEW

This allows you to preview any pages present on your discs.

The pages are previewed in miniature form in the canvas area together with the Pagename and date.

Selecting RAM will remove the page you are presently editing.

10.9 SCANNER

This facility will make your publication look just that bit more professional – provided you have the right equipment.

The Scanner allows images from a video digitizer to be ‘scanned’ onto the Stop Press canvas.

A special video digitizer is available from us. Please contact us or see the press for details.

The following instructions are for those with the digitizer, however, non-users may like to read them just so their appetites can be whetted!

10.9.1 SETTING UP THE VIDEO DIGITIZER

Please read the instructions supplied with your digitizer for connection details. Please then refer to our instructions once you know the digitizer is working with the software supplied with it.

10.9.2 CHOOSING A VIDEO SOURCE

There are two ways in which you can produce your video signal, either from a video recorder or from a video camera.

The latter is easier and gives a better picture, but can be expensive although a second hand monochrome CCTV camera gives excellent results for much less than a colour camera. Cameras are more fun as you can digitize friends and even some objects from around the house.

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.

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The Stop Press scanner allows you to digitize over the canvas area. Alternatively you can digitize into a GRAPHICS window.

The digitizer will work in 'real-time' meaning that the image is actually updated more than once a second making composition very easy.

10.9.3 OK, LETS SCAN

Before doing any digitizing we recommend you save your Page to disk and start on a blank canvas.

1. Set the controls on the digitizer to mid-point.
2. Make sure you have a rock-steady video signal with plenty of contrast.

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

Contrast is important, remember you are most likely scanning a colour picture. As Stop Press is monochrome it has to convert the colours into grey levels. If there is very little contrast in the video signal then the resulting digitized image will be very bland.

3. Click the GOODIES mode icon and select SCANNER.
4. A digitized image will appear.
5. Adjust the control on the digitizer for the best picture.
6. Once you have the controls on the digitizer set, use the < EXECUTE > key to further adjust the brightness of the image.
7. You can use the Left and Right arrow keys on the keyboard to adjust the position of the digitized image.
8. Once you have a perfect picture, press < CANCEL > on the mouse to freeze it.

The image will remain on the screen for you to save to disk as a canvas or cutout. Once saved to disk, you can use the Paste and Graphics facilities to doctor the image.'

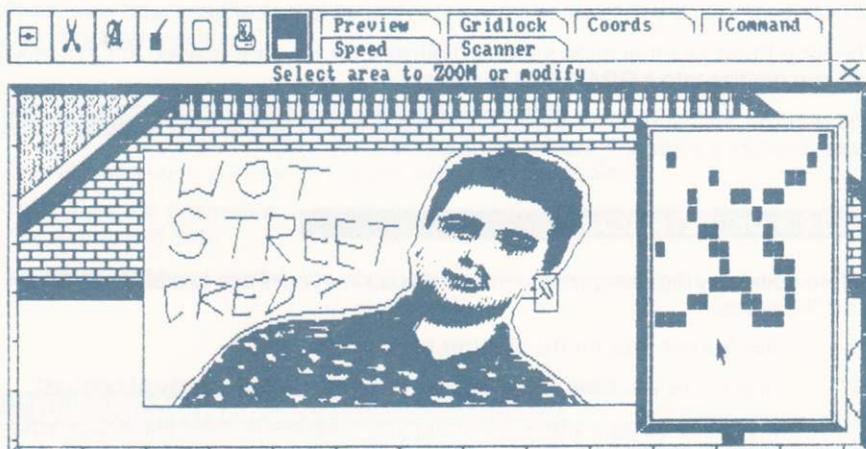


Fig 10.2 – A digitized image after doctoring!

10.9.4 DIGITIZING INTO A WINDOW

Once you get proficient at digitizing you will be ready to digitize 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 10.9.3 above, however, don't click the Scanner label yet.
2. Load in a Page where you have left a blank rectangular area for an illustration.
3. Define a GRAPHICS window around the area.
4. Click the SCANNER icon.

The image will appear in the windowed area.

As you can see, because the image is clipped smaller you will have to make sure your subject is smaller (or further away) in the video signal itself.

After about a days experimenting you will get the hang of both composing an image and setting the controls on the digitizer for different lighting conditions.

10.9.5 HINTS AND TIPS FOR BETTER DIGITIZING

Above we really only introduced you to Digitizing. This section will held you to better results when using a video camera.

10.9.5.1 POSTURE/LIGHTING

Best results are always obtained by keeping the subject as stationary as possible. We recommend from experience that if you are digitizing a person, then the subject should be sat on a chair with his back against a wall.

Lighting is also of utmost importance. However, you will not wish to be racing around experimenting with different lighting combinations as this will be time consuming and often require complex and domestically impractical set ups.

Hence we have a solution that really works.

Please refer to Fig 10.3

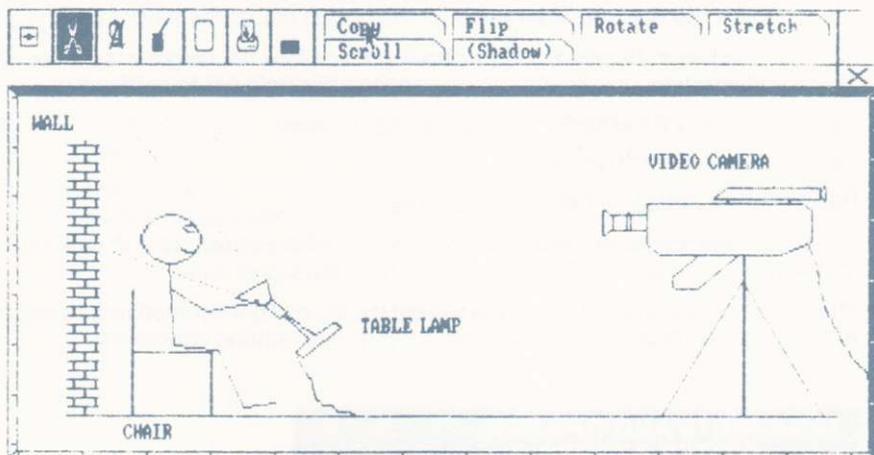


Fig 10.3 – The ideal Digitizing posture

1. Give your subject a small 40-60 watt table or bedside lamp to hold. Make him hold the lamp by its base as it won't get so hot there.
2. Now click the SCANNER icon.
3. Stand in front of your VDU and ask your subject to point the lamp at his own face while holding it at arms length making sure he doesn't look at the bulb to avoid damaging his eyes.

To help your subject avoid looking at the bulb and to help you with composition, tell your subject to look at an object in the room. Either the camera or a painting perhaps.

4. Now ask your subject to slowly move the lamp from side to side and up and down until you have a good picture. Make sure he doesn't obscure the camera with the lamp!

If the image is too bright or dark, remember you can use the controls on the digitizer and the <EXECUTE> key to adjust the Brightness.

The whole concept of Stop Press revolves around flexibility. Hence, once you have produced a digitized image or two, you may wish to touch up or modify the images using the other facilities available, just for fun, or because there is something wrong with the image and your subject has departed.

The most common cause will be because something is in the image that you don't want, such as someones hand or even a pair of spectacles that your subject forgot to remove.

However, touching up a digitized image is very difficult as the detail is far more complex than the results obtained using graphics. Therefore use the PICKUP option from GRAPHICS SHAPES mode to pickup an area of the digitized image and then SPRAY over the area to be 'repaired'. Use GHOSTING for better results.

You may also wish to use the supplied patterns for creating special effects and doing amusing things to pictures of friends.

Another requirement will be that your image is not quite the correct proportion. Therefore use the VARIABLE STRETCH option to rectify the situation.

No matter what your problem entails, at least one of the Stop Press facilities should solve it.

That concludes the section devoted to the GOODIES mode.

APPENDIX A FAULT FINDING

There is no doubt that you will have the occasional problem with AMX Stop Press. Don't send it back in a huff, check you have not made a silly mistake.

A.1 DISC DRIVE PROBLEMS

The following problems may occur with your disc drive(s).

- (1) The disc drive light stays on and or the motor makes a noise – but nothing happens
 - (a) Is the disc inserted correctly?
 - (b) Is the disc damaged in any way?
 - (c) Is the disc write-protected?

If you are unsure about (b), verify the disc. Use the VERIFY (or equivalent) command. Try other discs as well just to make sure that your drive isn't faulty. The drive may need fixing. If so then take it to your local dealer who should be able to have a look at it. If the disc IS damaged then return it to where it was purchased for a replacement. If we/your dealer find true signs of misuse, do not expect a replacement without a charge.

A.2 MOUSE PROBLEMS

- (1) The pointer behaves erratically. For example:
 - only moves vertically
 - only moves horizontally
 - jumps
 - doesn't move
 - (a) Is the mouse plugged in the right way around?
 - (b) Is the mouse plugged in at all?
 - (c) Has its ball dropped out?
 - (d) Are the pins on the User-Port damaged?
 - (e) Is the surface you are moving the mouse on slippery?
- If (e) then buy an AMX Mouse Mat.
- (2) The buttons don't work.
 - (a) See section 2.1 possibilities.
 - (b) Sometimes a button will "bounce". This causes the computer to think you have pressed a button twice or more.

This can be caused by dirty contacts or a fault in the mouse or computer. Hence in the software we have made sure that TWO different buttons must be pressed in turn, to prevent problems if your mouse buttons do "bounce".

A.3 PRINTER PROBLEMS

- (1) Nothing happens when you start a dump.
- (a) Is the printer turned on?
 - (b) Is the printer connected correctly?
 - (c) Is the printer compatible?
 - (d) Is the printer ON-LINE?

- (2) Dump is corrupted.
- (a) Is the printer compatible?
 - (b) Is the printer connected properly?
 - (c) Is the printer head damaged?

If NO to the above, then try turning the printer OFF and ON.

- (3) Dump is faint.
- (a) Is the ribbon old or dry?
 - (b) Is there a ribbon at all?

Solution to (a).

- Buy a new ribbon
- Use some form of RECOMMENDED ribbon 'life extension' fluid
- Use the high quality (NTQ) dump option

A.4 SOFTWARE PROBLEMS

- (1) You know your system is in working order and yet AMX Stop Press hangs up here and there or acts strangely.
- (a) Is there a ROM interfering?
 - (b) Does your machine have some strange hardware add-on that could be interfering?

IF AFTER HAVING CHECKED ALL THE ABOVE, YOU STILL HAVE PROBLEMS, ALL WE CAN SUGGEST IS THAT YOU TRY YOUR AMX STOP PRESS ON A FRIEND'S MACHINE, AND TRY HIS COPY ON YOURS. YOU WILL THEN BE ABLE TO DRAW YOUR OWN CONCLUSIONS FROM THIS.

Here we will try and explain those frightening technical words.

ASCII

Acronym for "American Standard Code for Information Interchange". Each character in the English Alphabet and most computer "control codes" are represented by a number. These numbers are the same on ALL computers using the ASCII system. The ASCII code is used so that information can be exchanged between different computers. If every computer had a different code they couldn't understand each other. Just like people speaking in different languages – to each other!

CLICKING

This is the name mouse users give to the process of pointing to an Icon or Label and pressing a button on the mouse. This button is in our case the <EXECUTE> button.

COPY

This is a publishing term. It refers to the text that makes up a newspaper story or the product description that would appear in an advertisement.

FONT

The name given to a complete set of characters. A font can vary from just upper case characters to both upper and lower case, numbers and punctuation or patterns and engineering symbols.

HOVER BOX

An AMX Stop Press term used to describe the box that is used when Pasting an area of the screen, or a cutout. The Hover Box will be the same size as the original area.

ICON

This is an old word. It used to (and still does!) refer to small objects and the figure heads and carvings on old buildings etc. It now of course also refers to a small "symbol" that represents a function of the software. An Icon can be thought of as the graphical representation of a written word. Icons are used to make software very user friendly and give the user some idea of what the software does without having to understand complex menus or manuals.

INTERFERENCE PATTERNS

A term that we have given to the strange (and annoying) effects sometimes produced when pasting detailed pictures with AMX Stop Press. They are caused by the asymmetrical screen RESOLUTION and occasional mathematical error.

GREY LEVELS

If a colour picture has to be converted into black and white form, it is no good making all colour areas black, and keeping all white areas white. All you would see would be a mass of black with the white areas only giving

a clue as to what the image was supposed to be. (The effect is the same that you get when turning the "contrast" control down on your TV set.)

Therefore, each colour is assigned a "shade of grey" – by mixing black and white in different quantities to produce different shades. This now means that the image is as clear in black and white form as it was in colour. When you convert a colour (i.e. mode 0) picture (using the Stop Press mode convertor) into mode 2, our clever software assigns each colour to a Grey Level so that the picture can be used with AMX Stop Press.

PASTE

The term used to represent the action of positioning a previously selected (Cut) area of the screen onto a new area.

PIXEL

The name given to the tiny dots that make up the computer display. (These must not be confused with the dots that make up a TV picture.) Pixels are produced by circuitry in the computer. Some computers, like the Amstrad CPC Range will allow full control over each pixel. This means that more attention can be made to detail. The AMX Stop Press ZOOM option allows you access to the individual pixels.

PULL

A term generated especially for AMX Stop Press. We have used it to represent the action of selecting an area of the screen using the mouse and its buttons.

RESOLUTION

A general term that in computerspeak refers to the amount of PIXELS that make up the computer display. The more pixels the higher the resolution. The higher the resolution – the better the image quality.

If there are more pixels across the screen than there are down the display has a "High Horizontal Resolution". On the other hand, if there are more pixels down the screen than there are across, then the display has a "High Vertical Resolution". If they are equal, then the display has a "Symmetrical Resolution".

AMEX Stop Press uses a High Horizontal Resolution display mode. (Mode 2) Unfortunately, the mode 2 resolution is asymmetrical which is why those interference patterns occur when using some Paste options. On the other hand, mode 1 is of symmetrical resolution, hence when an AMX Art picture is pasted, interference patterns do not occur.

TESSELLATE

This is a graphics term. In our context we refer to pattern tessellation. The patterns we supply tessellate. That means that if you spray them or paint them over a large area of the canvas, they will be continuous. For example, the Brick effect pattern forms a wall when painted over a large area. If it didn't tessellate the bricks would all be different sizes and/or the gaps between them would be the wrong width in some places because the designer hadn't made sure that the edges of the pattern lined up when placed side by side.

The AMX Stop Press Character Definer has a 3 by 3 character grid where 9 characters or patterns are shown in such way that all edges of the centre character touch. This will assist you in making your patterns tessellate.

APPENDIX C TECHNICAL INFORMATION

C.1 DISC SPACE TABLE

DATA	SPACE	MAX QUANTITY
Page	68K	2/side
Screen	17K	10/side
Cutout	Depends on size	Depends on size
Font	4K	42/side

C.2 AMX STOP PRESS SCREEN AREA CO-ORDINATES

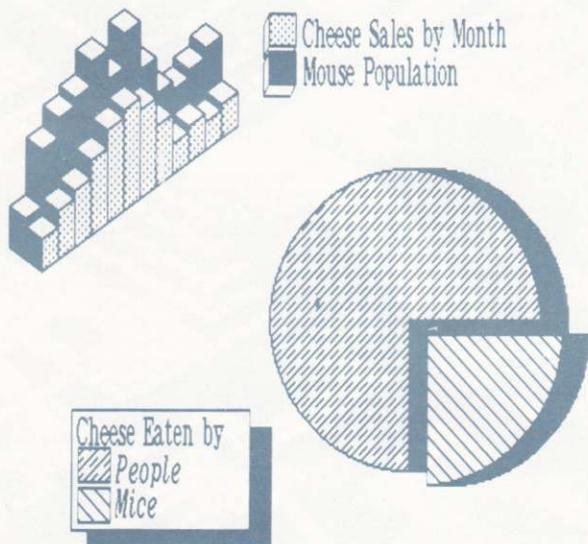
Lower Left	8,8
Upper Right	631,321

C.3 PAGE AREA CO-ORDINATES

Top Left	0,0
Bottom Right	911,567

1986 Cheese/people/mice relationship

By Mark Pickavance



Mouse Trap sales in comparison with Cheese production (inclusive of Soft Cheese)

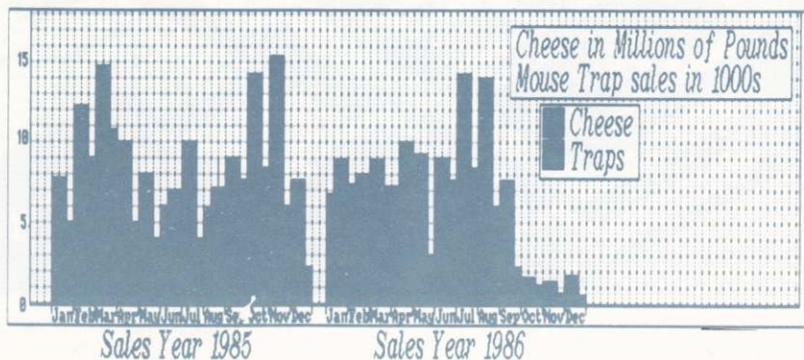


Fig D.1 – Cheese Pie

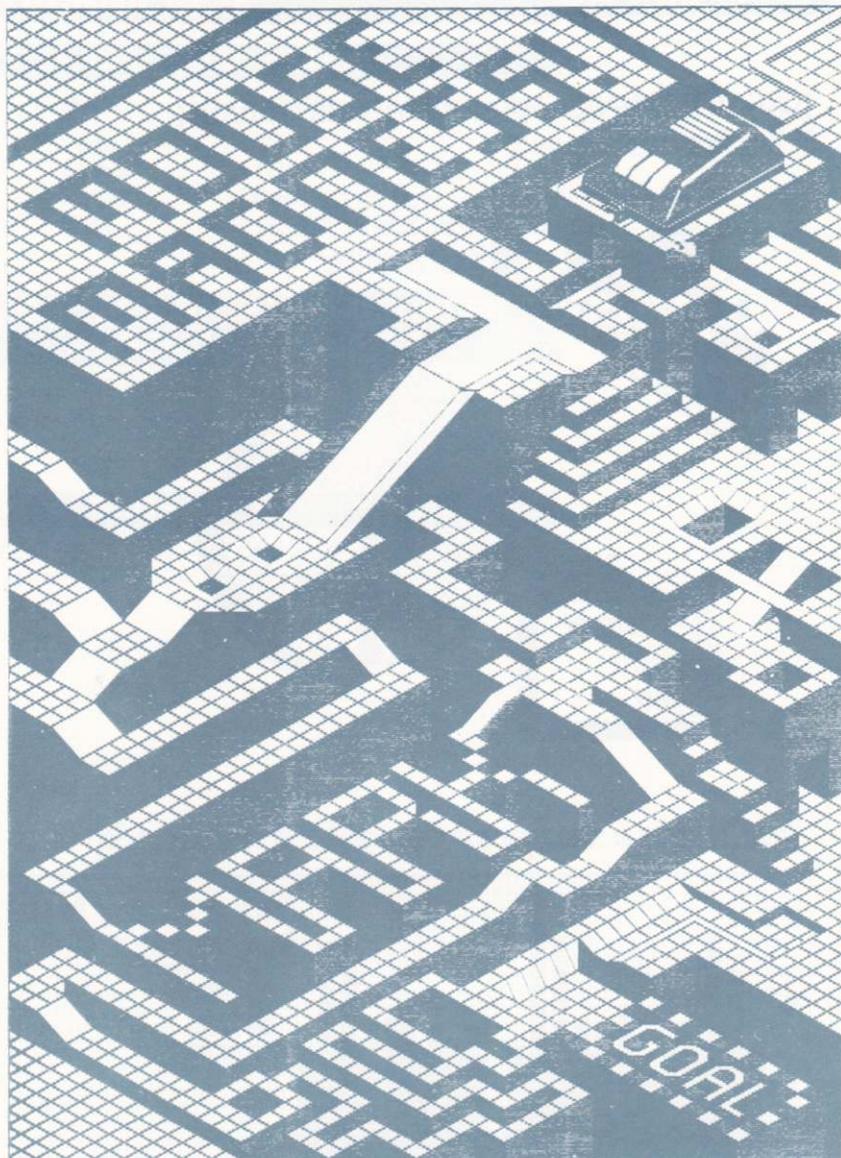


Fig D.2 – Mouse Madness

Martian Chronicle

Issue No. 345567 28th August 2311

Blast from the Past

In 1986 you could buy a Product called AMX Stop Press - with it you could create pages almost like this one - the only drawback being that all the text had to be entered by hand as voice activated computers were not common.

Protonic Spaceships "Deep Fleet" ordered to ALPHA 0

Anti-federation forces attacked a Rockwell C-7 transporter with plasma weapons shortly after it took off from Alpha Ceti 7. Four passers from Alpha Ceti 13, on a scheduled flight on Tuesday. It is thought that all 13 crew and 37 passengers were killed.

The craft owned by The Faster-than-light-transport corporation made one distress call before contact was lost, a spokesperson for FTLL said. "There has been several attacks from across the frontier this year - without federal intervention we cannot see that they will cease". In reply a federal employee stated that action had been taken, with the ordering of "Deep Fleet" to that sector. The force of thirty vessels including the command ship YAMOTO was diverted from an exercise in the CYGNUS region twelve hours ago and at a cruising speed of WF 6 should reach the frontier within 17 hours, scout vessels capable of even faster speeds may have already reached the scene.

When asked to comment on rumours that Admiral Pearson, commander of the Yamato, had instructions to cross the frontier and counter-attack, he declined. The diplomatic overtones of such an action were described by one official as, "an bad idea, on another dimension".

REPORT BY: Alex Blok - our Man in another Dimension".

No New PC this Year or Next Year

Rumours that IBM will soon replace the PC have been described as 'premature' by IBM executive William Schlock, he said when questioned further, "the follow up product for such a cosmic success must not be launched before the market is ready". A major computer dealer quoted in last weeks press said, "it has taken many years to develop a machine which is more boring than the last - I envisage a totally non standard, low powered, high cost machine and one that will sell in its millions".

In an unconnected story, IBM Bios roms have been found in packets of Hoki Coki CornFlakes, it is believed that the Computer Liberation Front are responsible.

AMX - a whisker away from total control

The AMX Corporation has announced pre-tax profits of 34.7 billion dollars. Ralph Pearson Great, great, great grandson of the founding father Mic Pearson was quoted as saying at the last shareholders meeting "we will not rest until every home this side of Rigel four has a mouse".

AMX have dominated the market for "opto-mechanical devices" in the last century. The only areas of failure have been the seven moons of Ursula Major which are mainly inhabited by rodents - the first export package they dispatched to that

System was returned marked "ILLEGAL IMMIGRANTS". At the time AMX passed this off as "a serious lack of communications on our part", but a major intergalactic incident was only just averted when The Rigel Reader carried a front page lead story with the headline "INVASION OF EARTH CREATURES REPULSED". AMX were unavailable for further comment.

Time Travel Inc - No refunds!

Shares in the well known Time Travel Inc reached an all time low after a federal report came down in support of many claims that its "Economy Time Trip" was a fraud. TTI has failed to produce any of the "2500 thrilled customers" it uses in its promotion.

It has been suggested that instead of being transported to the time zone of his or her choice (one way), that they were instead vaporised and the atomic components left over are reconstituted into cheap DIY chairs and tables. Which would then

be sold through the chain of sister company Arm Chair Inc DIY shops.

A TII representative said, "these suggestions are utter fiction, I have booked both my wife and her mother for this holiday, I wouldn't do that if it wasn't safe would I?".

The Case continues Today.

Today's Weather

After a fine start expect the sky to darken from the west, a major electrical storm and wind speeds up to 250 knots to begin the afternoon.

Later in the day a light meteor shower will bring with it a chance of Nuclear fall-out and solar flares - so wrap up well. In short the weather on Mars is worse than Manchester so be prepared to abstain from sunbathing or going outside.



We have a Winner!

This is Mr T Cox of Peterborough who won last weeks competition to find a Mekon Look-alike. He says, "I have few friends and even less enemies", my ambition is to own my own hair".

Enterprise Toilet Tissues



Wipe the Kings off Ursula

Fig D.3 - Martian Chronicle

STOP PRESS

FOR FURTHER DETAILS ON THE FULL AMX RANGE CONTACT:-

ADVANCED MEMORY SYSTEMS LTD

DATABASE SOFTWARE

Europa House, Adlington Park, Adlington, Macclesfield SK10 4NP