

# FLEET STREET

CITY OF LONDON EC4

# Editor

Programmed by  
Clare's Micro Supplies

**MIRRORSOFT**

40-track  
BBC disk



# FLEET STREET

CITY OF LONDON EC4

*Editor*

FLEET STREET EDITOR

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# FLEET STREET

CITY OF LONDON EC4

# Editor

**The world of personal publishing on your micro**

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**MIRRORSOFT**

# PREFACE

Welcome to the world of personal publishing on your micro.

Fleet Street Editor is the first of a new generation of one-step publishing packages, designed to give you everything you need to produce professional-looking printed materials without spending a fortune!

The different stages in newspaper and other types of print production are represented by the six different 'departments' in the program. Following these stages through the software and this manual will enable you to blend words and pictures to produce printed materials for a wide range of applications.

There's also a Guided Tour built into the program, so that you can get a feel for the way Fleet Street Editor works and produce a finished page at the same time!

Whatever printed information you want to communicate, Fleet Street Editor could make your task easier and more enjoyable — and save you money!

And talking of saving money . . . To get the most benefit from Fleet Street Editor, you may wish to buy additional equipment (or upgrade your existing kit). Turn to the back of this manual for some offers which will save you **£££** on selected hardware items.

Our intention has been to make this manual as easy to follow as possible; if you are an experienced micro user, or publisher, there are some sections you may not need to read. However, most of the manual is relevant and useful for anyone using Fleet Street Editor to ease the task of personal publishing.

Good luck and, more importantly, have fun!

**MIRRORSOFT**

## Acknowledgements

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## 1.1 A BRIEF OVERVIEW

This is where it all happens:

### 1.1.1 GRAPHICS LIBRARY

A collection of illustrations, symbols, and typefaces which can be incorporated into your own work.

### 1.1.2 STUDIO

A drawing package on which much of the art provided in the Graphics Library has been produced. You can use it to create your own illustrations, and to modify existing art, either from the Graphics Library or from collections you have created yourself.

### 1.1.3 COPYDESK

A simple word processor for entering text and wrapping it around any graphics you may have already created. Ten different letter fonts are available.

### 1.1.4 PAGE MAKE-UP

Defining the format you want your page to take and constructing the page from your text and graphics.

### 1.1.5 PREVIEW AND PRINT

Provides a reduced representation of your completed page on screen and enables you to send the page to your printer.

### 1.1.6 ADMINISTRATION

The 'housekeeping' department. This is where you set the program up to suit your particular system, prepare blank disks for use, and integrate graphics created within other programs or systems.

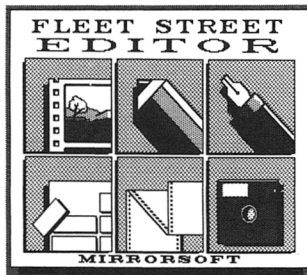


Figure 1. The Departments of Fleet Street Editor

## 1.2 THE WAY IT WORKS

### 1.2.1 THE THEORY

Fleet Street Editor has been specifically designed to allow anyone with access to the necessary computer equipment to produce a variety of printed materials in a one-step process. There is no longer any need to surround yourself with pots of glue, scissors, and piles of scrappy bits of paper in order to produce an attractive publication.

The different sections in the program are referred to as 'departments' because they each fulfil a very similar function to the departments of organisations involved in the publishing business.

### 1.2.2 THE PRACTICE

Before going on to use the software and this manual, you will need to be conversant with the basic way in which complete pages are made up in Fleet Street Editor.

Each finished page is divided into either 4 or 8 equal-sized units, referred to as panels. When working with the package, you will be setting up each of these panels as a separate entity. It is only when you reach the Page Make-Up stage that you assemble these units into the composite whole which is your full page.

So the importance of planning out your pages in advance cannot be stressed too highly. This is the real secret of successful publishing with Fleet Street Editor.

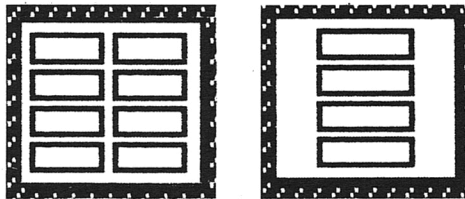


Figure 2. Alternative page layouts

As both computing and publishing are specialised areas, there are a number of terms used in this manual which may need some explanation. There are also a few specialist terms which refer specifically to the way certain operations are handled within Fleet Street Editor with which you will need to familiarise yourself.

For simplicity's sake, the explanations given here are divided into three separate areas: Computing, Fleet Street Editor, and Publishing.

## 2.1 COMPUTING

### BOOT

'Booting' a disk means loading it by an automatic process. In the case of the BBC Micro, this process is achieved by holding down the SHIFT key and pressing, then releasing, the BREAK key.

### CATALOGUE

A disk catalogue as used in this program is actually a contents page for the disk currently in use. When catalogues are given, what you see on screen is a list of the files on that disk (see Disk Files below).

### DEFAULT

This term refers to preset conditions within a program. The default level is therefore the state to which the computer or program automatically reverts in the absence of any other instructions.

### DISK FILES

Disk files are no different from any other sort of file, and the disk is used as the computer's filing cabinet. Whenever information or computer programs are stored on a disk, each one must be given a reference (filename) so that it can easily be identified for taking out of store again.

### FORMATTING

All disks must be tailored to the requirements of your particular computer system, before they can be used. This process is called formatting. The Fleet Street Editor program includes a disk formatter, the use of which is covered in Chapter 3: System Set-Up.

---

Notes:

**FUNCTION KEYS**

On the BBC Micro, there are 10 red keys across the top of the main keyboard. These are used in some departments of Fleet Street Editor to issue instructions to the computer, and their use is explained in the relevant parts of the manual.

**ICONS**

An icon is a small picture representing a particular course of action which you may choose. Fleet Street Editor is mainly 'icon-driven', so that selecting different operations is simple, quick, and easy to understand. In fact, the illustration at the beginning of Chapter 1 is Fleet Street Editor's main menu, which consists, as you can see, solely of icons. There are no long lists of complicated commands to remember or type in.

**MENU**

A program menu, like a restaurant menu, is essentially a list of choices from which you select what you want.

**PIXELS**

The display a computer produces on a TV or monitor is made up from thousands of individual dots. Each of these dots is known as a pixel. To give you some idea of what each pixel represents, there are 64 pixels (8x8) in the area occupied by each standard-sized letter or digit produced on the screen.

**PRINTER DRIVERS**

Printer drivers are short programs which enable you to set up a printer to accept the output from the computer. A number of printer drivers are included in the Fleet Street Editor program and their use is covered in the chapters on System Set-Up and The Administration Department.

**RESOLUTION**

The resolution of any TV or monitor display is dependent on the number of pixels making up the display (see above). The more pixels there are in a display, the higher the resolution and therefore the more precise the image quality.

---

Notes:

**SCREENS**

A screen is the display produced by the computer on a TV or monitor. It can be regarded as the equivalent of a page, representing either a single sheet or the front page of a folder.

**SCROLL**

Scrolling is the method by which an image on the screen can be moved around.

**TOGGLE**

Toggling means switching between two operations by means of a single key press. Thus, if the key which is used as a toggle is pressed once, one operation is active; if it is pressed again, the other operation takes over.

**VERIFY**

Verification of disks is the process by which the computer checks whether formatting (see above) has been completed to the required standard.

**WINDOWS**

An area of a complete screen which which is dealt with as a separate entity from everything else on that screen is known as a 'window'. Fleet Street Editor's screens are normally made up of either four or five windows.

**WORD PROCESSOR**

A word processor is a computer program which allows text to be entered into and manipulated on a computer without it actually being printed as you do it. Any mistakes or corrections you wish to make can be done on screen on the computer prior to printing, so nothing is committed until the print command is given.

The word processor provided within Fleet Street Editor incorporates many of the features also found in more sophisticated dedicated word processors which can cost anything from £30 for a simple software package to several thousands of pounds for a hardware-and-software package.

---

Notes:

**2.2 FLEET STREET EDITOR****BLOCK FILL**

A block fill is where a predetermined pattern is placed within an area on the screen. It will normally fill the area until it reaches an unbroken line, then stop. Thus, it is possible to fill, say, a circle, by starting the fill anywhere within it, and the program will do the rest.

**CURSOR**

In Fleet Street Editor, this term refers to the point from which any operation commences within a working area. Its appearance is not always the same — it can be anything from a small dot to a largish square — but it always performs the same function.

**PAGE**

Printed pages produced using Fleet Street Editor cannot be displayed in their entirety on screen, so each is produced as a series of panels (see below). The word 'page' is not therefore used to represent the area on screen on which you may be working at any one time, but to represent a number of panels which have been assembled prior to printing and held under a single filename.

**PANELS**

The program is designed to produce A4 (210mm × 297mm) pages (twice the size of this page). For ease of use, Fleet Street Editor divides the printed page into a number of equal working areas, known as panels. More details are given in Chapter 10: Page Make-Up.

**TEXT OVERFLOW**

This is an area allocated in the computer's memory to hold words which have already been typed in but may not all fit on the panel on which you are working. These 'overflow' words are not visible on screen, but are held safely for use in the next available text space.

**WYSIWYG (pronounced  
'Wizzywig')**

This curious word is actually an acronym for What You See Is What You Get. Fleet Street Editor is a WYSIWYG program, which means that the images you create on screen are exactly as they will appear on your printed page.

---

**Notes:**

**2.3 PUBLISHING****ALPHANUMERIC SET**

An alphanumeric set of a particular font (see below) comprises all the letters, digits, symbols, and punctuation marks available in that font.

**BANNERS**

Banners are major headlines, normally the title of a publication, which run all the way across the top of a page. The most common example of its use is in a newspaper such as The Times or The Daily Telegraph.

**BINDING**

The method by which a number of pages are held together. In small publications this is usually stapling — sometimes known as wire- or saddle-stitching.

**CHARACTERS**

In printing and publishing terminology, a character is a single letter, digit, symbol, or punctuation mark. The space it occupies is called a character space. Character counting is the process by which designers estimate how much type will fit in a given space.

**FONTS**

A type font consists of the letters, figures, symbols, and punctuation marks of a particular typeface (see below).

**LITHO**

Litho is the common abbreviation for photolithography, a printing process used primarily for the production of smaller magazines, periodicals and catalogues. More information can be found in Chapter 14: Duplication and Publishing.

**MASTER**

When you're producing any material which is to be printed, you will need nominate one version of your page or pages from which duplication will be made. This is known as the 'master' copy, and should be of the highest possible quality to minimise the degradation which can take place during duplication.

---

**Notes:**

**PAGE LAYOUT**

The method by which various items of text and graphics are combined on a page to produce the optimum overall effect.

**REPRODUCTION**

The process of reproducing and/or duplicating original page layouts by any number of different methods.

**RESOLUTION**

Resolution in printing refers to the clarity of image appearing on the final printed page, so it's very similar to the meaning of the word as applied to TV's and monitors.

**TYPEFACES**

A typeface is a particular style of type. If you look inside a book, on the copyright page you will often find that the style of type used in the book is stated. For example, this is Stymie.

Typefaces fall primarily into two groups — serif and sans serif (with or without the 'twiddly bits' on the ends of the characters). They are also designed in different weights or densities such as light, medium, or bold. More details on the use of various typefaces can be found in Chapter 5: The Publishing Process.

**TIME TO MOVE ON**

Hopefully, this section will have covered all the terminology within this manual with which you may not be familiar.

Armed with this knowledge, it's now time to set up your system ready for Fleet Street Editor.

---

**Notes:**



3.1 USING THE DISKS

Fleet Street Editor software is supplied on two disks. One is labelled System Disk and the other Graphics Library.

Use of the disks will depend on what configuration (arrangement) of disk drives you have. Any limitation to the way these disks are set up is due to the impossibility of supplying disks configured to suit every possible arrangement of disk drives.

However, the general rule is that the System Disk contains the main programs, and the Graphics Library, as its name implies, contains a library of ready-to-use illustrative material (graphics). A complete guide to these graphics and their use can be found in Chapter 7: The Graphics Library.

You will also be using your own working disks, called User Disks, to store your work on.

If you are not familiar with the numbering system applied to disk drives, refer to your disk drive user manual.

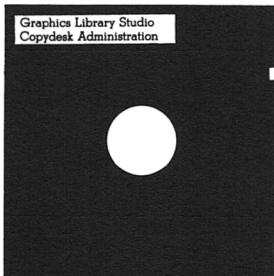
The information which follows is VITAL and must be read thoroughly before you go on to set up your system. These rules will apply throughout the rest of this manual whenever disk operations are called for:

3.1.1 40 TRACK SINGLE DRIVE OWNERS

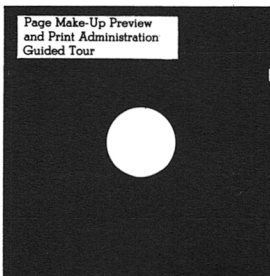
SYSTEM DISK

Your System Disk is a 'flippable' disk which must always be accessed by Drive 0. The Graphics Library, Studio, Copydesk, and Administration Departments are on Side A. On Side B are the Page Make-up and Preview and Print Departments, a repeat of the Administration Department and the files you will use in Chapter 4: The Guided Tour.

System Disk Side A:



System Disk Side B:



Graphics Library Disk Side A:

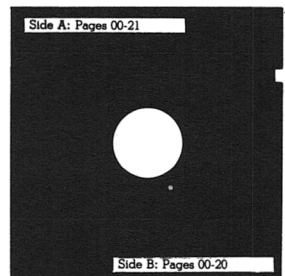


Figure 3. For 40-track drive owners

These files will need to be copied on to a User Disk before you can take the tour, and further details on how to do this are given in section 3.4, at the end of this chapter. When you need to access the second side, the disk must be taken out, turned over and re-inserted into the drive.

**GRAPHICS LIBRARY DISK**

The Graphics Library Disk is the same format and will also need to be 'flipped', depending on which side you need to access.

Pages 00 to 21 of the Library are on Side A and the remainder on Side B.

**USER DISK**

You will also need to insert your own User Disk (a blank formatted disk in the first instance) whenever you wish to save a file of your own creation. A User Disk will be needed before you can take the Guided Tour in the next chapter, which is designed to give you a quick introduction to the major features of Fleet Street Editor. Disk formatting procedures are covered in section 3.3, later in this chapter. There's a special offer on disks at the back of the manual, too.

**3.1.2 40-TRACK DOUBLE-SIDED TWIN DRIVE OWNERS**

Most of the above applies to you, too, except that in normal operation, you will be using your second drive for the Graphics Library Disk and User Disk. There will therefore be less insertion and re-insertion of disks.

**3.1.3 80-TRACK DOUBLE-SIDED SINGLE DRIVE OWNERS**

Your System Disk contains all 6 departments of the main program on Side A and a duplicate of the Graphics Library on Side B, which can be accessed by Drive 2. The Graphics Library is also supplied on side A of a complete second disk, which is flippable and contains the Guided Tour files on Side B.

80-track double-sided single drives System Disk

80-track twin drives System Disk

Single and twin drives Graphics Library Disk

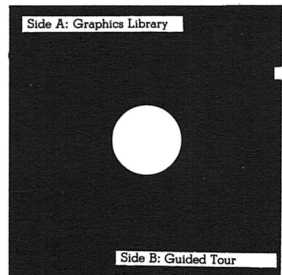
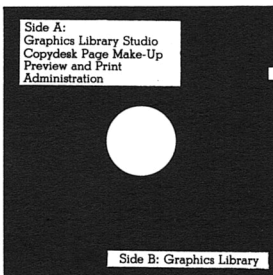


Figure 4. For 80-track drive owners

### 3.1.4 80 TRACK SINGLE SIDED TWIN DRIVE OWNERS

Your System Disk contains the all six departments of the main program and should be used in Drive 0. Your Graphics Library Disk is flippable and should be used in Drive 1. Side A contains the Library, and Side B contains the Guided Tour files.

### 3.1.5 80 TRACK DOUBLE SIDED TWIN DRIVE OWNERS

Your System Disk is double sided. Side A contains all six departments of the main program and should be accessed by Drive 0. Side B contains the Graphics Library and should be accessed by Drive 2. The Graphics Library is also repeated on Side A of the second disk for use in Drive 1, should you so wish. This disk is flippable and the Guided Tour files are on Side B. The disk should be 'flipped' before attempting to access these files.

## 3.2 SETTING UP YOUR SYSTEM

Before you can use Fleet Street Editor effectively, you need to tell the System Disk what your equipment set-up is. To do this, you need to load in the Administration Department of the program. (see below)

### NOTE FOR 2ND PROCESSOR AND SIDEWAYS RAM BOARD USERS

Fleet Street Editor is NOT Tube-compatible, so you will need to switch off your 2nd processor before using the program. At the time of going to press, we found that some RAM expansion boards may also need to be disconnected. Hopefully, this will not be a problem by the time you read this.

### 3.2.1 LOADING THE PROGRAM

- 1 Insert the System Disk in Drive 0
- 2 Boot the disk
- 3 Slide the keycard supplied at the back of this manual under the clear panel over the function keys.
- 4 When the menu appears, press the space bar repeatedly to highlight each icon in turn until you reach the Administration Department icon (see illustration).
- 5 Press RETURN.

The Administration Department will load automatically.



Figure 5. Select the Administration Department from the main menu

## 3.2.2 SCREEN LAYOUT

You will see that the screen is divided into three main areas or windows.

### WORKING AREA

The large window is your working area, where most of the program's operations will take place, not only in this department but most of the other departments too.

### ICON WINDOW

The window on the right-hand side of the screen contains four icons, each with a selector box alongside it.

At the bottom right hand corner of the screen is a miniature representation of the Administration Department icon from the main menu.

### MESSAGE WINDOW

The window across the bottom of the screen is reserved for messages. On loading the program, the message **Select option** appears here, indicating that the program is waiting for you to choose the operation you want.

### DEFAULT SET-UP

If you have a single-sided 40-track or 80-track drive and Epson printer (or Mannesmann-Tally MT80 printer in Epson-compatible mode), your system set-up is the default level for Fleet Street Editor. So cover the notch on your System Disk with a tab now and proceed straight to the next section, Formatting Disks.

## 3.2.3 SELECTING AND USING SYSTEM SET-UP

Using the space bar in the same way as on the main menu, move through the four icons in the right-hand window. You will notice that the selector box alongside each icon is highlighted as you go through them. When the box next to the icon showing a printer and disk drive is highlighted, press RETURN to select this option.

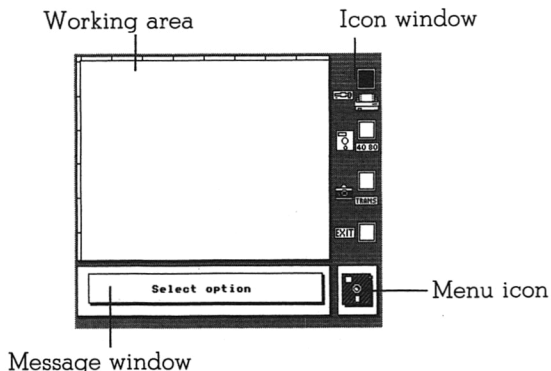


Figure 6. Screen layout

SET-UP QUESTIONS

The message window now displays **SYSTEM SET UP** and the various printers catered for within the program will be displayed in the working area.

If your printer is not listed:

A brief definition of those listed is as follows:  
MT-80, and MT-85 are Mannesmann-Tally printers  
FX-80, GX-80, LX-80, RX-80, and FX-100 are Epson printers  
SG-10 is a Star printer  
KP-810 is a Kaga printer  
PW-1080 is a Canon printer

If your make of printer is not among those listed, turn to Chapter 12: The Administration Department for instructions on constructing a printer driver for your system.

If your printer is listed:

Assuming your make of printer does appear on the list, use the space bar to move the highlight box, which is initially over the first printer on the list, to your particular printer. Press RETURN to select.

If, when you come to use the printer to print out pages, you find that something is not quite right, help is provided in the printer driver section of Chapter 12.

The working area will clear and the message window will display in turn a series of questions, which are reprinted below with suggested answers.

The Administration Department chapter gives more information on all these points. You don't need to delve too deeply into them at this stage.

**Which drive for User Disk 0-3?**

Respond 0 if you have a single disk drive and 1 if you have twin drives.

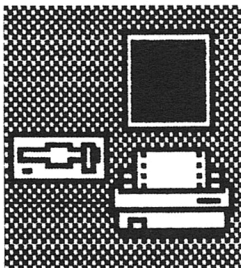


Figure 7. System Set-Up icon

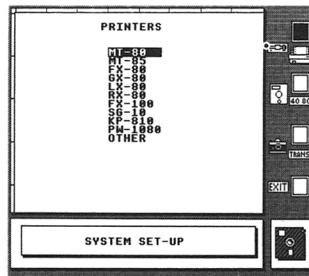


Figure 8. Printer selection

Which drive for GRAPHICS LIBRARY 0-3?

Respond 0 if you have a single disk drive, 1 if you have twin drives, or 2 if you have double-sided 80-track drives.

WHAT TO DO IF YOU MAKE A MISTAKE

A summary of your answers will appear in the working area. Check it very carefully, then respond Y to the OK? question in the message window. If you find you have made a mistake, respond N and go through the questionnaire again.

Once you have responded Y, the results of this question-and-answer session are then automatically written on to your System Disk.

NOTE FOR 40-TRACK DRIVE OWNERS ONLY

You will now see a message on screen asking you to take out your System Disk and turn it over. This is because the Administration Department appears on both sides of the disk and therefore any alterations to it must be saved on to both sides of the disk.

PROTECT YOUR DISK!

When you have completed this procedure, you MUST remove the disk from the drive and, using the tabs supplied, cover up the uncovered notches on the disk. This will protect your System Disk from being overwritten or damaged in any way while it is being used.

The System Disk will not need to be altered again unless you change your system, in which case you will need to remove the tab and repeat the above steps. Again, there is more information in the Administration Department chapter.

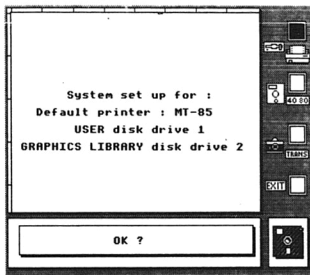


Figure 9. Is your set-up correct?

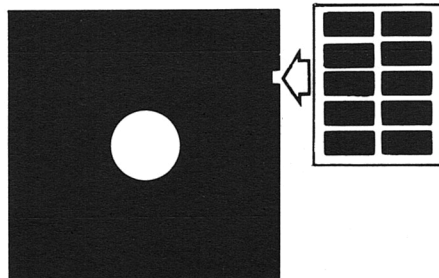


Figure 10. Protect your disk

3.3 FORMATTING DISKS

You will need to format at least one disk now in preparation for the Guided Tour.

NOTE FOR BBC B+ MICRO OWNERS ONLY

You will not be able to use the disk formatter supplied in Fleet Street Editor because of the nature of the Disk Filing System in your computer. You will therefore have to leave Fleet Street Editor by pressing CTRL + BREAK, and refer to the instructions for formatting disks given in the disk drive manual supplied with your computer.

3.3.1 SELECTING AND USING THE DISK FORMATTER

If you have a standard BBC Micro, the next step is to use the space bar to highlight the second icon down, which shows a disk and track numbers to indicate the formatter. Press RETURN to select this function.

FORMAT QUESTIONS

Are you sure? will appear in the message window. Respond Y.

Drive 0-3? is the next question. Insert a blank unformatted disk into the drive and respond, using the number keys, with the appropriate drive number. Your answer will appear beside the question, and you will be asked tracks 40/80? Either 4 or 8 is sufficient and should be chosen depending on which disk drives you have.

Formatting will then commence — you can watch its progress on screen in the working area.

If the system finds that the disk in the drive you have nominated is already formatted, the message window will request confirmation that you do want to format this disk, and you will have respond Y(es) before formatting will continue. Responding N(o) will allow you to take out that disk and insert another.

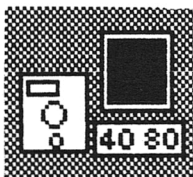


Figure 11. Disk formatter icon

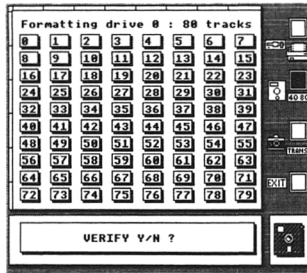


Figure 12. Formatting and verifying a disk

Normally, there would be something wrong if at this stage this message comes up as you should be preparing a blank disk. No is the wisest answer here, and you should check whether the disk is in the correct drive.

### 3.3.2 VERIFYING DISKS

When formatting is complete, you will be asked **VERIFY Y/N?**. It is a very good idea to respond **Y**, as even a faulty disk will normally format, but will not be safe to use.

If you do choose to verify the disk, you will see the numbers in the working area disappear as the tracks are verified.

Once this operation is complete, the message window will read **OK Press a key**. Do so, and you will be asked whether you want to format another disk. Respond **Y** to continue formatting, **N** to finish this operation.

It would be sensible to format several disks for use as User (working) Disks before you start doing any lengthy work with the program.

## 3.4 COPYING FILES FOR THE GUIDED TOUR

### 3.4.1 IF YOU ARE NOT TAKING THE TOUR

If you do not intend to take the Guided Tour, you should now use the space bar to highlight the Exit icon and press RETURN to go back to the main menu. You are now on your own, and should turn to Chapter 6 for detailed information on publishing using Fleet Street Editor.

### 3.4.2 IF YOU ARE TAKING THE TOUR

If you intend taking the Guided Tour, the files provided for this will need to be copied on to a User Disk. In order to do this, you will need a blank formatted disk which you should label User Disk 1. If you have a BBC B+ and do not know how to format a disk, you should refer to the disk drive manual supplied with your computer.

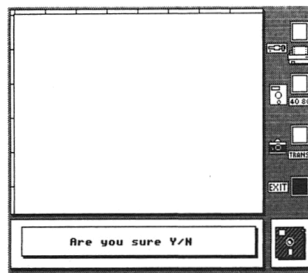


Figure 13. The Exit icon



Owners of standard BBC B's should reset the computer by holding down CTRL and pressing BREAK, then releasing both. 40-track drive owners should now turn over their System Disk so that Side B is uppermost and insert it into Drive 0. 80-track drive owners should do the same, substituting the Graphics Library Disk for the System Disk.

Type CHAIN "COPIER" and press RETURN.

A series of questions will appear on screen. Type in the appropriate answers and follow the instructions given. This enables the demonstration files to be copied on to your User Disk so that you can proceed with the Guided Tour. Bear in mind that the Fleet Street Editor disk supplied is always the source disk and your User Disk is the destination disk. The files you copy will be printable files only, not graphics files available to you.

Now your demonstration files are all in place, you are ready to take the Guided Tour.

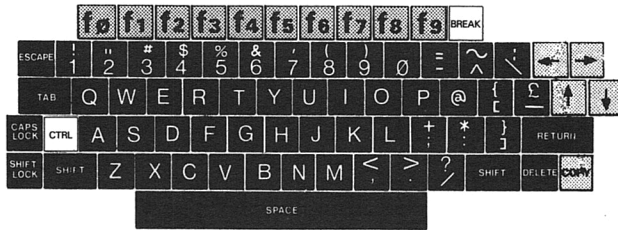


Figure 14. Reset your computer

Having set up your system, you can now start to get acquainted with the main Fleet Street Editor program.

This section is designed to allow you to do exactly that without going too deeply into any single element.

#### 4.1 HOW THE TOUR WORKS

So that you can produce a complete Fleet Street Editor page easily, without having to create all the panels needed for it, a 7/8ths completed page has been provided with the package. A banner headline (title), text, and graphics are all included, but one panel has been left blank for you to use as a practice area. This 7/8th of a page is contained in the files you have just copied on to your User Disk.

Having gone through the process in System Set-Up of copying the files used in the tour on to a User Disk, all you need to do is follow the instructions given in this chapter to create and print your first Fleet Street Editor page.

##### 4.1.1 LOADING THE PROGRAM

Insert the System Disk into Drive 0 and boot it. The main program menu will be displayed on your screen. The first icon, the Graphics Library, is already highlighted, so press RETURN to select this option.

##### 4.2 STAGE 1 — THE GRAPHICS LIBRARY

When this part of the program has loaded, make sure you follow any on-screen instructions to insert disks as appropriate. When these prompts will appear depends on the drive configuration you fed into the program at System Set-Up.



Figure 15. Select the Graphics Library

4.2.1 SCREEN LAYOUT AND WINDOWS

The screen will look very similar to the one you used in the Administration Department at System Set-Up, except that there is an extra window at the bottom of the screen. This is a title window and can be safely ignored.

The largest area is your working area, which acts like a storage folder. It is also used to display graphics loaded in from disk. Switching between these functions is largely automatic.

The window along the bottom of the working area is for messages. The caption here indicates which function of your working area is currently active.

The window down the right-hand side of the screen contains seven icons. A more detailed explanation of their functions is given in the Chapter 7: The Graphics Library. There is also an empty box at the top, in which various numbers will appear during multi-stage functions. It is fully explained in the Graphics Library chapter and need not be gone into at this stage.

Insert the Graphics Library Disk in the the drive you allocated to it in System Set-Up. 40-track owners should insert the Library Disk with Side A uppermost.

4.2.2 ICON SELECTION

To select an icon, use the space bar or the up and down arrow keys to move the highlighted box beside the icons. Press RETURN to select any particular icon.

4.2.3 SELECT A PAGE FROM THE LIBRARY

Move the highlighted box to the icon representing Choosing Graphics from the Library and press RETURN to select this option.

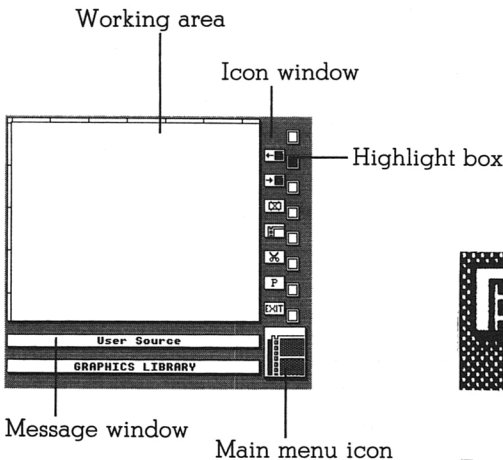


Figure 16. The Graphics Library

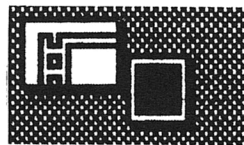


Figure 17. Choosing Graphics from the Library icon

The message **Graphics Library page : 00** will appear in the message window. Pressing the right and left arrow keys will cause the Graphics Library page number to change. These work logically, ie, the right arrow goes to higher page numbers and the left arrow to lower page numbers. Select **page 09** and press RETURN. This page from the Graphics Library will load from the Graphics Library Disk into your working area.

#### 4.2.4 SELECT AND SAVE A GRAPHIC

The first picture on the second row is a television. The following procedure allows you to grab this graphic and store it separately on your User Panel. Once safely stored there, it can be saved on to your User Disk and moved to other departments.

##### Step 1.

Press the TAB key to deselect the Graphics Library icon and move the highlight box to the Cut and Paste icon (the next one down). Press RETURN.

##### Step 2.

An outline of a box will appear near the centre of your working area. Using the left, right, up, and down arrow keys, move the box to the top left-hand corner of the television graphic. Leave a little white space around it as a safety measure and press RETURN.

##### Step 3.

Using the right and down arrow keys, stretch the box until it completely encompasses the graphic. Press RETURN.

##### Step 4.

Your working area will clear, leaving you with an outline box the same size as that created in step 3 above. If you look at the message window, you will see that the caption has changed to User Panel. This panel is equivalent to a blank sheet of paper and you can use it as exactly that — a surface on to which you can 'paste' graphics. Use the arrow keys to move the box to the top

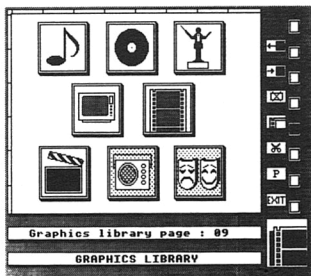


Figure 18. Selecting a graphic

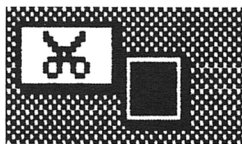


Figure 19. Cut and Paste icon

left corner of the User Panel (leaving a small band of white around the top and left hand sides of it) and press RETURN. The graphic from the previous 'page' will appear in that position. Press RETURN again to go back to the Library page.

- Step 5.** Press the TAB key to deselect Cut and Paste and move the highlight box to the Save to Disk icon (second from the top). Ensure that your blank User Disk is in the drive you allocated to it at System Set-Up and press RETURN.
- Step 6.** Another window will open up in your working area headed **File catalogue**. As your disk has no graphics files, the catalogue will be empty and the message **Save File filename . . .** will appear. Type in DEMO and press RETURN.
- Step 7.** The computer will now open up a file on the disk with this name. This takes a little time, so be patient. When this operation is complete, the catalogue window will clear, leaving your User Panel in the working area with the television graphic on it. The same type of outline box you used before will also be on screen. (By the way, you're going to meet this box quite a lot — so you may as well get used to using it now!). Using the same method as described in steps 2 and 3, fix the box around the graphic and press RETURN twice to save that graphic to disk. When this operation is complete, the question **ANOTHER GRAPHIC PANEL?** will appear in your working area. Press **N(o)**.
- Step 8.** Your graphic is now safely on disk under the filename DEMO. Select the Exit icon (the bottom one) to return to the main program menu.

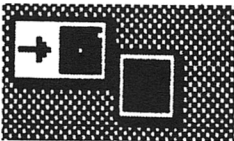


Figure 20. Save to Disk icon

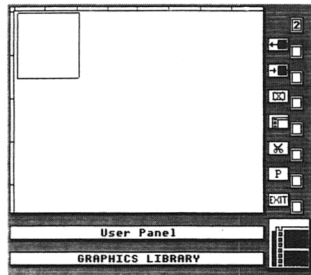


Figure 21. Saving your graphic

4.3 STAGE 2 — THE STUDIO

Use the space bar to highlight the Studio icon on the main menu and press RETURN.

4.3.1 SCREEN LAYOUT AND WINDOWS

When this part of the program has loaded, you will see the now-familiar layout of large and smaller windows. However, suddenly, there are dozens of icons! Don't panic, you'll only use a few of them on this Guided Tour. There is a complete explanation of all the icons and their functions in Chapter 8: The Studio.

4.3.2 ICON SELECTION

The icon selection highlight box starts off in the top left icon of the vertical column. It is now a small black bar at the bottom of the icon. The arrow keys work in the following way for selecting icons:

left and right take the highlight box through the icons and back

up and down switch between the top left icon on the vertical column and the top left icon on the horizontal set of icons

space bar moves the highlight box through all the icons in a continuous left-to-right circuit

Leave the highlight box on the Load from Disk icon and press RETURN. A catalogue of the files on your User Disk will appear. In fact, the DEMO file will be the only file on it! Type in DEMO as the filename to load.

4.3.3 EXPERIMENT WITH YOUR GRAPHIC

The graphic you saved from the Graphics Library will now reappear on the screen, in the same position as you left it. You can now change its size, move it around, in fact, do anything you like with it! To get a feel for some of the facilities of The Studio, try the following.



Figure 22. The Studio icon from the main menu

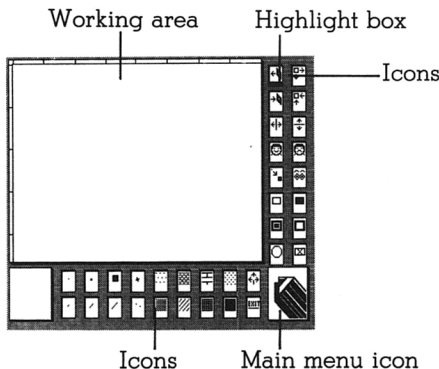


Figure 23. The Studio

- Step 1.** Move the highlight box to the Enlarge and Copy icon and press RETURN. That outline box is back again! Move it to the top left of the graphic and press RETURN. Stretch it to surround the entire graphic using the right and down arrows, and press RETURN.
- Step 2.** You can now decide whether you want to make it double the original size horizontally (press the right arrow) or vertically (press the down arrow) or both (press both arrows at the same time). The choice is yours! You will see the outline box jump to show the outline of the new size you have selected. Press RETURN.
- Step 3.** The outline box is now movable and, using the arrow keys, you can position your enlarged graphic anywhere within your working area. For the purposes of this Guided Tour, place it in the top right corner. Pressing RETURN will fix it and you will see the new sized graphic grow where you have planted it! Press TAB to deselect this icon.
- Step 4.** If you decide you're not happy with the result, you can undo it very easily. Select the Sad Face icon and press RETURN. As if by magic, your graphic will revert to its original appearance and you can carry on with your experimentation.
- Step 5.** Assuming you're now satisfied with your graphic, you need to save this stage away to disk. Select the Save to Disk icon and press RETURN. Give it the filename DEMO as before and follow the same procedure as outlined under Graphics Library step 8.

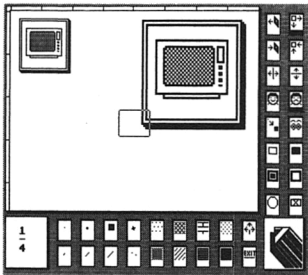


Figure 24.  
Experiment with your graphic



Figure 25. Enlarge and Copy icon



Figure 26. Sad Face icon



Figure 27. Save to Disk icon

Take care only to outline the revised graphic, as you may have a certain amount of overwritten rubbish on the screen as well, left over from your experiments. Also, make sure you have stretched the outline box so that at least two sides of it are touching the edges of the working area. This will ensure that, when you get to The Copydesk, you don't end up with an unwanted text area only one or two characters wide.

You now have a graphic which is positioned in a set place on what is to become your one-eighth-of-a-page panel, ready for text to be placed around it.

Having successfully saved your graphic to your User Disk, you can now choose the Exit icon and return to the main menu.

4.4 STAGE 3 — THE COPYDESK

Select the Copydesk icon from the main menu and press RETURN.

4.4.1 SCREEN LAYOUT AND WINDOWS

The screen has now changed to a four-window display. The first thing you will notice is that there are no icons. This is because this department uses the BBC's function keys instead, as they are more suitable for dealing with text. More details on their use are given in Chapter 9: The Copydesk.

You will notice that, above the message window at the bottom, a single line window has appeared. This is for text overflow — you'll see how this works later.

The right hand window contains representative examples of the fonts available to you — two large and two small. The large area is your user panel — think of it as a blank sheet of paper on to which you can type round your graphic.



Figure 28. Copydesk icon from the main menu

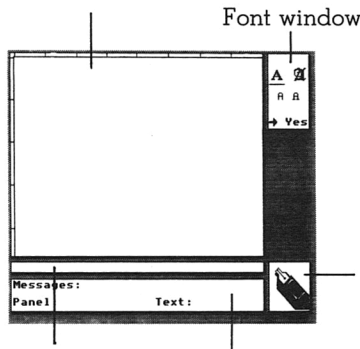


Figure 29. The Copydesk



You will see a flashing solid box in the top left hand corner of the panel — this is the cursor and indicates your start position for typing. But first, load in your graphic.

4.4.2 LOADING GRAPHICS

Press the SHIFT key and press f0 (red function key 0). A message will appear in the message window asking if you wish to load a panel. Press Y(es) and a catalogue will appear in your working area, with again in this instance only your DEMO file on it. Type in that filename, press RETURN, and your saved graphic from the Studio will load in to the working area.

4.4.3 INSERTING TEXT

To demonstrate how text fits in with graphics on the screen, try the following:

Step 1.

Start typing. Your text will appear on screen in the same small font as that illustrated on the left hand side of the font window. Watch how your text automatically flows round the graphics box. Graphics are always held within an invisible frame, which helps to give a professional appearance to the finished product.

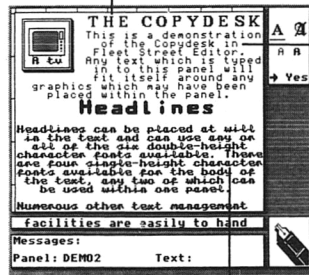
Step 2.

When you've filled about half the panel with type, instead of typing a space after your last word, press f2. From this point on, your text will be in the other small font shown in the font window.

Step 3.

You might at this stage decide you want a headline at the top of your text area. Easy! Use the arrow keys to position the cursor at the beginning of your second line of text and press f6. This creates a special area to hold the larger fonts. You will see your text move down the page leaving the top two lines blank for your headline.

Double-height characters



Body font 1

Body font 2

Figure 30. Inserting text

You can now type in the headline. This will appear in the same double height font as that underlined in the font window. You can use the arrow keys to go back to where you left off typing before if you want to put in more text.

Step 4.

When you have finished typing — you don't have to fill the whole area — you must save the completed panel on to your User Disk.

Press SHIFT and f1, then follow the on-screen instructions in the message area, again using the filename DEMO. This saving will take a little while — when the disk drive light goes out and the flashing black cursor reappears in the panel, the operation is complete.

Step 5.

Press SHIFT and f9 to get back to the main menu.

You can now combine this panel with those already provided on the disk to make up a full page by following these instructions carefully.

4.5 STAGE 4 — PAGE MAKE-UP

Select the Page Make-Up icon from the main menu and press RETURN.

4.5.1 SCREEN LAYOUT AND WINDOWS

The layout of the screen is now completely different, to allow the make up of a reduced representation of a full A4 page to appear on screen.

The left hand window is your display area where the make-up of the page will be shown. There are two windows to the right of this area. The upper window has three icons with highlight boxes beside them, which you select in the same way as those in the used in System Set-Up. The lower window contains two icons illustrating the layout formats available, with the position of panels on an A4 sheet. There are highlight boxes here, too.

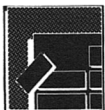


Figure 31. Page Make-Up icon from the main menu

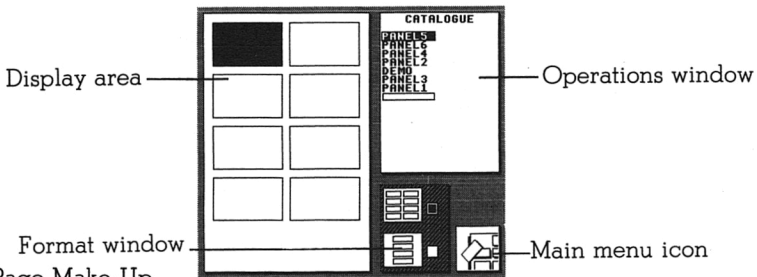


Figure 32. Page Make-Up

4.5.2 ICON SELECTION

Use the space bar to select the top icon in the upper right window (Disk handling and make-up) and press RETURN. The message window at the bottom of the large area will now ask you to select a format. Use the space bar again to select the top (eight panel) format from the lower right hand window. This format then appears in the display area as eight equal-sized empty boxes.

The catalogue of files on your User Disk appears in the top right hand window, and now includes the other files supplied with Fleet Street Editor which you copied on to your User Disk.

4.5.3 MAKE UP YOUR PAGE

The top left hand box in the display area is highlighted, indicating that it is the first area to have a panel file put into it. Use the up and down arrow keys to select PANEL1 from the catalogue and press RETURN. This is going to be the title across the top of your page. An expanded box will appear at the bottom of the display area with Y/N beside it. Press Y(es). You will see the top pair of boxes join up into one large area and the filename PANEL1 will appear in it.

The highlight box now moves to the second row of empty boxes. Select your DEMO file from the catalogue and respond N to the expanded box question. This will fix your panel in that position on the page. Use the same procedure to place the other files on the page in the following order: 2,3,4,5,6. Remember to keep responding N to the expanded box.

Once the page is complete, you will need to save it at the prompt. Use the filename PAGE.

The top right hand window now returns to the original icons. Choose the Exit icon to return to the main menu.

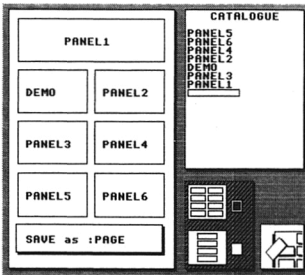


Figure 33 Make up your page



Figure 34 Exit icon

#### 4.6 STAGE 5 — PREVIEW AND PRINT

##### 4.6.1 SCREEN LAYOUT AND WINDOWS

Choose the Preview and Print icon from the main menu.

A similar screen to that in Page Make Up will appear, but only a catalogue is shown. This contains just one file at present, the PAGE file you have just created.

##### 4.6.2 SELECT A PAGE FILE

Before selecting your file press L to insert a centre rule between the two columns. Now select the file in the same way as you selected panel files in Page Make-Up. The display area will show your made-up page, with each panel labelled as in Page Make-Up.

##### 4.6.3 PREVIEW YOUR PAGE

The question **PREVIEW?** will appear in the message window. Respond **Y**. The program will then proceed to show you a reduced representation of your complete page. This will not be readable, but will give you a good overall impression of the page. The process will take a couple of minutes to complete.

##### 4.6.4 PRINT YOUR PAGE

The prompt **PRINT?** will appear. Make sure your printer is switched on, on line, and loaded with paper, and press **Y**. The completed A4 page will now be printed out. Again, this will take a few minutes. If you have any problems, refer to your printer's user manual.

You now have your first complete Fleet Street Editor page!



Figure 35. Preview and Print icon from the main menu

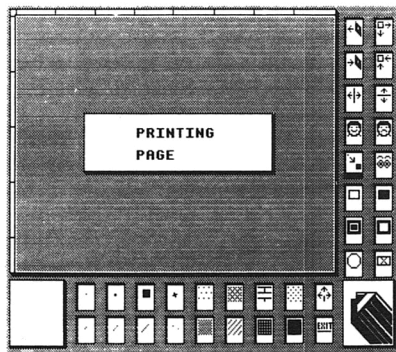


Figure 36. Print your page

## 5.1 BEFORE YOU START

Go out for a walk around your neighbourhood. There are hundreds of publications out there, all vying for your attention with printed material of one form or another.

### 5.1.1 SOME EXAMPLES

The more obvious ones are, of course, newspapers, magazines, brochures, and advertising hoardings. But don't forget the packaging on foodstuffs and all the other goods sold in shops. Then there are notices in windows, leaflets of many kinds pushed through letter boxes, company, club and society newsletters. And what about bus tickets, and 'For Sale' notices in the newsagent's window — they're all trying to attract your attention to information of some kind.

These are all publications of one sort or another, and have gone through the publishing process. Some are fixed, like hoardings and posters, but the vast majority are portable and permanent — quite unlike the things you see or hear on television or radio, which are here today and gone tomorrow.

### 5.1.2 IT'S ALL ABOUT COMMUNICATION

All these things you see on your walkabout exist for one reason — someone is trying to communicate with someone else, either because it's their job to do so, or they have some information they feel others should have.

Your reason for using Fleet Street Editor is exactly the same — you want or need to communicate something to other people, and you want to do it economically and effectively.

## 5.2 THE FIVE STAGES OF PUBLISHING

Basically, there are five stages in the publishing process, beginning with an idea and finishing up with printed material.



Figure 37. Examples of published materials

## 5.2.1 STAGE 1 — THE IDEA

You have thoughts or ideas you wish to communicate to an audience — from a small, finite group of people to a whole country.

Whatever your target audience, you must be clear in your own mind what information you wish to communicate. You should also have some idea of the purpose behind it all — nobody communicates without a purpose.

## 5.2.2 STAGE 2 — THE ROUGH DRAFT

Rough out your thoughts and ideas in words and pictures on paper. This will help you to fix in your mind an impression of what you want your finished publication to look like. Keep in mind the audience you are aiming at and its level of understanding of your subject matter.

## 5.2.3 STAGE 3 — LAYING OUT THE PAGES

The words and pictures are assembled on the page or pages in a presentable form to make them attractive, eye-catching, and easy to read and understand.

## 5.2.4 STAGE 4 — REPRODUCTION AND DUPLICATION

The finished pages are duplicated through one of many available processes of reproduction or printing in the quantity required for the target audience, and if necessary bound together in some way or another.

## 5.2.5 STAGE 5 — DISTRIBUTION

The completed publication is made available or distributed by the most appropriate method to the target audience. The distribution process is a cost factor to be considered carefully, as much money can be wasted trying to reach the wrong people!

Whether or not your publication is read and understood, and brings about the desired reaction, is what publishing is all about.

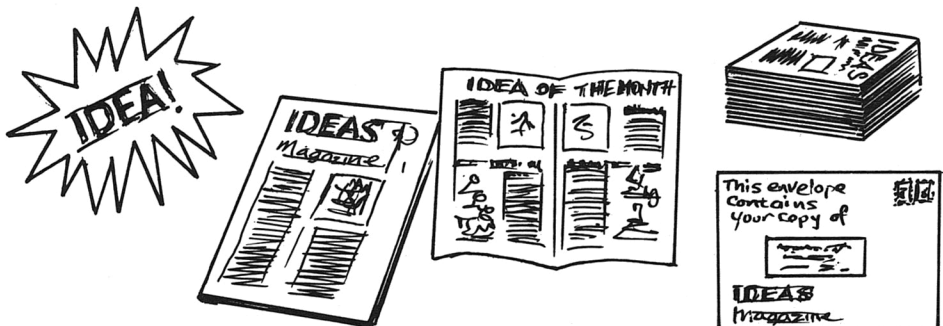


Figure 38. The five stages of publishing

## 5.3 A MORE DETAILED LOOK AT THE PUBLISHING PROCESS

Look again at the five stages above.

Stage 1 to 3 are the creative parts, and Stages 4 and 5 are of a mechanical nature where no change in the actual content can be made.

### 5.3.1 THE CREATIVE SIDE OF THINGS

The first three stages carry your personal stamp. It is here your effort and contribution have the greatest effect.

You can be creative and innovative, or traditional and conservative — whatever you want. But you must never lose sight of your audience. However world-shattering your thoughts, if nobody responds to them, you might just as well throw them into the waste paper basket. Get the presentation right and the rest will follow naturally.

### THE TWO 'ACES' — SPACE AND TYPEFACE

Think for a moment about these two points. They may seem unimportant but, used in the right way, they can improve dramatically the appearance and impact of your publication.

#### SPACE

If you look at any effective piece of printed material, you will see that white space is often used to highlight or illuminate areas of a page.

The margins built into the Fleet Street Editor program will take care of top, bottom, side, and inter-column margins, but clever use of white space within your working area will help to display your information to the best advantage. This technique is used differently in text and advertisements, but the end effect is the same — the white space illuminates areas of the page, giving your publication punch and style.

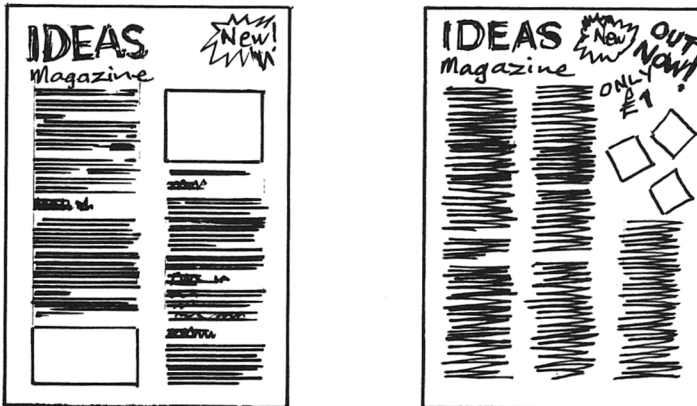


Figure 39. The page on the left shows the effective use of white space. The page on the right looks cluttered and messy by comparison.

## TYPEFACES

There is a huge variety of typefaces available, and some classic examples have been devised for Fleet Street Editor. How you use typefaces can make a big difference to the impact and readability of your publication.

## Type size

Clearly, the larger the typeface you use, the more visible the words will be. But you will, of course, be able to fit less of them into a given space.

Conversely, the smaller the typeface, the more words you will be able to cram on to a page. But quantity is not necessarily quality. Your finished publication will be less legible, particularly after it has been duplicated.

## Type weight

Type can be 'light' — like this; or 'bold' — like this. The use of different weights of type give 'colour' to a piece of printed material, and make it more attractive to the eye.

## Headlines

Major headlines obviously need to be in a large, eye-catching typeface. Fancy typefaces can be used to good effect, but their impact will be diluted if you go too far. Great care needs to be exercised in the selection and use of such typefaces.

Look at the example illustrated here — just imagine how unreadable your publication would be if you had this typeface covering the whole page!

## Sub-headings

The typeface you use for subheadings needs to be rather 'calmer' than that used for major headlines. It needs to be different from the main body text, as its aim is to draw attention to a particular part of that body text, but not so different that it becomes an interference.

Welcome to the world of Ideas!

Sub-heading



You'll love new Ideas magazine

body text (serif)

Figure 40. A fancy headline

Ideas will free your creative spirit

body text (sans serif)

Figure 41. Type styles



## Body text

Body text needs to be restful to the eye, particularly if there are large blocks of it with little illustration or white space to break it up.

Typefaces used for body text can be either serif (with the twiddly bits on the ends of the letters) or sans serif (without). Sans serif can become monotonous, so serif tends to be preferred by many typographers, especially as the serifs can help to lead the eye along the lines of type. You can also 'reverse out' the type — print white on black — to create a different effect. Like all special effects, however, remember that a little goes a long way!

Everything really comes down to a matter of personal choice. Experiment with different sizes and weights of typeface, both as solid areas of text and text broken up with graphics. But never forget your readers — they are the ultimate judges!

## 5.3 THE MECHANICAL SIDE OF THINGS

The last two stages of the publishing process are almost entirely mechanical. More detailed information can be found in the chapter on Duplication and Publishing.

There are many aspects to the mechanical side of publishing. What follows here is just a small selection of important things to think about while you're putting your publication together — things that can make a considerable difference to its final appearance and impact.

## PAPER

Whatever type of communication you are producing, it is likely that it will eventually end up on paper.

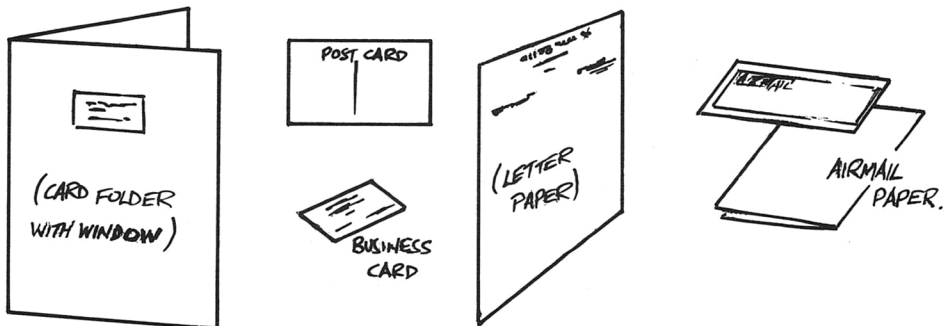


Figure 42. Types of paper

**Types of paper**

There is an enormous variety of paper available in different 'weights' (thicknesses) and colours. These factors can also have a major effect on the impression given by your publication. Look round any good stationery shop to see just how wide the choice is.

**Colour**

Colour is very much a matter of personal choice, but you should bear in mind that white and lighter colours will show up your black text better. If you're printing a lot of 'reversed out' (inverse) text, this is even more true. You should also be aware that the exact shade may vary from batch to batch of paper, so try to buy all you need at one time.

**Weight**

Paper weight can range all the way from tissue through airmail, carbon-copy, duplicating/writing, cover card, postcards/visiting cards right up to heavy board. The nature of your final product will dictate to a large extent the type of paper you use.

**Page size**

Fleet Street Editor is designed to produce pages on A4 (297mm x 210mm) paper as masters. This can be changed at the duplication stage in various ways, and more details on this will be found in the Duplication and Publishing chapter.

**Making it smaller**

Take an A4 sheet of paper and fold it in half cross-wise — it is now a four-page A5 leaflet. If you fold it again, you will have an eight-page A6 leaflet, but this is too small for most purposes.

**Making it larger**

If you place two A4 sheets together with their longest sides adjoining, you will have an A3 sheet, suitable for small posters and for notices.

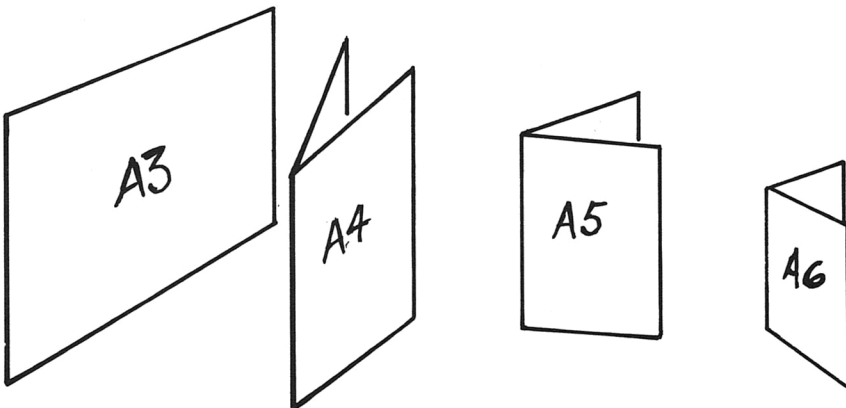


Figure 43. Page sizes

## 5.4 MATCHING YOUR PUBLICATION TO THE NEEDS OF YOUR AUDIENCE

### 5.4.1 NEWS SHEETS

Producing news sheets is likely to be an important part of your use of Fleet Street Editor, so let's take a closer look at putting this sort of publication together.

#### FUNCTION

In any group or organisation, whatever its size, the main function of a news sheet is to communicate information — in every direction. It can be upwards to senior staff, downwards to subordinates, sideways to colleagues or other group members, or outwards to the public at large.

#### PURPOSE

To fulfil its purpose, a news sheet often needs to appeal to this wide range of readers. Its content and make-up should therefore reflect the various needs and levels of understanding of your target audience.

#### PRESENTATION, LAYOUT AND CONTENT

Whatever your audience, the need for lively and attractive presentation of information is universal. Plan the text and graphics content of each page on a piece of paper before starting, so that you have a rough pattern to follow.

As you plan your layout, presentation, and content, don't rely entirely on your own judgement. Canvas other people's opinions as well — they could be prospective readers! Healthy criticism is useful and enables you to match your publication to as wide a spectrum of needs as possible, eliminating the unnecessary and highlighting the important. This is the essential, and often overlooked, feedback aspect of communication — how your readers respond to you and how you, in turn, respond to them.

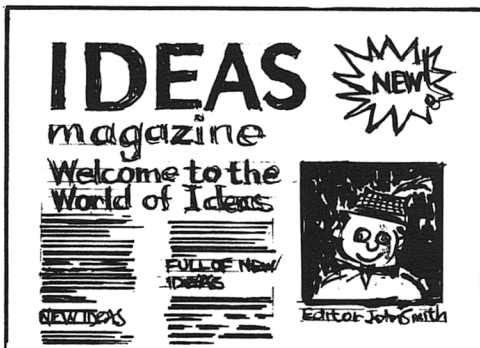


Figure 44. Planning the top of your page

**From the top**

Starting from the top of your page, the name or title of your publication should be simple, easy to remember, and relevant. It's the first thing prospective readers will see, so take plenty of time over it.

**Headlines in text**

In-text headlines are the next factor to think about, as their main function is to draw attention to important areas within the text. They, too, should be short and to the point, with some white space around them to illuminate them. Whether you use all capital (upper case) letters or a mixture of capital and small (lower case) letters is up to you. Again, experiment to see which you prefer.

Consider, too, whether the wording of headlines should be active, eg 'GET OUT!' or passive, eg 'EXPULSION' — study other publications and decide what is most appropriate for your own.

**The main attraction**

Now for the meat of your news sheet — the text and graphics which form the main vehicle for putting your ideas across.

**Starting out right**

Try to create interest at the very beginning to capture the reader's attention. But don't rest on your laurels — it only takes a couple of boring sentences to put people off, in which case they might miss an important point you're trying to make later on.

**Editing**

Editing, too, is extremely important. You will almost always find you have too much text and too little space. Resist the temptation to skimp on the illustrations, as you'll need them to break up the text. Be ruthless, but look on the bright side — you can always use the edited-out material in your next issue and you'll have less to write then!

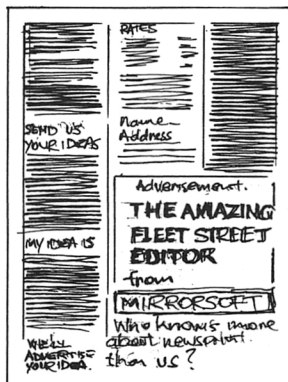


Figure 45. Completing your page

### Check your facts!

Always verify factual information used in your publication. Make sure you spell people's names correctly, too. If you do get something wrong, admit it, and offer the offended party the right of reply. Don't shy away from bad or unpalatable news; but do try to soften it with some information about action being taken to rectify what has gone amiss.

### Advertisements

You might also want to include some advertisements in your newsletter, particularly if you're giving it away rather than selling it. Fleet Street Editor may be cheap to buy, but there will always be incidental costs you need to recover.

If you do include advertisements, you'll need to work with the advertiser to decide on size, format, position — and payment! Make sure the advertiser sees a 'proof' (print-out) of the ad at its intended size before you go to print to avoid any misunderstanding later.

### 5.4.2 POSTERS AND ANNOUNCEMENTS

Although a poster is only a single sheet of paper, it needs as much care in preparation as a news sheet.

### FUNCTION

The single most important function of a poster is to create immediate impact. Most posters will be seen only in passing and need to convey their message in a short space of time, often from a fair distance.

### GETTING THE BALANCE RIGHT

Try this experiment to test the effectiveness of your planned poster:

If your finished poster is going to be A3 (ie twice the size of Fleet Street Editor's normal A4 sheet), first lay out the rough design on a piece of A4 paper.

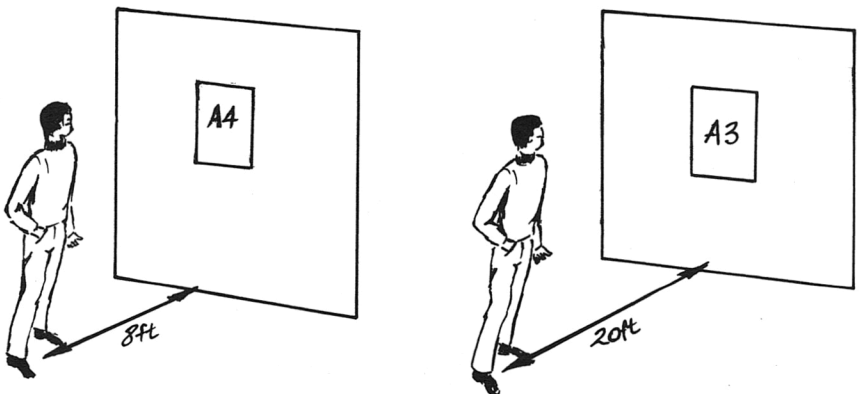


Figure 46. Test your poster's impact

Now, step back about eight feet and see how much impact it has. This distance is equivalent to 20 feet from an A3 poster, the average distance from which your finished masterpiece is likely to be seen.

Don't forget to test it with other people, too — you know what the message is, but it may not be immediately clear to somebody else.

## PRESENTATION

What follows here is a very brief overview of points to consider when designing your poster. More information on poster presentation such as enlargement techniques, can be found in the chapter on Duplication and Publishing.

### Using illustrations

If you're using illustrations on your poster that have not come from within Fleet Street Editor, you can paste them into position on your master before duplicating. The edges of the piece you've stuck on should not show when it has been duplicated, especially if you use an aerosol glue, but if they do, you can paint them out with a little typewriter correction fluid or white poster paint.

### Using photographs

You can also include photographs on your poster, but do read the section on duplicating photographs first (in Chapter 14). Special techniques apply to copying photographs, as you'll see if you look closely at the 'dotted' appearance of photographs in newspapers and other printed matter.

### Adding rules

If you want to put extra rules or other lines in, you can add them the Studio section of Fleet Street Editor via the Administration Department's file transfer operation (Chapter 12), or you can draw them in with a fine felt-tip pen when everything else has been printed out. This will give firm, unbroken lines.



Figure 47. Make your poster effective

### Using colour

Good use can be made of colour on posters, too. You can copy them on to coloured paper (bearing in mind what was said earlier about the possible deadening effect of background colour on black type). Or, if you're only doing half-a-dozen or so, you can really individualise them by hand-colouring parts of the poster with waterproof markers. You can also experiment with pasting your poster on to a larger piece of coloured card to give it a bright border.

All this is, of course, a very superficial introduction to the complex process of publishing. But if you bear in mind the points made, you should now be ready to start the real business of being a Fleet Street Editor!

As you will know by now, there are six different departments in Fleet Street Editor. Chapters 7 to 12 deal in detail with the function and activities of each of these departments.

However, before you dive into the program, it is advisable to read through the following points, as they cover a vital area of getting the most out of Fleet Street Editor.

## 6.1 DISK AND FILE MANAGEMENT

By the time you read this, you will have gone through the System Set-Up chapter in preparation for starting work with Fleet Street Editor.

Your System Disk will be now be protected by its tab against damage and accidental overwriting. If you've also taken the Guided Tour, you will have a total of 3 disks — System, Graphic Library, and User.

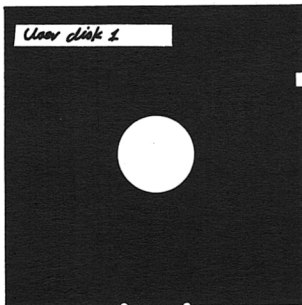
It is essential that you do not get confused between these disks, or for that matter, any other User Disks you create.

The more you use Fleet Street Editor, the more disks you will accumulate. As it is only possible to store one full page on one side of a 40-track disk and two full pages on one side of an 80-track disk, you can see that it won't take long to build up a fairly large collection!

### 6.1.1 SETTING UP A MANAGEMENT SYSTEM

It is obviously sensible to start as you mean to go on and set up a proper file and disk management system now.

Each time you start a new User Disk, write a sequential number on the disk label and date it. Putting the names of the files on the disk label as well will almost certainly not be helpful, as you would have limited space and any corrections make everything hopelessly confused.



DATE	DISK NO	FILES
27/1/85	1	Ideas 1 Ideas 2 Ideas 3.

Figure 48. Setting up a file management system



So you should try to keep some sort of log of your files, either on the computer or on paper. Keep in your log details of the files on each disk, with their filenames, and the number and date of the disk. This way, you'll find it much easier to locate particular files without having to load up each disk to check its contents!

**6.1.2 USE SENSIBLE  
FILENAMES**

You should also try to allocate easily identifiable filenames to the files on each disk. As you can only use a maximum of 7 letters for each filename, try to make the most of them! After all, you may want to come back to a particular file after quite a long time, or someone else might need to use your files. For example, a file called 'HAPBRTH' might seem very sensible if you're creating a personal birthday greeting, but two months later, you will probably have no idea whose birthday it was!

**6.1.3 KEEP FILES FOR EACH  
PAGE TOGETHER**

Whenever you wish to print out a full page, you **MUST** have all the files needed for that page on one disk. This may be straightforward when you are just starting out with Fleet Street Editor. However, this proviso must be carefully adhered to when you are working from a number of User Disks (see Appendix 3 for details of disk-to-disk copying). Your banner heading, or title, is the one you are most likely to transfer on to each print disk.

**6.2 USING A JOYSTICK**

In both the Graphics Library and the Studio, it is possible to use a joystick and fire button instead of the arrow keys and SHIFT while in an operation. It will not work for icon selection.

If you wish to use a joystick, you should press the J key when in the Graphics Library or Studio, and thereafter the cursors (outline boxes, pens, etc) will respond to the joystick as well as to the keyboard. You will still need to use the RETURN key in the normal way.

## 7.1 A LIBRARY ON A DISK

The Graphics Library is exactly what it says: a large file of illustrations for you to use on your printed page. You can use them one at a time, or, if you know what you're going to need in advance, you can assemble a number of items in one go and store them for later use.

### 7.1.1 WHAT IT CONTAINS

The Library contains 200K (approximately 400 individual pieces) of beautifully drawn graphics, which have been carefully selected to cater for as many needs as possible. As well as illustrations, symbols, and cartoons, there is a selection of fancy alphabets which can be used either within your text for special effects or to create a 'banner' headline, which will normally be the title of your publication. You will find more details on this in the next chapter, The Studio.

A complete print-out of the contents of the Library is included in the appendices. These should cover much of your everyday needs and save you spending valuable time creating your own. You can use them as they stand, or they can be manipulated in many different ways in the Studio before being incorporated into one of the final panels. Naturally, they cannot cater for every possible situation, so you can create your own graphics in The Studio and treat them as your own personal graphics library.

Further Graphics Library disks will be available from Mirrorsoft, so make sure you complete and send off your user registration card to receive information on these.

### A NOTE BEFORE YOU START

You should read the notes on disk filing, filenames, and general disk housekeeping in the last chapter before you start creating working files of your own. You could regret it if you don't!



Figure 49. Select the Graphics Library from the main menu

**7.2 SCREEN LAYOUT**

The screen consists of a large window which is your working area, a message window immediately below it, 7 function icons, and a miniature representation of the main menu icon.

**7.2.1 THE WORKING AREA**

The program supports three screens in your working area:

**USER PANEL**

Initially a blank working area, this screen can be regarded as a folder into which you can place the graphics you want to take on to other departments and eventually to your printed page.

**USER SOURCE**

This is the screen into which your own graphics can be loaded and then transferred to your User Panel.

**GRAPHICS LIBRARY PAGE**

Whenever the Choosing Graphics from the Library icon is selected, this screen is activated and any graphics from within the Library can be displayed here.

Swapping between these three screens is largely automatic according to the icon function selected.

**7.2.2 MESSAGE WINDOW**

The message window keeps you informed about which screen is currently active.

**7.2.3 INFORMATION WINDOW**

This is the small blank window at the top right of the screen, above the function icons. It is only active when using a multi-stage function, and its use will be explained in more detail in the sections dealing with these functions.

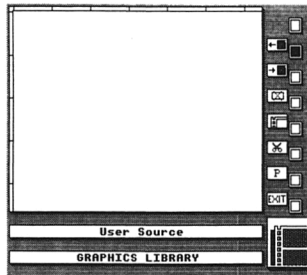


Figure 50. The Graphics Library

## 7.3 ICON SELECTION

The function icons are selected by using the space bar or up and down arrow keys. As you move through them, you will see the selector box beside each icon highlight in turn. When this selector is next to the function you wish to use, press RETURN.

## 7.4 THE ICONS AND THEIR FUNCTIONS

## 7.4.1 LOAD A PANEL FROM DISK

This function is used to load graphics from your own personal library. Make sure the User Disk containing the graphics you wish to load is inserted.

## LOCATING YOUR FILE

On selection of this icon, a catalogue of current files on the User Disk is shown. If you can't find the file you're looking for, or you decide not to proceed, press RETURN without entering a filename. If you are inserting a second User Disk to continue your search, press RETURN again after insertion to display a second catalogue.

## LOADING YOUR FILE

When you locate the file you wish to load, type in the filename at the prompt, exactly as shown in the catalogue.

## IF SOMETHING GOES WRONG

Any disk errors will either result in an on-screen instruction or should be checked in your disk drive user manual. You can continue by pressing RETURN. Press RETURN again to attempt another catalogue. If you enter a filename which does not exist, your entry will be cleared and you can try another filename or another disk.

## WHAT TO DO NEXT

Having loaded your file into your working area, which is currently labelled User Source, you need to transfer the

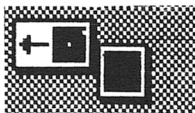


Figure 51. Load a Panel from Disk icon

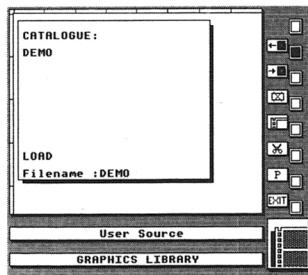


Figure 52. Loading a panel from disk

graphic(s) you want to the User Panel. This is done via the cut and paste procedure detailed later in this chapter.

7.4.2 SAVE A PANEL TO DISK

This function is used to save the graphics you have on your User Panel on to your User Disk (make sure the User Disk is inserted in the appropriate drive). On selection of this icon, the User Panel carrying the graphic is to be saved is shown automatically.

NAMING YOUR FILE

A catalogue of any files already on your User Disk will also appear in your working area, and a prompt requests a filename for your new file.

If no files appear in the catalogue and you are not a first-time user, check you have inserted the User Disk.

If you type in a filename which already exists in the catalogue, you will be asked whether you wish to replace the original file or not. Remember, the original file will be erased if you confirm the replacement! When a new filename is entered, the new file will be set up ready for the next stage. This procedure will take a few seconds and when completed, the working area will clear to the User Panel.

SELECTING THE GRAPHIC(S) YOU WANT TO SAVE

An outline box will appear on your User Panel. This is used to select the graphics you wish to save from this panel for later use.

Saving is a multi-stage operation, so the information window mentioned earlier will now become active. A number will appear in it to indicate the stage of the operation currently in progress, and will count down to 1 as the various stages are completed.

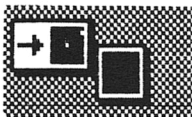


Figure 53. Save a Panel to Disk icon

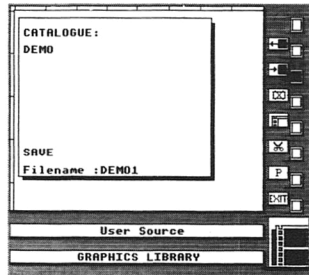


Figure 54. Saving your panel to disk

## Stage 3

Use the arrow keys (press SHIFT at the same time to speed up the operation) to position the top left corner of the box just outside the top left corner of the area you want to save. Press RETURN to fix that top left hand corner.

## Stage 2

Use the right and down arrow keys, again with SHIFT for increased speed, to stretch the width and depth of the box until the whole of the area you want to save is outlined. Press RETURN to fix.

You will see the box jump slightly. This indicates that it has set the position of the graphic to the nearest whole character position. The position you select at this stage is just for convenience and is not necessarily the final position — you can move it around later in the Studio.

## Stage 1

Press RETURN, and the area you have nominated will now be saved to your User Disk. You will be asked if you wish to save another graphic area. If you reply with Y(es), you will find yourself back at stage 3 above. Otherwise, the file will be saved as it stands and you can choose another function from the icons if you wish.

## IF SOMETHING GOES WRONG

If you select Save by mistake, you can leave this function by pressing RETURN without entering a filename.

At stage 3, the file has been opened but you can still leave this function by pressing the TAB key. You can only do this if at least one graphic area has already been saved during this particular operation.

Any disk errors will either result in an on-screen instruction or should be checked in your disk drive user manual. Once you've sorted out the problem, you can continue by pressing RETURN.

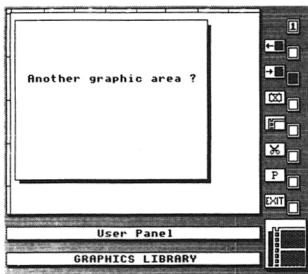


Figure 55. Save another graphic area?

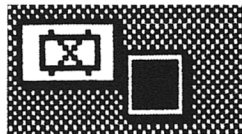


Figure 56. Clear User Panel icon

7.4.3 CLEAR USER PANEL

Clears the User Panel if you want to start again from scratch. If you select this function by mistake, just press N(o) when the Y/N prompt appears on the screen.

7.4.4 CHOOSING GRAPHICS FROM THE LIBRARY

Selecting this function allows you to scan through the Graphics Library to choose the picture or pictures you wish to use. You can, of course, also pre-select the graphic(s) you want from the print-outs in Appendix 1 and make a note of the relevant page number(s).

LOADING IN THE LIBRARY

Ensure that the Graphics Library Disk is inserted, select this icon and press RETURN. Your working area will clear and the message window will display **Graphics library page : 00.**

MOVING THROUGH THE PAGES

Use the arrow keys to change the page numbers: right or left arrow to increase or decrease by 1 page, up or down arrow to increase or decrease by 10 pages. Press RETURN to display the chosen page.

In order to access the second half of the Library (Side B), 40-track drive users should deselect this icon, slip the Library Disk and press the RETURN to reselect the function.

TRANSFER TO USER PANEL

When you've selected the page containing the graphic or graphics you want to transfer to your User Panel, press TAB to deselect this icon. Alternatively, you can continue browsing and make a mental note of other graphics you might want to pick up later.

7.4.5 CUT AND PASTE

Assuming you've gone through the Graphics Library (or your own graphics file), and the page containing the graphic(s) you have selected is on the screen in your working area, you can now select this icon and press RETURN.

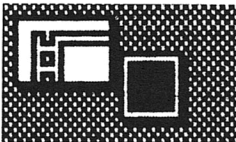


Figure 57. Choosing Graphics from the Library icon

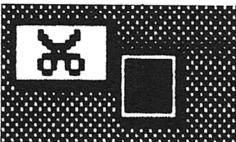


Figure 58. Cut and Paste icon

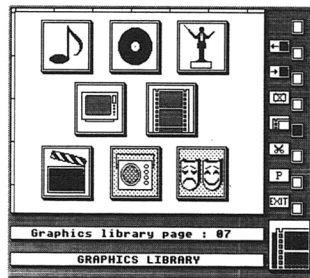


Figure 59. Cutting out graphics

**SELECTING THE GRAPHIC YOU WANT TO TAKE OUT**

The outline box will appear on the screen, and, as this is multi-stage operation, the information window will become active again. A number will appear in it to indicate the stage of the operation currently in progress, and will count down to 1 as the various stages are completed.

**Stage 3**

Use the arrow keys (press SHIFT at the same time to speed up the operation) to position the top left corner of the box just outside the top left corner of the graphic you want to take out. Press RETURN to fix that top left hand corner.

**Stage 2**

If necessary, use the right and down arrow keys, again with SHIFT for increased speed, to stretch the width and depth of the box until the whole of the area you want is outlined. Press RETURN to fix.

**Stage 1**

The Graphics Library page will disappear, to be replaced by your User Panel. The outline box will remain on the screen, the same size and position as you left it in the Graphics Library page. Use the arrow keys to place it wherever you wish on your Panel. Press RETURN to fix. Your selected graphic will then appear in place of the box. This positioning is useful as it allows you to store a number of different graphics on the one User Panel for later use. The positions are for convenience only at this stage and are not final.

**YOU CAN SELECT SEVERAL AT ONCE**

You can go through the above procedure as many times as you wish to build up a User Panel filled with graphics from various library pages or your own graphics collection. See the chapter on Hints and Tips for further uses of this facility.

**7.4.6 VIEW USER PANEL**

You may spend so much time browsing in the Graphics Library, or your own collection, that you forget what your User Panel looks like! To check your current User Panel at any time, select this icon and press RETURN.

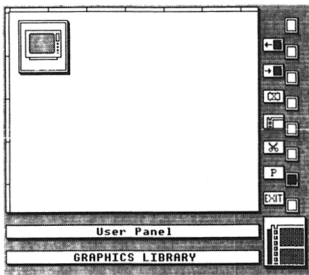


Figure 60. Pasting up graphics

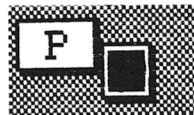


Figure 61 View User Panel icon



Your User Panel will be displayed briefly. Press RETURN again if you want to go back to the Graphics Library screen.

#### 7.4.7 EXIT

Selecting the Exit icon will return you to the main menu, ready to move on to another department. Try to make sure the System Disk is inserted — but don't worry if it isn't, as a message will appear on screen to remind you.

#### DON'T FORGET!

Before choosing this option, ensure that you've saved your User Panel to your User Disk. It will be lost forever if you haven't!

That just about wraps up the facilities of the Graphics Library. However, the Hints and Tips chapter does contain extra information you may find useful when you are more at home with the whole package.

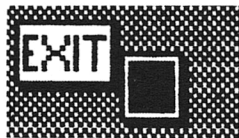


Figure 62. Exit icon

This is where you can give full rein to your creative skills!

You can either create your own graphics from scratch, using the many tools provided, or import graphics from other departments and manipulate them to change their appearance and effect in many different ways.

## 8.1 SCREEN LAYOUT

The screen consists of a large user window, an information window, 34 function icons, and a miniature representation of the main menu icon for the Studio.

### 8.1.1 WORKING AREA

The large window, which is your working area, or drawing board, if you like, is where the graphics part of the panels for your page are created.

Round the left and top of this area are rule markings which you will find very useful for placing graphics which are intended for onward transfer into the Copydesk. The markings are four character spaces apart, and if you wish to plan exactly where text will appear round graphics, you can use the markers to align the graphics accurately.

### 8.1.2 INFORMATION WINDOW

The information window at the bottom left of the screen is blank when you first load the Studio. It will be active when using a multi-stage function such as enlarging, reducing, or moving graphics, when a number that looks like a fraction will appear. The bottom figure indicates the number of stages in that particular operation, and the top figure the stage you are at. So 1/4 means you are at Stage 1 of a 4-stage operation and 4/4 means you are in the final stage of that operation.



Figure 63. Select the Studio from the main menu

This window will also be active when using one of the drawing functions. In these instances, the number which appears indicates the speed of the cursor when it is drawing. Beneath the number, one of three further indicators will also appear. An unbroken line indicates black ink, a broken line a dotted line, and an eraser shape white ink, which can also be used as an eraser in many situations. More details on these operations are given as and when they occur in this chapter.

8.2 THE ICONS AND THEIR FUNCTIONS

On the following pages, you will find detailed descriptions of all the individual icons and their functions. A summary of these also appears on a quick reference sheet at the end of this section.

8.2.1 ICON SELECTION

You will need to be looking at the screen as it appears when this department is first loaded to gain the full benefit from the following descriptions.

The function icons are selected by using the arrow keys:

right arrow takes you through the icons from left to right

left arrow takes you through the icons from right to left

up arrow takes you to the top left icon of the vertical block

down arrow takes you to the top left of the horizontal block

space bar will run through the icons in a continuous circuit

Get some practice with these controls, as your life will be much easier if you can use them instinctively.

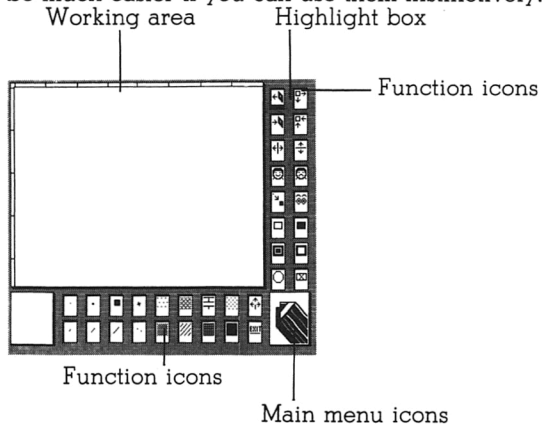


Figure 64. The Studio

As you move through the function icons, you will see a selector at the bottom of each icon highlight in turn. When this selector appears in the icon you wish to activate, press RETURN. The highlight will then remain fixed in this position until you select another function.

### 8.2.2 THE ICONS

#### LOAD A PANEL FROM DISK

On selection of this icon, a catalogue of the files on the User Disk is displayed. To exit at this point or to change disks, press RETURN without entering a filename. This takes you back to the icon selection stage. A second RETURN will re-catalogue after you insert another disk.

If you do wish to load a file, enter the filename as given in the catalogue and press RETURN. This loads the file and returns you to icon selection. An important point to remember here is that only the area specified during the saving operation performed before you left the Graphics Library will be loaded on to the screen. It is therefore possible to load one small item into an otherwise full screen without disturbing the rest of that screen.

#### If you make a mistake

Any disk errors will either result in on-screen instructions or should be checked in your disk drive user manual. Once you've solved the problem, you can continue by pressing RETURN. If you inadvertently load a new panel over other work you want to keep, you can use the Sad Face icon (see later in this chapter) to restore the original.

#### COPY OR ENLARGE

This function allows you to enlarge an area of the panel and/or copy it.

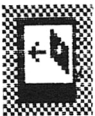


Figure 65. Load a Panel from Disk icon

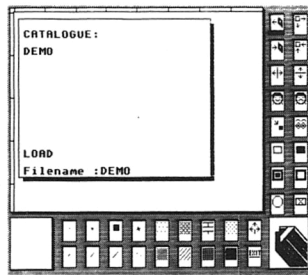


Figure 66. Loading a panel from disk

**Enlarging**

Enlarging is always by a factor of two, horizontally, vertically or both. The procedure can be repeated to achieve a four-times enlargement, and so on. The enlarged area can also be moved around at the same time. As long as you move your enlarged outline to a position away from your original, that original will not be affected when you fix the final position of your enlargement.

**Copying**

Copying is done as part of the same function but without necessarily using the enlargement facility. It is mainly used to move graphics to different positions on the panel. You will find this to be one of the most useful functions in the Studio, so it's important to get used to it at an early stage.

The sequence of operation is as follows and is similar to the function of many of the other icons.

First, select the icon in the usual way. The familiar outline box which was first encountered in the Graphics Library will appear and 1/4 will be displayed in the information window.

**Stage 1. (1/4)**

Using the arrow keys (with SHIFT for fast), position the top left corner of the box at the top left corner of the area you wish to work on. Press RETURN to fix that top left hand corner. To move the box diagonally, press the up/down and left/right arrow keys simultaneously.

**Stage 2 (2/4)**

Using the right and down arrow keys (with SHIFT for fast), stretch the box until it frames the chosen area. Press RETURN to fix.



Figure 67. Copy or Enlarge icon

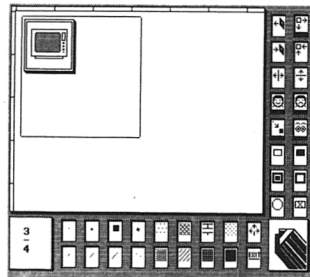


Figure 68. Enlarging and copying

## Stage 3 (3/4)

If you press the right arrow, the horizontal measure will double and produce a long flat rectangle. If you press the down arrow once, the vertical measure will double and produce a tall thin rectangle. If you press both, one after the other, you will obtain a square four times the area of the original. This stage can be reversed before fixing by using the left and up arrows. Selecting neither produces a direct copy. When you are happy with the dimensions of the box, press RETURN to fix. Don't worry if your enlarged box goes off one edge of the screen; the whole box will be visible again once you move it back towards the centre.

## Stage 4 (4/4)

Use the arrow keys (with SHIFT for fast) to move the box to the desired position on the screen and press RETURN to fix.

If, however, you realise you have made a mistake, you can rescue the situation by pressing TAB instead of RETURN. This will cancel the whole operation, and you will be returned to icon selection.

## Overlaying graphics

Once you do fix your graphic, it will appear in your chosen position, and the area outlined will overwrite anything which is underneath it. This facility is vital if you wish to have large graphics. If, however, you wish to place graphic items close together or combine two graphics, this can be achieved by holding down SHIFT LOCK when you press RETURN in stage 4 above. The graphic will then overlay anything beneath it without wiping it out.

Don't worry about any bits of graphic left on the screen after your experiments here. There are a number of ways to deal with these which will be covered as they arise under other icons.

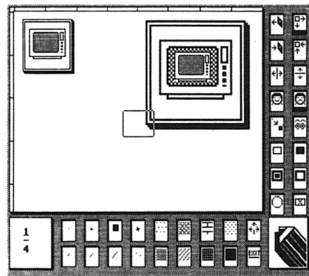


Figure 69. Overlaying graphics

The outline box will reappear in its original state in the centre of the screen ready to continue with another Copy or Enlarge if required.

To deactivate this icon (and all the following icons), press TAB. You can now move the selector to the next function you require.

### SAVE A PANEL TO DISK

Before selecting any graphic(s) to be saved, you must ensure that it is in a suitable position for use in the Copydesk. The following information is therefore vital before doing any saving at all.

#### Correct positioning

Unless you are creating graphics purely to store in a library, it is assumed that the graphics you have been using in the Studio are for onward transportation to the Copydesk. Therefore, each graphic and its position on the panel must be viewed in the context of the text you intend to place around it at the Copydesk. Graphics are not moveable in that department. However, if you do find that your graphic is in the wrong place when you get to the Copydesk, don't despair — turn to Hints & Tips for help!

#### Saving blank areas

The edge markers are useful here, too, as they can be used to allow for space to be left in your panel for the placing of photographs and other ready-made illustrations before your sheet is duplicated. The space between each marker represents 11mm on a printed A4 sheet, so you can measure your photograph, or whatever, and allocate the appropriate amount of space to it. This blank space can be saved as a graphic area here and that space will not therefore be available for text when you get to the Copydesk. Your text input will flow round it as it would round any other graphic.



Figure 70. Save Panel to Disk icon

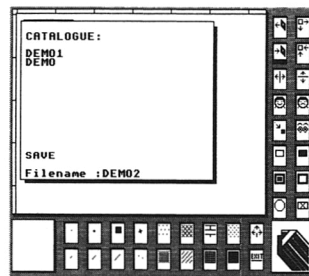


Figure 71. Saving a panel to disk

**More than one graphic?**

Each graphic you select is saved in its own graphic area. Any area not saved as part of a graphic is automatically available for text. Therefore, if you want to save more than one graphic to your panel, each must be saved within its own individual area, and to the same file by responding **Y** to the **Another graphic area?** question. If you want, for example, two illustrations to appear next to each other, you should save them as a single graphic area, having correctly positioned them first. If you save a whole panel as a graphic area, you will not easily be able to add text to it at the Copydesk. (There are ways of inserting text into a graphic area, which are dealt with in the next chapter, The Copydesk).

**Automatic adjustment for text**

Each graphic area saved is automatically adjusted slightly to the nearest text positions around the box to fit in with the text you type in at the Copydesk. You must also remember that if you leave enough space for just 1 or 2 text characters on one side of your graphic, this, too, will be treated as a text area and will create a very messy effect when text is put in. So to avoid this situation with a graphic which you want near an edge of the panel, you should position that graphic as close as possible to that edge.

**Saving procedure**

On selecting the Save function, a catalogue of the current files is displayed, and you are asked for a filename.

The procedure for naming files and selecting and saving areas of the Studio Panel is exactly as described under the Graphics Library section on saving a panel to disk. The only difference you will notice is that the information window in the Studio handles the stage numbering in the 'fraction' style.

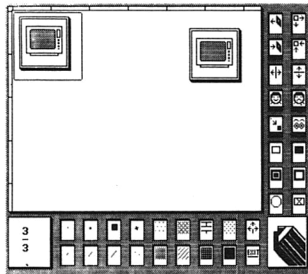


Figure 72. Positioning graphics for text input



After each area is saved, you will be asked if you wish to save another. If you reply with **Y**, you can allocate another graphic area to the panel, bearing in mind the provisos given above. If you answer **N**, the file will be completed and this icon will be deactivated.

What to do if you make a mistake

If you select Save by mistake, you can exit the function by pressing RETURN without entering a filename.

Remember that whatever may go wrong, the panel is still preserved and another Save attempt may be made using the same or a different filename.

## REDUCE

This icon functions in very much the same way as Enlarge but, obviously, with reversed results!

If the outline box is stretched in the horizontal plane at Stage 3, a half-size 'squashed' reduction is achieved. The box will initially jump to double size, as in the Enlarge function, then revert to the reduced image. If it is stretched in the vertical plane, the resulting image is a half-size 'squeezed' reduction. Just pressing RETURN results in an quarter-size image.

It is not possible for the computer to produce an exactly scaled down version of any drawing. However, some interesting results can be achieved, particularly where the original has shading or tints.

It is possible that the same original can produce different versions of the reduced image according to the precise positioning of the box. A difference of 1 pixel, horizontally or vertically, in the positioning of the box can cause a slightly different result. You can always try several positions and select the one you want.



Figure 73. Reduce icon

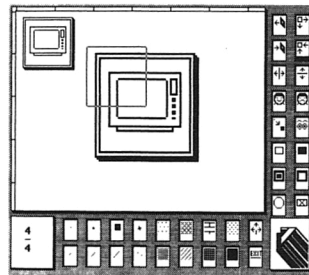


Figure 74. Reducing

All reductions will naturally result in some loss of resolution, or clarity of image, which you should bear in mind when selecting illustrations for reduction. In some instances, you may also be able to use this loss of clarity to advantage to create a different effect — experimentation is the key!

You can carry on making several reductions, or press TAB to deactivate the icon.

There is some useful information in Hints & Tips on creative uses of Enlarge, Copy, and Reduce.

### LEFT/RIGHT REFLECTION

This function acts as a 'switch' when it is turned on, automatically reversing any image created during Enlarge, Reduce or Copy functions in the horizontal plane, ie left to right or vice versa.

On selection, the icon remains highlighted and you can move to one of the above functions to experiment.

To deactivate this function, just move the selector box to the icon again and press RETURN. When you move the selector away, you will see that the highlight has disappeared.

### UP/DOWN REFLECTION

As above but with up/down reflections.

#### Note

If left/right and up/down reflection switches are active simultaneously, the result is a 180 degree rotation.

### HAPPY FACE and SAD FACE

These two functions are so closely related, they are best dealt with as one function.

The computer stores the visible panel in two screens, one hidden behind the other. During any operation, the front screen shows what you are currently doing. The rear screen remains untouched by the current operation



Figure 75. Left/right reflection icon



Figure 76. Up/down reflection icon

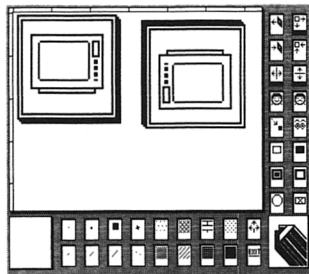


Figure 77. Reflections

and will only be updated after the next front screen operation has commenced (see below). It is therefore possible to pull the unedited rear screen to the front to replace the current front screen operation, thus allowing for action taken on the front screen to be corrected or changed.

The Happy Face affects the rear screen, and the Sad Face affects the front screen. The cut-off point for being able to use the Sad Face effectively depends upon the function in use.

In brief, therefore, the Happy Face acts to save the current front screen as the new rear screen, and the Sad Face acts to restore the rear screen to the front.

Several functions in the Studio do a 'Happy Face' automatically because either it is sensible to do so, e.g. before a Fill (see later in this section) which may leak through an unnoticed gap, or because the area of memory used for the rear screen is needed in the function, e.g. Zoom (see below), Enlarge, Reduce, Load and Save to Disk.

When using Pens or Boxes (see later in this section) only, there is no automatic 'Happy Face' done and so it is wise to use the Happy Face icon whenever you reach a stage you would not be prepared to lose. You can also save stages to disk (see Saving to Disk above) if you wish — this method would even survive a power cut!

Sad Face is an extremely useful function, especially when experimenting, as it is really a panic button for when things go wrong.

## ZOOM

The Zoom facility allows you to alter the content of your panel in very precise detail.

On selecting Zoom, the outline box will appear on your current panel. Use the arrow keys in the normal way to move the box around until it is positioned over the area you want to alter. Press RETURN.



Figure 78. Happy Face icon



Figure 79. Sad Face icon



Figure 80. Zoom icon

The screen will show the nominated area greatly magnified, and a small window will open up at the top left of the screen showing the magnified area at normal size.

Each square on the magnified section represents one pixel in the actual-size panel. You can alter black squares to white and white to black as follows:

#### Moving around the panel

Hold down SHIFT and use the arrow keys to move around your panel. Try it out to see the effect. The screen scrolls automatically, and the actual size image moves in parallel in the top left window as you work. Press the left/right and up/down arrows simultaneously to move diagonally.

#### Changing colour

When you have located the exact area you wish to work on, release all the keys. A small flashing square will appear in the centre of the magnified screen. Pressing SHIFT LOCK repeatedly switches the pixel under the cursor between black and white. Holding the key down will retain the colour showing at that moment. Still holding down SHIFT LOCK, press the arrow keys to move the cursor around the visible screen. It will trail the selected colour behind it. If you reach the edge of the visible screen, you will need to scroll it (using SHIFT and arrows) to move on to the next area of the panel. The cursor will remain in the position you left it — the screen behind moves, but the cursor itself does not. You can see all the changes you make taking place in the small window.

This facility allows very fine alterations to your panel, by which you can change the overall effect, or even, for example, personalise individual items. It is particularly valuable when creating intricate drawings of your own or for improving the clarity of enlarged or reduced graphics.

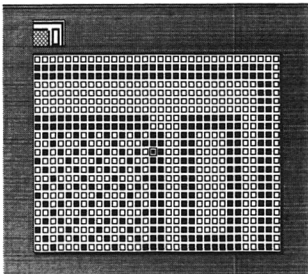


Figure 81 Using zoom



Figure 82 View rear screen icon

RETURN takes you back to full screen view to see the effect of your alterations. If you don't like them, you can zoom back and change them as often as you like. TAB deactivates the icon at full screen view.

#### VIEW REAR SCREEN

Press RETURN to see the rear screen which Sad Face would restore. Press RETURN again to return to the current panel.

#### FRAMES AND BOXES

These are all selected and deselected in the usual way with RETURN and TAB. When using any of these functions, it is important to remember that the Sad Face function will not act quite as you might expect. You should use the Happy Face to fix any essential changes you may make as you go.

#### Black frame

This is a two-stage function — the familiar fraction appears in the information window and the outline box in the panel.

Use the arrow keys to move the outline box to the top left position and press RETURN to fix. Stretch the box until the desired size is achieved and press RETURN. The black frame will appear in the exact position of the outline box (to the nearest character position).

This function is extremely useful for outlining text areas (see Chapter 12: Administration for more information on this) and putting boxes around graphics.

#### Solid black box

This operates in exactly the same way as the black frame but produces a solid filled black box. This can be used to interesting effect with white graphics placed upon it (see Pens below).

#### White frame

Operating in the same way as the other boxes, this function produces a white outline box. Remember — this won't show up on a white background!

#### Solid white box

Operating in the same way as the other boxes, this function produces a solid filled white box. This one can be very useful to blank out small or large areas of the screen — like a giant eraser.



Figure 83.  
Black frame icon



Figure 84.  
Solid black box icon



Figure 85.  
White frame icon



Figure 86.  
Solid white box icon

**CIRCLE**

On selection, a circle will appear on your panel. You can move it around using the arrows (with SHIFT for fast). Press SHIFT LOCK with the left arrow to reduce the size of the circle, and with the right arrow to enlarge it. Press RETURN to fix the size. There's more information on working with circles in Hints & Tips.

**Note**

If you need to move the circle around the screen a lot, it is advisable to keep it small until you reach the desired position, as the smaller it is, the faster it moves.

**CLEAR PANEL**

This does just what it says. If you select this by mistake, Sad Face will restore your last screen.

**A NOTE ON THE LOWER BLOCK OF ICONS**

When using some of the icons in this area, all of which (except Exit) are for drawing or block fill, the function keys are also used for speed and ink-type controls. You can see that this information also appears on the keyguide.

f0 speeds up pen movement. The relative speed is indicated in the information window by a number which appears on the relevant selections. 8 is the fastest and 1 slowest.

f1 decreases pen speed and produces directly reversed effects to those created under f0.

f2 selects solid black ink for the pens. A solid black line appears at the bottom of the information window.

f3 selects white ink for pens. The word 'white' and an eraser shape appear in the information window, as erasing is the main function of white ink — just like typewriter correction fluid.



Figure 87. Circle icon



Figure 88. Clear Panel icon

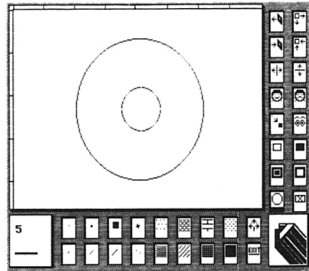


Figure 89. Using circles

f4 selects a broken or dotted line for the pens. A dotted line appears in the information window. Some fascinating and eye-catching effects can be achieved with this, such as 3D line drawing, especially with the broad pen.

**PENS**

The following 8 functions represent pens of one sort or another for on-screen freehand drawing. In all cases, they are selected and deselected using RETURN and TAB.

The pen cursor is a small outline box, within which the shape of the pen in use appears. The pen will only write to the screen when the SHIFT key is pressed with one or more of the arrows, although the pen shape in its cursor box will remain on screen at all times (except white ink).

Some pens overlay rather than overwrite existing lines.

**Normal pens**

The fine pen is useful for intricate drawing and graphic editing.

The medium pen is the 'everyday' width.

The broad pen is particularly useful for filling in large, irregular shapes.

The small special effects pen creates interesting effects, especially on diagonals in dotted line mode. To see the precise shape of this pen, use Zoom and take a close look at the icon!

**Italic pens**

The other four pens, because they are italic and therefore vary in thickness depending on the angle at which they are used, are ideal for creating a 3D or shadow effect around graphic or box.



Figure 90. Fine pen icon



Figure 91. Medium pen icon



Figure 92. Broad pen icon



Figure 93. Small special effects pen icon

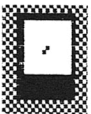


Figure 94. Fine italic pen icon



Figure 95. Medium italic pen icon



Figure 96. Broad italic pen icon

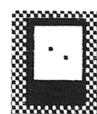


Figure 97. Parallel-lines pen icon

**FILLS**

These 8 functions all fill defined areas of the screen with different patterns. They can be used individually or superimposed upon each other to produce a wide variety of effects. In all cases, they are selected and deselected using RETURN and TAB. Having positioned the cursor in the area you wish to fill, press RETURN to start the process. Because the cursor is a small outline circle, it is not always easy to see — if you use the arrows to move it, it should come into view. You can then position the cursor and start filling.

The fills are what is known as 'semi-intelligent'. What this really means is that, whilst they are relatively fast at their job, the fills may miss certain parts of the defined area. In order to complete the fill, move the cursor to a position within the unfilled area and press RETURN again. Positioning the cursor can be vital here, especially if the area to be filled is very small. If you find you are having difficulty, just keep moving the cursor around to find the optimum start position.

**Do a test first!**

The only drawback is that as soon as you fill a second area, the first is fixed and cannot be undone using the Sad Face. So get an impression of what the total fill will look like from the first before committing yourself!

**Fills can 'leak'**

You should also be aware that fills can 'leak' into unwanted areas as well as the one you are actually working on. This means that when you are filling a certain area which is bordered by lines, the fill will run through any holes in that line and out on to other areas of your panel. If you see this start to happen, press ESCAPE. This will stop the fill. You can then deselect this function via TAB, cancel the fill with the Sad Face, and plug the gap using one of the Pens or Zoom.

You can get a rough impression of the effect of these fills, used individually, from the icons on the screen and the illustrations on this page.

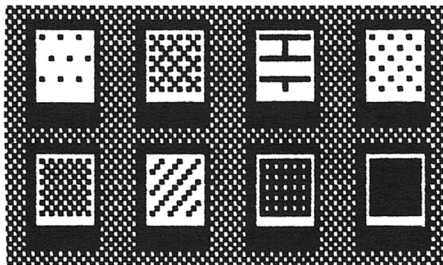


Figure 98. Fills



RUBBER-BANDING

This function is used to stretch or shrink a straight line, move it around the screen from its start position, and change its appearance — it can be black or white — until it is fixed, when the line start position is reset to the last line ending point.

After selecting this function, you will see a black dot on the screen. This may be moved around using the arrow keys until your desired start position is reached. Press RETURN to fix. The information window will now display the familiar speed reference numbers and line type indicators detailed under Pens, and the function keys can be used in the same way.

Using the arrow keys now will cause a line to grow out from the black dot in the direction indicated by the arrows. The line can be swung around on its own axis until the desired end point is reached. Press RETURN to fix. This end point can become the start point for a new line.

To start a new line at a completely different position on the screen, hold the SHIFT LOCK key down and use the arrow keys to reposition your starting point.

Note

In both the situation just described and when using TAB to deselect the function, any line you may have started will be automatically fixed.

Experiment with the various effects until you find the one you're looking for.

EXIT

Selecting this icon exits from the Studio after checking that you definitely wish to do this.

Make sure you've saved to your User Disk everything you want to use elsewhere in the program!



Figure 99. Rubber-band icon



Figure 100. Exit icon

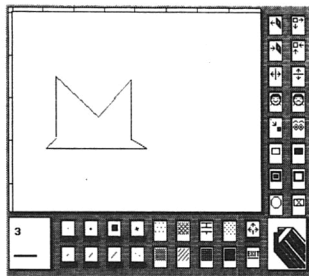


Figure 101. Rubber-banding

### 8.3 CREATING BANNER HEADLINES

Whatever type of publication you're producing with Fleet Street Editor, you will almost certainly need a main title for it. What form this title takes is, of course, entirely up to you, but some special large display fonts are provided in the Graphics Library to help you with this.

These display fonts are much larger than the fonts provided in the Copydesk and cannot be used for normal typing — they should be viewed in the same way as any other item in the Graphics Library.

If you have browsed through the Graphics Library (either on screen or in the appendix), you will probably have seen them already. If not, take a look now.

#### 8.3.1 COLLECTING THE LETTERS

To make up the words for your title (banner), you should pick up the letters you require from the Graphics Library, save them on to a panel, and bring them to the Studio.

You will notice that when they appear in the Graphics Library, each character has a small marker at each corner. These markers are guides to help you line up and space the letters accurately and should therefore be picked up with the letters.

#### 8.3.2 ALIGNING THE LETTERS

You can now position the letters as you wish on your panel, using the Copy function and the markers to line them up accurately. You can also alter the effect of the letters by using any of the tools available in the Studio. The markers can be erased with the white box once the letters are positioned to your satisfaction.

You should bear in mind that, under most circumstances, the panel you make up here will be a 'stretched' one when it is printed and will fill the full

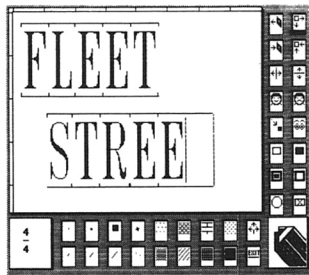


Figure 102. Aligning letters for a banner headline

width of the page. You should take this stretching into account and position the letters closer together than you would normally.

**8.3.3 MANIPULATING FONTS FROM THE COPYDESK**

If you do not wish to use the letters provided in the Graphics Library, you can use the double-height fonts provided in the Copydesk and bring them back here for enlargement and repositioning.

If you intend putting your title into two panels and then stretching it across the page, you should allow for the automatic margin between the two columns which occurs on printing. Letter spacing becomes very important in this case.

If you're feeling really creative, you can, of course, design and draw your own lettering from scratch!

**8.4 ICON GUIDE**

The following pages are intended as a quick reference guide to the use of all the function icons detailed in section 2 of this chapter.



Load a panel from disk



Copy or Enlarge



Save a panel to disk



Reduce



Left/Right reflection



Up/Down reflection



Happy Face



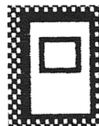
Sad Face



Zoom



View rear Screen



Black frame



Solid black Box



White frame



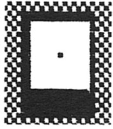
Solid white box



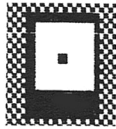
Circle



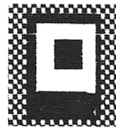
Clear panel



Fine pen



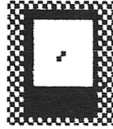
Medium pen



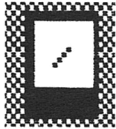
Broad pen



Small special effects pen



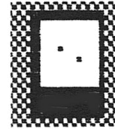
Fine italic pen



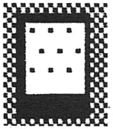
Medium italic pen



Broad italic pen



Parallel-line pen



Fill



Fill



Fill



Fill



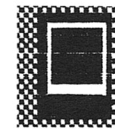
Fill



Fill



Fill



Fill



Rubber-banding



Exit

Copydesk is probably the most important department of Fleet Street Editor. It is here that you can add text to your graphics to produce a finished panel for your page.

In essence, Copydesk is a simple word processor within which text flows automatically around graphic areas created in a panel.

9.1 SCREEN LAYOUT

The first thing you will notice on loading Copydesk is that there are no icons. Icons are much more suited to drawing functions than to text processing, so Copydesk uses the function keys instead.

9.1.1 WORKING AREA

The large window is, as usual, your working area, all of which is available for text unless you load a previously-saved graphics panel into it. The flashing black square is the cursor, indicating the first available text position.

9.1.2 TEXT OVERFLOW WINDOW

The narrow window immediately below it is the text overflow area. The text overflow can store up to 256 characters. In the unlikely event of your exceeding this limit, the word 'No' will appear in the font window (see below) indicating that the overflow is nearly full

9.1.3 MESSAGE WINDOW

Below this is the message window. Here, vital messages, questions to which you need to respond to continue, and information on your current status are displayed.

9.1.4 FONT WINDOW

The window at the top right of the screen displays the fonts currently in use, together with an insert/overwrite indicator and a 'text overflow available' indicator. To see the complete alphanumeric set of each available font, turn to Appendix 2.



Figure 103. Copydesk icon from the main menu

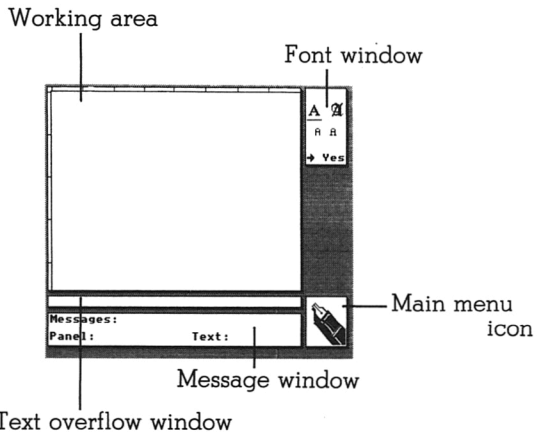


Figure 104. The Copydesk

## FONTS AVAILABLE

There are 4 single-height and 6 double-height fonts available to you. The single-height fonts are known as body fonts, as they generally comprise the body of the text. Most of these are available at any time, although the body fonts do have some limitations of use. It is likely that further fonts will become available on disk, too.

The miniature representation of the main menu icon appears, as usual, in the lower right corner.

## 9.2 USING COPYDESK

The keyguide provides a quick reference to the various uses of the function keys, which are described on the following pages in greater detail.

### 9.2.1 LOADING GRAPHICS

If you want to include graphics on this particular panel, you should load them immediately before attempting anything else, as graphic areas loaded later will overwrite any text already entered.

Assuming you do wish to load in some graphics, press **SHIFT + f0** to load a panel.

The message window will display **Load panel Y/N?** Respond **Y(es)**, having first ensured that your User Disk is inserted in the appropriate drive. A catalogue of the current files on the User Disk will appear in the working area. Enter the filename you require and press **RETURN**. The panel will load and the text cursor will appear in the first available text position in the panel. If the graphics you load fill the whole panel, leaving no room for text, the message **NO TEXT** will appear in the message window.

## VIEW AND WORDWISE

If you already use View or Wordwise for word processing on your BBC, you can transfer existing text files created under these systems into the Copydesk. More details are given on later in this chapter.

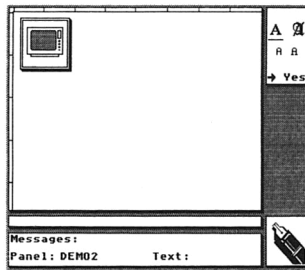


Figure 105. Loading graphics

**CAPS LOCK OFF!**

Ensure that the CAPS LOCK light is off (unless you want all your text in capital letters!). You can now start typing.

**9.2.2 INTRODUCTION TO  
WORD PROCESSING  
USING COPYDESK**
**STARTING TO TYPE**

When Copydesk is first loaded from disk, certain fonts are loaded in with it which are shown in the font window. If you start typing straight away, only the lower left font (single-height font 1) is immediately available to you. This is therefore the 'default font'.

Don't worry about changing fonts at this stage. It is more important to get used to typing and the way in which text fits round the graphics.

You can fill the entire text area with this single font — and if you haven't already done the Guided Tour, it is a good idea to try this out, as it will help you to get an impression of a finished panel. You'll see how you can alter its appearance later in this chapter. You will also discover how important the placing of graphics is, particularly if you have accidentally left room for single character columns of text! Never fear, everything is solvable until you print. Just keep reading.

**WORD WRAP**

As you type, you will notice that as you get to the right hand edge of an available text area, the last word may not fit precisely into the space available. Ignore this for the moment and continue typing. If the last word on the line is too long to fit, the whole word will shift to the left edge of the next available text area. This is called 'word-wrap' and stops inappropriate word-splits. If you are unhappy with the effect this creates, there are ways around it which are covered later under hyphenation.

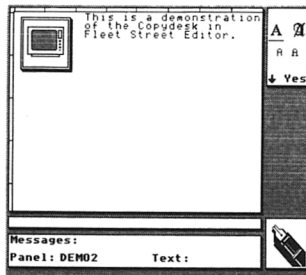


Figure 106. Starting text input

## TEXT OVERFLOW

The text overflow is not there in case you type too much for one panel. Its purpose is to accommodate text which has been 'pushed off' the panel by other functions (see later in this chapter) or if slightly too much text is brought in from an external file. Except for the one line shown in the window, the contents of the overflow is invisible. If you create more space on the present panel, it will come back in. If you start a new panel, it will be automatically transferred to that panel.

## CORRECTING MISTAKES

Having filled in the text on your panel, it is unlikely that you will want to change its content to any great extent (although you can rewrite anything or everything if you wish!). But if you do want to make alterations to the actual content of your body text, whether for aesthetic or essential reasons (like spelling mistakes!), you can use any of the following methods.

## Insert and overwrite

f0 switches between insert — which allows you to insert extra characters, moving all the others along the necessary amount — and overwrite — where anything you type overwrites whatever text is there already. The arrow in the the font window indicates which mode you are currently in — a down arrow indicates insert mode, and a right arrow indicates overwrite. It is advisable to use overwrite wherever possible, as it works much faster than insert.

## Delete

The delete key on the keyboard also retains its normal function but operates very slowly because of the need for an internal check as to whether you are attempting to delete graphic areas rather than just text.

If you try holding the delete key down continuously in order to delete lines of text, it may behave unpredictably! This is because words which did not previously fit on the line above may now do so and jump in front of the cursor. So you could lose some letters to the right of the cursor as well as those to the left! Just take it slowly when you get to the left hand end of a line and you should be safe.

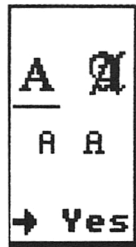
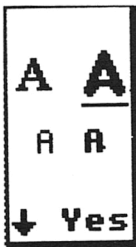


Figure 107. Font window showing insert (on the left) and overwrite (on the right)



## USING THE ARROW KEYS

To move the cursor around the text area, you can use the left and right arrows in the normal way, ie to move along a line of text. The up and down arrows, however, do not move quite as you would expect. They do move the cursor up and down the lines of text, but always position it at the first available text position on that line. It is not therefore possible to move the cursor directly from the middle of one line to the same position on other lines without using the left and right arrow keys as well.

## 9.2.3 CHANGING FONTS IN THE COPYDESK

This section deals with one of the most powerful elements of the Copydesk — the ways in which you can make your text more attractive, more readable, and make the best possible impression on your readers.

If you have already filled a panel with text, you can change its appearance in many different ways. The following pages illustrate the various methods of doing this, but, as always, experimentation is the key to the best results.

If you haven't yet typed a word, you can use the information in the following section to plan your text layout for maximum impact.

## CREATING HEADLINES

One of the first changes you are likely to want to make is the inclusion of a headline. This is the most common use for double-height characters.

## Making space

Assuming you wish to position your headline at the top of the panel, first use the arrow keys to move the cursor to the second line down from the top to reserve those two lines for double-height characters. You must select the second line, as the headline fonts, being double-height characters, take up twice the amount of space as single-height characters. Remember that these are, in effect, headlines within your text. They are not the same as the full page width or banner headlines for the title of

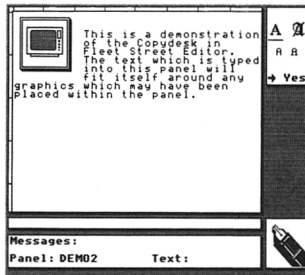


Figure 108. Inserting a headline

your publication as covered at the end of the last chapter, but could, of course, be enlarged in the Studio to fulfil the same function.

Now press f6. You will see that all your body text has moved down two lines to make room for the headline. If you have filled all the text space on your panel, the last couple of lines will, of course, no longer fit on the panel. These lines will be stored automatically into the text overflow, and you will see the last few characters to leave the panel appear in the text overflow window.

### Typing in headlines

The default headline font is underlined in the font window (double height font 1). If you now start typing, with the cursor at the left edge of the second line, the characters on the screen will be double the height and width of the body font and in the default headline font style. This will, naturally, limit the number of letters you can fit on one line — but all the best headlines are short and punchy anyway! You cannot mix double and single height characters on one line.

### Editing double-height characters

Double-height characters are treated as 'pseudo-graphics' which means they are not handled in the same way as body text characters. Word-wrap and delete do not function in double-height mode, so if you make a mistake, you will have to overwrite with either spaces or other letters.

### Positioning headlines

Although it has been assumed you are positioning your headline at the top of the panel, you can, of course, put it anywhere you like. The only limitation is that double height fonts must be used on even-numbered lines, but you can use the left-hand edge markers as a guide, as they mark every fourth line.

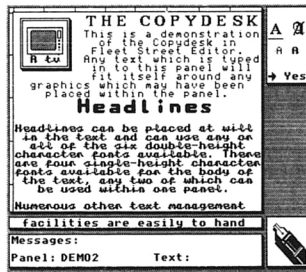


Figure 109. Two headlines on a panel, with text in the overflow

If you select an odd-numbered line for your start position, the message window will display **Illegal position**. All you have to do then is move up or down one line. If you try to choose an even-numbered line where the line above it is of a different length (because a graphic is there) you will also get the **Illegal position** message.

**Two-line headlines**

If you wish to have a second line of double-height letters after the first, you will need to position the cursor on the second following line and press f6 again to allocate a second area for double-height characters.

**Toggling between available headline fonts**

If you wish to use the other double-height font currently shown in the font window (double-height font 2), all you have to do is press f7 and the next letters you type will be in that font. This key acts as a switch, toggling between the two.

**Checking out the alternatives**

Of the 6 double-height fonts available for any one panel, only two will be displayed in the font window as available for use at any one time. To switch between the various fonts, press SHIFT + f3. A series of questions will appear in the message window:

**Change fonts? Y/N.** Respond **Y**.

**Which kind? S/D.** Respond **D** (for double-height font)

**Font 1 or 2? 1/2** Respond **1** to change the current double height font 1 (or 2 to change double height font 2). You will see the letter 'A' of the nominated font (1 or 2) in the window change to a different font.

**Accept? Y/N** Respond **Y** to accept, **N** to reject and to load the next font into the window.

Each time you press **N** at the last stage, you will see the 'A' displayed change to the next available font. You can keep responding **N** as long as you like — this is one way to view all the available alternatives. If you accept a



Figure 110. Six different headline fonts

particular font, it is then fixed until you request another change. If you really want to, you can have all six double-height fonts on one line using this process, although the result may appear a little strange.

#### Deleting double-height areas

Press f8 whilst on the bottom line of a double height area to delete that whole area. Any characters in that area will be lost, and the body text will move back up to fill the space available.

#### CHANGING BODY FONTS

To switch between the two body fonts available whilst typing, position the cursor at the point from which you wish to start using a different font and press f2. This key toggles between the two fonts in the window, and everything you type thereafter will be in the new font until you switch again.

#### Checking out the alternatives

To change the body fonts available to you, use the same procedure as for double-height characters, but at the S/D? question, respond S (for single height characters).

You can normally only use two different body fonts in the text area of any one panel (but see Chapter 13: Hints & Tips for a way round this). If you have body text already in your panel, the changes will be reflected throughout your panel as you run through the options available. It is fascinating — and informative — to watch these changes taking place, as it will give you a good idea of the different effects created by each font.

#### 9.2.4 CONTROL CODES

Every time you instruct the computer to change something in your text, the program inserts what is known as a 'control code'. This is merely an internal code for the computer, telling it to carry out your instruction from that point on.



Figure 111. Using different body fonts

Positioning control codes

The immediately visible effect of control codes is the insertion of an extra space into your text to hold the code. It looks like a space on screen and will also be printed as a space. If you need to use a control code (and they are used whenever you give an instruction within the text), you should delete the letterspace immediately preceding it and use the space created by the control code as your spacing. It is most unwise to try to insert control codes in the middle of a word, as the word will then be split by an artificial space. The resulting word would probably look rather strange as well!

By the same token, if you overwrite the space containing the control code at any point, you will lose whatever instruction it contained.

Displaying control codes

As you practise with these control codes, you will see that careful placing will minimise the disturbance caused to your final printed page. If you wish to see where the control codes are in your text, press f1 and each control code space will show up on screen as an asterisk. This is extremely helpful when you want to delete specific codes, or specific characters or spaces without affecting the codes.

Hard returns

You will see from doing this that RETURN also creates a control code, and will show up as an asterisk at the end of a paragraph. These are known as 'hard returns'.

Clearing control codes

Pressing f1 again will clear the asterisks from the screen.

9.2.5 TEXT MANAGEMENT IN THE COPYDESK

Various other text management functions are also available to you via the function keys, which are described on the following pages.

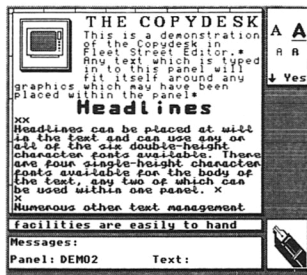


Figure 112. Displaying control codes

CLEAR TEXT FROM CURSOR

f9 allows you to clear text from the present cursor position to the end of the panel. When f9 is pressed, the message window will display **Clear text from cursor?** Y/N and you should answer accordingly.

CLEAR PANEL

SHIFT + f8 clears the complete panel. Before doing so, the program will ask whether this is what you intended. If confirmation is given, and there is also some text in the text overflow, the now empty panel will partly fill up with text from the overflow. This is a safety margin to allow continuity of text flow from one panel to the next on your final printed page.

You must ensure that you have saved the previous panel to disk before choosing this option, otherwise all your work will be lost.

INSERT TEXT ON TO GRAPHICS

f4 allows for the insertion of text into graphic areas of the screen. Only single-height fonts can be used, and the insert/overwrite and delete functions will not operate on this mode. You will be asked **Text on graphic 1?** and the cursor will appear in the first graphic area on your panel. You will then be able to move the cursor around on that graphic area using the arrow keys and type whatever text you wish on to the graphic. You will, however, only be able to use the body font you were using when you went into this mode (see Hints and Tips for how to change fonts in this mode). Pressing TAB will either take you out of this mode or position the cursor on a second graphic area, if one is present, and the cycle can begin again.

INVERSE TYPE

Pressing f3 will insert a control code and put all the body text from that point on into inverse. Move the cursor to the position where you want the text to revert to normal and press f3 again to turn inverse off. Be

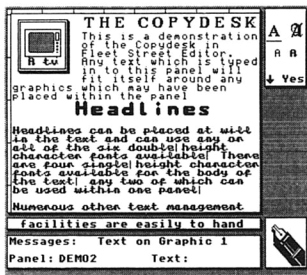


Figure 113. Inserting text on to graphics

careful if deleting the inverse control code, as you may find the text going to inverse from where you wanted it to stop! This function only operates on single-height body fonts.

### IMPORTING TEXT FILES FROM VIEW AND WORDWISE

It is possible to compose the text you want on your page on one of these two word-processing packages. That text can then be loaded directly into the panels in Copydesk by pressing SHIFT + f2 and proceeding as follows:

The message area will display **Text File? Y/N/C**. Respond **Y** if you do want to load text from an external file. In this case, a filename will be requested and you will need to enter this, followed by RETURN. The name of that file will appear next to the word **Text** in the message window. As the text comes into your current panel, it will flow round any graphics you may have already loaded in. Only enough text to fill the panel will be called in from the external file. This text can be altered in the same way as text typed in directly and will become an integral part of the panel.

If you respond **Y** when a filename is already in the message window, the next part of that file will be pulled into the panel wherever there is space for it. This will continue until the file is either finished or until you close it (see below).

Responding **N** will merely cancel the command and return you to normal word-processing.

Responding **C** will close a previously opened file and allow you to open up another file by using SHIFT + f2 again. This facility will allow you to combine text from numerous files into one page, or for that matter, one panel, with judicious use of the f9 command (see above).

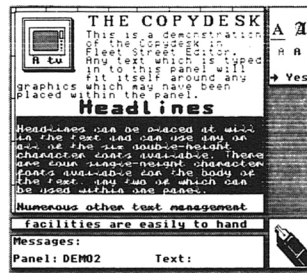


Figure 114. Using inverse type

If the text loaded during use of this function goes into the overflow, it will be inserted in the usual way in the next clear panel. Therefore, if you intend using this you MUST save the completed panel, use SHIFT + f1 to load any graphics you require in the next panel and then the overflow will come in to the panel. If you use the Clear panel command, the overflow text will come in before you can load any graphics and will be lost if you attempt to load graphics later.

**Note:**

Files which are 'spooled' from these word processors will be stripped of their control codes when they come across. The control codes will remain in unspooled files and will have to be deleted in Copydesk.

**JUSTIFICATION****Centre justification of a panel**

Pressing SHIFT + f5 will allow you to preview what your current panel will look like with every line of text centred in the space available. If you want to make any changes to the wording or spacing in your text to improve its centred appearance, do so on the basis of what appears here — you have an option to save it like this at the Save to Disk stage (see below). The next keypress will return the text to its original, unjustified, format.

**Centre justification of a line**

Using f5 on its own will centre the text on the line where the cursor is sitting. This is extremely useful for headings, etc, as all you need do is put the heading at the beginning of a line, press RETURN after it, return the cursor to that line and press f5. The text on that line will then be centred automatically.

**Right justification of a panel**

Pressing SHIFT + f4 will allow you to preview the panel with 'right-justified' text. This does a similar job to centre-justified text (above), except that the text will have had extra spaces inserted into it so that all the text is even down both the left and right-hand edges of the panel. This may produce lines with large amounts of white space between the words on a line. To improve the

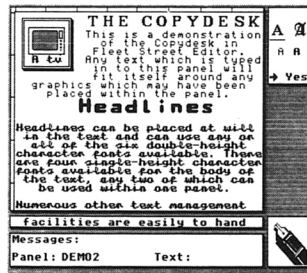


Figure 115. Centre-justified text



appearance of such lines, you can insert hyphenation into words (see below). Again, you can opt to save the panel in this form at the Save to Disk stage. A single keypress will revert the text to its original unjustified format.

## HYPHENATION

You may wish to hyphenate words to make the appearance of your text more balanced and evenly spaced.

First, decide where you want to split the word in question. Go into insert mode (f0) and insert a hyphen and a space. The word processor will assume this is now a separate word and, if it fits on the previous line, will move it up.

### 9.2.5 SAVING A COMPLETED PANEL TO DISK

When you have finished the panel you are currently working on, you will need to save it to your User Disk. Pressing SHIFT + f1 will bring up the message **SAVE PANEL? Y/N**.

At this point, the text is still in its original unjustified format. Respond **Y** to save your panel in this format. If you respond **N**, the text justification will change to centre-justified; press **Y** to save it in this form. If you respond **N** again, the text justification will change to right-justified; press **Y** to save it in this form. Pressing **N** again will bring the text back again to its original unjustified format.

When you do accept a panel for saving, give it a suitable filename. If the filename you type in already exists, you will be asked **Replace? Y/N**. Respond accordingly. File saving takes a little time, and when the operation is complete, the cursor will reappear on your screen. You can then continue with another panel or exit to the main menu by pressing SHIFT + f9.

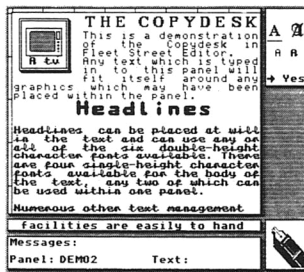


Figure 116. Right-justified text

9.3 GRAPHICS IN  
COPYDESK9.3.1 CHANGING THE  
GRAPHICS ON YOUR  
PANEL

If you decide to change the graphics on a panel, you can do so — and you don't have to lose all your text to achieve it!

First, save the complete panel to disk. You can now return to the Studio, load in that filename and adapt the graphics to suit your purposes. If you wish, you can even start from scratch in the Graphics Library.

However, you must use the same filename when you save it from the Studio, otherwise you will lose all your text when the file comes back to the Copydesk. When you do reload the file into the Copydesk (which you must do — and save it again), the text will automatically flow around the new graphics.

9.3.2 DOUBLE HEIGHT TEXT  
AS GRAPHICS

It is important to note here that double-height characters will become graphics when saved from the Copydesk, and will be in that graphic file.

If you take that file back to the Studio and load it in, all the double-height characters will appear, too. You can then manipulate them in the same way as any other graphic, including enlarging, copying and filling.

This means that you can have double height double-height characters, filled fonts, and you can also now have proportional spacing by moving the individual characters around. In fact, you can do an enormous variety of 'tricks' with this facility and the beauty of it is that the text will always fit round it when you go back to the Copydesk.

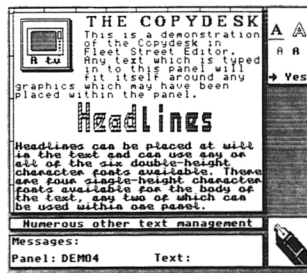


Figure 117. Double-height characters as graphics

Now that you've completed the panels you need for your page, you can go to Page Make-Up to place each of them in the appropriate position on the page, ready for printing. So you will need to be able to identify all the files containing the panels you've created to enable you to know what to put where!

10.1 SCREEN LAYOUT

The screen layout on loading Page Make-Up is quite different from those in the last three departments, as you no longer need a working area as such.

10.1.1 DISPLAY AREA

This is the large panel on the left, which, as you can see, is roughly the same shape as the A4 sheet on which you will be printing out your page. As you select each panel to go into the page, it will appear in position as an outline box labelled with its filename.

10.1.2 OPERATIONS WINDOW

The upper right hand window contains the icons used for filing operations and for selecting panels for inclusion in the page.

10.1.3 FORMAT WINDOW

The lower right hand window displays the two page formats available in icon form. This window functions automatically as a subsection of the operations window.

The miniature representation of the main menu icon appears in the bottom right hand corner of the screen.

10.2 THE ICONS AND THEIR FUNCTIONS

There are only a few icons here, and they're very easy to use. The function of the individual icons in both the operations and format windows are described on the following pages. They are selected by using the space bar to move the highlight box next to each icon.



Figure 118. Page Make-Up icon from the main menu

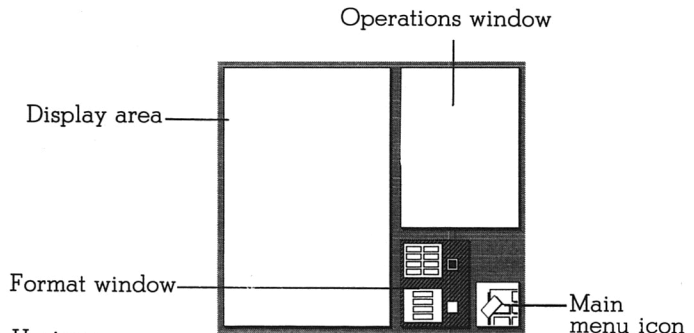


Figure 119. Page Make-Up

### 10.2.1 DISK HANDLING AND MAKE-UP

Select this icon and press RETURN. The operations window will clear and a message window will open up at the bottom of the display area with the instruction **Select format**. The highlight box in the format window is now active.

### SELECTING YOUR FORMAT

You may choose either of the two basic format icons. The layout of your panels on the page will be essentially as shown, but can be altered to some extent during the course of making up your page (see below).

### VARYING THE FORMATS

Each left hand panel in the 8-panel format can be stretched to full page width. Bear in mind, though, that the contents of panels which are stretched in this way will be double their original width, so this option is really only suitable for banner headlines and poster make-up or special effects that you have carefully planned beforehand (see Section 3: Banners in Chapter 8). This option can be used with the 4-panel format as well.

### SELECTING PANELS FOR YOUR PAGE

Select the format you want, using the space bar, and press RETURN. The layout will then be reproduced in the display area, and a catalogue of the files on your User Disk will appear in the operations window. Make sure that all the panels you wish to use for this page are on this one disk. It is not possible to make up a single page from files on different disks (see Chapter 6: Using Fleet Street Editor and Appendix 3).

### SELECTING FILES FROM THE CATALOGUE

The first blank panel of your page is now highlighted, as is the first file in the catalogue. To choose the file to go into that space on the page, use the up and down arrow keys to move the highlight through the filenames until you reach the first file you wish to use, and press RETURN. If this is your front or only page, this will almost certainly be your title file.



Figure 120.  
Disk handling and make-up icon

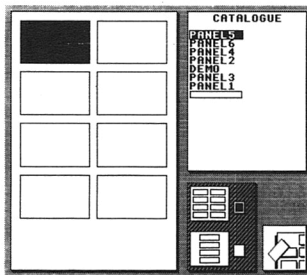


Figure 121.  
Selecting panels for your page

**DO YOU WANT A BANNER?**

When you have selected a file, a 'stretched box' will grow across the message window with **Y/N?** beside it. Pressing **Y** will result in the chosen panel being stretched across the full page width. You will see a full width panel appear at the top of the display area where there were previously two panels. The filename will also be shown in the panel.

Responding **N** will result in the panel in the display area remaining as it is, with the filename displayed in that top left-hand box.

**FILLING IN THE REST OF THE PAGE**

You can now carry on to select and position the rest of the panels for your page. Each time you select a panel for the left hand column on the 8-panel format, you will be asked whether you want to stretch it or not. On the 4-panel format, you will be asked this question each time you position a file. If you make a mistake, press **ESCAPE**, which will return you to the start of the file selection process.

**LEAVING BLANK AREAS**

If there are any areas of the page that you want to leave blank — for example, if you are intending to add a photograph at duplication stage — select the empty box on the catalogue. This represents a blank panel.

**SAVING YOUR PAGE**

When you've allocated files to all the panels on the page, you will be asked to give your page a filename under which to save it. Give it an easily identifiable name and press **RETURN**.

Any disk errors will be reported in the message window. Take the appropriate action immediately, otherwise you may lose all your panel files as well as your made-up page!

The whole screen will revert to its initial appearance, and you can go on to create other pages if you wish.

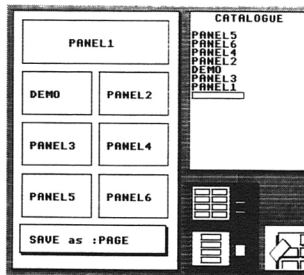


Figure 122. Saving your page

10.2.2 CATALOGUE OF PAGES

The second icon of the three in the operations window, when selected, will display a catalogue of pages already created on your User Disk. You can check the contents of these pages by selecting them in the same way as from the panel file catalogue described above. Pressing TAB will return you to the original icons.

10.2.3 EXIT

The usual meaning!

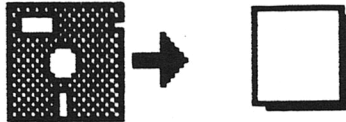


Figure 123. Catalogue of pages icon



Figure 124. Exit icon

Where your page comes to life! Having finalised the content of your pages, you are now at the final stage of Fleet Street Editor's role in your publishing process. Here, you can preview the complete page and send it to your printer.

11.1 SCREEN LAYOUT

Essentially, this is the same as Page Make-Up but instead of the format window, there is now a mode window. And wonder of wonders, there are no icons at all! (Except for the little one at the bottom right which reminds you which department you are in).

11.1.1 DISPLAY AREA

This area is used to display both the outline of your page as you left it in Page Make-Up and the detailed preview of the page.

11.1.2 CATALOGUE WINDOW

The window at the top right is your catalogue display, showing the filenames of all the completed pages on your User Disk.

11.1.3 MODE WINDOW

The number 0 appears here, which refers to the printer output, and the words **LINE** and **OFF**, which refers to the optional rule between columns.

11.2 USING PREVIEW AND PRINT

11.2.1 ALTERING PRINTER OUTPUT

If you wish to change from the default printer output, you will need to do the following:

Before selecting the filename of the page you wish to print, press the M key to go through the three standards of outputs available. 0 is standard output, 1 is double-pass high quality, and 2 is reduced-size condensed. This latter option produces a master which is approximately A5 in size. The exact dimensions will depend upon your particular printer.



Figure 125. Preview and Print icon from the main menu

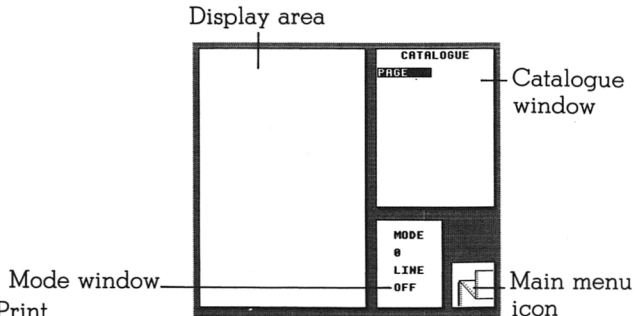


Figure 126. Preview and Print

Press the L key to toggle between on and off for a vertical rule between columns.

### 11.2.2 SELECTING A FILE

When the program has loaded, you will have a list of page filenames in the catalogue window. Use the up and down arrows to highlight the page you wish to preview and/or print. Press RETURN to select.

### 11.2.3 PREVIEWING YOUR PAGE

Outline boxes, labelled with their filenames, will appear in the display area, exactly as in Page Make-Up. The page filename appears below them, together with the message **PREVIEW?**

### IF YOU DON'T WANT TO PREVIEW

Respond **N** to this question, and the word **PRINT?** will appear on screen in its place. See below for printing procedures.

### IF YOU DO WANT TO PREVIEW

Respond **Y** and the whole screen will clear. The outline layout will now be transferred in a reduced form into the catalogue window and the word **PREVIEW** will appear in the icon box at the bottom right.

The disk drive will start to whirr as the contents of the files you have allocated to the page are taken off disk, processed, and then displayed on screen in a reduced form. It is, of course, not possible to display on screen a full A4 page. The image produced is only intended to give you an overall impression of what your page will look like when printed out. But even this restricted image will enable you to determine whether you have chosen the correct panels and placed them where they were designed to be on the page.

Once this display is complete, which will take a couple of minutes, the question **PRINT?** appears below it.

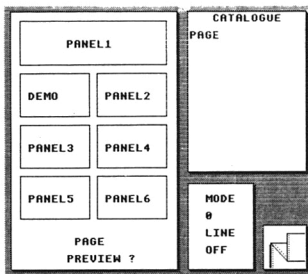


Figure 127. Preview your page?



11.2.4 PRINTING YOUR PAGE

IF YOU DON'T WANT TO PRINT

You can respond **N** here if, for any reason, you do not wish to print your page as it currently stands. If you do not wish to print because the page make-up is wrong, you can, of course, go back to the Page Make-Up department and redo it. See below for how to return to the main menu.

IF YOU DO WANT TO PRINT

Before responding **Y** to the **PRINT** question, make sure your printer is connected, switched on, and on line and that the paper is loaded correctly. The clearest results will be achieved if a fairly new ribbon is used. Refer to your printer's user manual if you are in any doubt about these procedures.

Press **Y** to initiate the printing of your page. The screen will then clear and a box will appear in the centre of the screen saying **PRINTING 'filename'**. This remains on screen throughout the printing process. When printing is complete, you will be returned to the start of the Preview and Print cycle to continue with further pages if you wish.

11.3 RETURNING TO THE MAIN MENU

If you decide not to print at any stage, or if you have finished printing, press **ESCAPE**. The program will ask you if you wish to return to the main menu. Responding **Y** to this question is the equivalent of **EXIT** in other departments. Responding **N** allows you to preview or print another page.

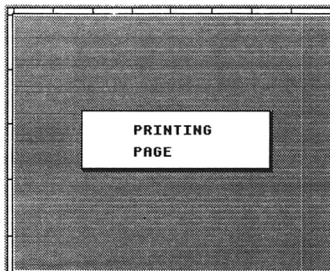


Figure 128. Printing your page

There is no single overall function in this department. Essentially, it is a collection of useful tools which affect practically every aspect of using Fleet Street Editor.

12.1 SCREEN LAYOUT

The screen layout and the main function of three of the icons has been covered in Chapter 3: System Set-Up. The information contained in this chapter is in addition to that which was said earlier.

12.1.1 FAST FORMATTING

A point worth mentioning is that the disk formatter in Fleet Street Editor is extremely quick and efficient. In fact, it functions a good deal faster than many systems provided by hardware and firmware manufacturers. It is therefore also useful for formatting disks which are not especially for use with Fleet Street. This is particularly true when formatting a number of disks, as it is then worthwhile loading up the program to do so.

12.2 THE TRANSFER ICON

This is the only icon which has not yet been covered at all. It is indicated by a camera and the word TRANS.

12.2.1 A DUAL-FUNCTION  
ICON

This icon has two separate, and equally valuable and powerful, functions:

Non-Fleet Street Editor Files

It can be used to transfer most Mode 4 graphic files created outside Fleet Street Editor and convert them to Fleet Street format. Some examples are files from Cumana Touch Pad, AMX Art or SuperArt, and digitized picture files. In fact, you may try loading any type of file you wish — although we cannot guarantee the results. There is more information in Appendix 3.

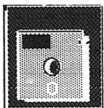


Figure 129. Administration Department icon from the main menu

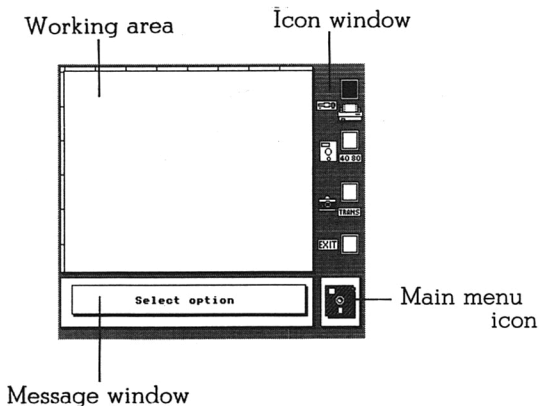


Figure 130. Administration Department

## Fleet Street Editor Files

The second function of Transfer is to convert completed Fleet Street panels from a state where they are only suitable for printing to a form which can be loaded back into the Studio for alteration. The files created under this facility become 100% graphics. Any text which is included in the file is also now a graphic and cannot be altered or edited in any way via the normal word processing function. If you do need to edit the text in any way, you will have to erase it in the Studio and type it in again at the Copydesk.

This latter function is particularly powerful, as it allows you to alter the appearance of your panel totally if you wish. You can use all the normal Studio tools to insert lines, and fills, to enlarge or reduce, etc — both on graphics and text. You could even introduce proportional spacing to text by using the copy function, although this could be a little tedious when applied to body text.

12.2.2 OPERATION OF  
TRANSFER

## Non Fleet Street Editor Files

Select the icon in the normal way. You will be asked whether or not the file you wish to load is a Fleet Street file.

On responding **N**, you will be asked to insert the disk containing the file or files you wish to transfer into your Fleet Street Editor page. It should be noted here that the files must be in the **\$.** directory on the disk.

A catalogue of those files on your disk which may be suitable for transfer into Fleet Street format will be displayed. Select the file you require in the normal way.

Assuming the file is suitable, it will load. Because the working area of Fleet Street is only a part of the screen,

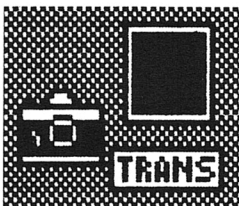


Figure 131. Transfer icon

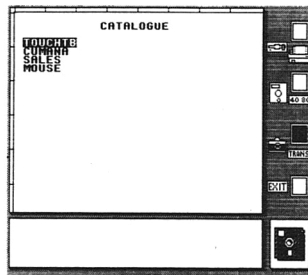


Figure 132. Transferring non-Fleet Street files

you might think you would only be able to access a part of a saved full screen. However, the program allows you to use the Fleet Street working area as a window on a complete screen. Once the screen has loaded, you can use the arrow keys to move the window around on the loaded screen.

The message window shows the filename and the information **(I) to inverse, (TAB) to end**. The inverse facility is included because it has been found that some external files tend to produce negative images when loaded into Fleet Street Editor, and this function reverses that effect. Alternatively, it can be used to create some interesting special effects.

The area you wish to transfer is specified just by its being visible in the window. Once you have chosen this area, press TAB to save it as a Fleet Street file on to your User disk. The on-screen instructions are self-explanatory. You can now treat this file as a Fleet Street graphic file and use it in other departments.

If you wish to save the whole of the screen, you will need to save it in chunks and then take the files to the Studio, where you can reduce or otherwise manipulate them to fit on to one or more panels.

#### Fleet Street Editor Files

If you respond **Y**, a catalogue of files on the User Disk currently inserted will be shown.

Select the file you wish to convert and load it. All you have to do now is allocate a new filename to it and it will be saved under that name and can be recalled in the Studio in the normal way.

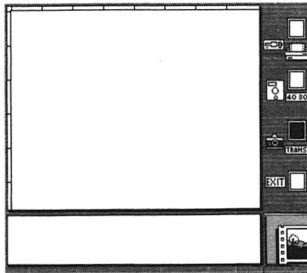


Figure 133. A window on to an external graphics file

It should be noted here that the file will NOT be in a printable condition and even if saved from the Studio, it must be also taken via the Copydesk and its save routine before it can be used as part of a finished page.

### 12.3 PRINTER DRIVERS

If your printer is not catered for by any of the drivers provided in the program, an option is included to write your own. You will need your printer's user manual and some knowledge of what you are doing as programming printers is a relatively complex procedure. If you are in any doubt, contact the printer manufacturers for advice.

#### 12.3.1 WRITING YOUR OWN

Select the System Set-Up icon and choose **Other** from the list of printers.

The working area will clear, and various instructions will be displayed. You will need to be able to input the codes your printer requires to achieve modes specified on the screen. A set number of codes for each of the modes required must be entered and therefore, if your printer does not require that number, keep pressing RETURN until you get to the next section of the driver set-up process.

You will need to be able to provide the following information:

The codes to select 640 dot bit image mode  
 The codes to select 960 dot bit image mode  
 The codes to select 24/216, 1/216 and 12/216 inch line feeds  
 The codes for resetting the printer

At the conclusion of this procedure, you will be asked **OK Y/N**. Answer **Y** if the information you have input is correct, **N** to go back and change one or more answers.

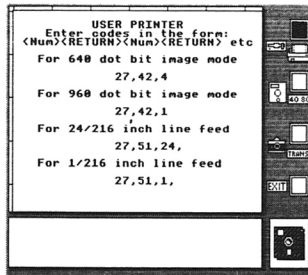


Figure 134. Printer driver questionnaire

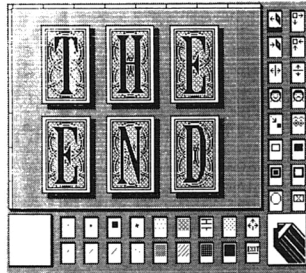
It should be noted here that dot matrix printers do vary from printer to printer, even within the same model range, in their exact amount of line feeding. Therefore, if you find that when you print your page, there is a small amount of overwriting or if the lines are too close together, you should try entering, for example, 23/216 or 25/216 instead of the 24/216 specified to achieve a more accurate printout.

### 12.3.2 CHANGING THE BUILT-IN PRINTER DRIVERS

The above suggestion should also be born in mind with the supplied printer drivers. If you wish to make such an alteration, you will have to input it as a new printer as described above.

### 12.4 THE END!

Hopefully, you will have found the detailed explanations of the functions of the departments of Fleet Street Editor both informative and enjoyable. You are now equipped with the knowledge essential to getting the most out of your personal publishing package. But you'll also find that using Fleet Street Editor is a constant learning process, as we have done ourselves — and still are doing! (See next chapter: Hints and Tips).



The development of this package has taken many months. As an essential part of the development the software has been continuously tested, and during this testing a number of short-cuts in using the package have come to light.

Some of these short-cuts are set out here, and may make life easier for you while using Fleet Street Editor. It is also very likely that, with use, you will find more short cuts of your own.

Those covered here won't always work, but most of them are tried and trusted routines. However, using them is NOT advised before you have gained a thorough knowledge of the package so that you will know what to do if something goes wrong!

### 13.1 GENERAL TIPS

#### 13.1.1 EXITING FROM DEPARTMENTS

The usual way to leave a department is to go to the Exit icon. However, pressing the BREAK key does the job more quickly and gives the same result, i.e. returns you to the main menu. Don't forget that any work done in that department will be lost if it has not been saved off to disk first.

#### 13.1.2 TURNING THE SOUND OFF

When you are at the main menu, press the S key to turn off the 'beeps' which occur throughout the program. Pressing the Q key, again at the main menu, will turn the sound on again.

#### 13.1.3 TURNING SCREEN INTERLACING OFF

Again while you are at the main menu, pressing the T key will turn the interlacing of the screen off. This means that the display will become steadier on the screen with certain TVs and monitors.

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Notes:

**13.2 IN THE GRAPHICS  
LIBRARY****13.2.1 OVERLAYING**

When transferring graphics from either the Graphics Library or your own collection to the User Panel, it is possible to overlay the items and achieve some fascinating effects. This is particularly true of the display fonts, which can acquire some wierd and wonderful backgrounds.

**13.2.2 GRAPHICS LIBRARY  
TO COPYDESK —  
NON-STOP!**

The graphics saved from the Graphics Library are saved in exactly the same way as those from the Studio. So it is possible to take graphics straight from the Graphics Library to the Copydesk without having to go via the Studio first. The positioning of the graphic on the User Panel will now become important, so use the edge markings!

**13.3 IN THE STUDIO****13.3.1 POSITIONING  
GRAPHICS FOR TEXT**

Whenever you are using the SHIFT key to speed up an operation, you will notice it operates by moving things in eight-pixel jumps. This knowledge can be used to determine the exact location of where characters are going to appear in Copydesk. Graphics can then be easily moved to a point where they do not clash with whatever text you plan to put in at the Copydesk. The edge markings also help with this.

**13.3.2 QUICK GRAPHICS  
ERASING**

For quick erasing of rubbish on screen, instead of always going to the white box, use Copy to copy blank areas on the screen onto the unwanted items.

**13.3.3 CORRECTING  
MISTAKES IN  
ENLARGE AND COPY**

In Copy and Enlarge, if you realise you have made a mistake, press RETURN repeatedly until 1/4 shows in the information window. This will merely copy the area specified to the same position! This will NOT work if either of the reflection functions are active.

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Notes:



**13.3.4 DIFFERENT RESULTS  
FROM ENLARGE AND  
REDUCE**

In Reduce, try using the right and down arrows in various combinations at stage 3 and then following through to the end of the operation. This can produce a number of different, and interesting, results. You should also note that the effectiveness of reductions and enlargements depends greatly on exactly where the outline box is placed around the graphic. A one pixel difference in this placing can produce in a totally different result in terms of the final overall appearance.

**13.3.5 OUTLINING CIRCLES**

Placing a second circle outline around one already on screen but two pixels larger (or smaller) in diameter will allow you to produce circles with thicker outlines than is normally possible. This is much easier and quicker than trying to draw round the circle with a pen!

**13.3.6 COMBINING A FILL  
WITH ENLARGE OR  
REDUCE**

If you have a graphic area to fill, you can combine the normal fills with Enlarge or Reduce to produce even more varied effects than is possible using the standard techniques. First define a box, fill it with whichever pattern you require, and then Enlarge or Reduce it. The area you wish to fill can now be placed on top of the 'new' fill using the Copy command and then tidied up with either the white box or white ink and a pen. This technique may take some practice, but should be worth it in the end.

**13.3.7 USING XOR**

Whenever you use any function which has a cursor in the working area, you will notice that every time it goes over something else on the screen, parts of it seem to switch on and off. This is called XORing and can be extremely useful in all sorts of operations. For example, if you are trying to line up parts of graphics, ensuring that a part of each is XORed makes this job simple. Try it out — you'll be amazed how useful it can be!

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Notes:

**13.3.8 DOUBLE HEIGHT  
TEXT INTO THE  
STUDIO**

If you use double height lettering in the Copydesk, when a panel is saved to disk the system saves it as two separate files. One of these files will be your graphics file from the Studio and one will be a printable file (see Appendix 3). The graphics file will be updated to allow for the double height characters which have been inserted in the Copydesk. As this file is acceptable to the Studio, you can go back to that department and manipulate the letters in all the usual ways. This allows for proportional spacing, squeezing more letters into spaces where they wouldn't normally fit, etc. The file **MUST** be saved to the previous filename if you want the body fonts to return back into the panel in the Copydesk, where a complete Save must be done again.

**13.4 IN THE COPYDESK****13.4.1 AVOIDING SLASHED  
ZERO**

Use capital O instead of zero if you wish to avoid the slash bar through the number.

**13.4.2 CHARACTER  
POSITIONING IN  
DOUBLE HEIGHT  
MODE**

Although the characters in this mode are double the width of single height characters, the cursor only moves in single character steps. Thus, it is possible to start the double height letters in a slightly different position, depending on where you position the cursor when you start typing. This is especially useful for centering headlines or for inserting a single instead of a double character width between two words to save space.

**13.4.3 USING MORE THAN  
TWO BODY FONTS  
ON A PANEL**

Despite what has been said earlier in this manual, it is possible to have more than two body fonts on one panel. This is achieved by using the Text on graphics (f4) option.

The font selected at the time of going into this mode is the only one available at that moment. However, if you come out of the option and change one of the body fonts you can take this new font into the graphics area and use

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Notes:

it. This can be repeated until you have used all four body fonts in the graphic area or areas if you so wish.

**13.4.4 OVERFLOW TEXT**

If you have text which is longer than one panel, it is useful to create an overflow on the first panel deliberately! Because of the way overflow works, this text will flow into the next panel and make co-ordination of the text between panels much easier. Don't forget to load your graphics before allowing the overflow into the next panel.

If you make a mistake, the best way to recover the situation is to save that text as a panel in the Copydesk and then make sure your graphics file has the same name as the panel you have just saved.

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**Notes:**

The final straight! Your pages have been printed out and you're ready to start making copies and distributing to your target audience. These are your 'master' pages, so take care of them and keep them clean. Typewriter correction fluid can be used to paint out any unwanted marks.

This section is intended to give you some ideas on different ways of dealing with this, the final part of the publishing process.

Whatever methods you decide to use, there will be plenty of willing experts to give you advice if you can't find the information you need here!

### 14.1 DUPLICATING YOUR PUBLICATION

If you're making a lot of copies — say 100 copies of an A4 sheet — you will need to start thinking about the relative cost of different methods of duplication. Is it cheaper to use the photocopier, or take it to the instant print shop down the road to be run off on a litho press?

If you have access to a photocopier without charge, and one of your major concerns is economics, this is your obvious first choice. However, should you find you want to venture further into this field, you should be aware of the options available.

#### 14.1.1 PHOTOCOPYING

Photocopiers vary widely in their ranges of available functions.

#### DESKTOP COPIERS

Simple desktop copiers will probably only be able to produce multiples of one master A4 sheet at a time, so you will have to do all the collating (putting the sheets for each copy of the publication in the right order) by hand.



Figure 135. A desktop copier

**STANDARD COPIERS**

Many office and school copiers have collaters built into them, which will sort the pages into the right order for you as you work. Most, however, will only be able to put together around 15 complete sets of pages at a time.

**SUPERCOPERS**

Then there are the supercopiers, which are found in larger company offices and, more commonly, in High Street instant-print shops. These are very sophisticated machines, many with the facility to copy colour as well as black and white, and to copy your pages automatically on to both sides of the paper. They often have the facility to staple your pages together as they come out of the machine.

But photocopying on these machines can work out extremely expensive simply because of all the sophisticated facilities on offer. It's very unlikely you'd be able to use one of these for nothing!

**DENSITY CONTROLS**

The density controls on photocopiers, although you will usually use them to produce the crispest image possible from your master, can also be used to create some interesting special effects — try it and see!

**HEAT SEALING**

You may also be interested to note that if you heat-seal photocopied pages by exposing them to hot air, the ink will melt into the paper and provide more 'solid' black images. But be very careful with a technique like this as it could cause a fire.

**PHOTOCOPYING  
PHOTOGRAPHS**

Special techniques apply to the photocopying of photographic prints. Photographs — black and white as well as colour — consist of areas of continuous tone. This means that one area merges into another or varies in intensity without any obvious jumps from one tone to another.

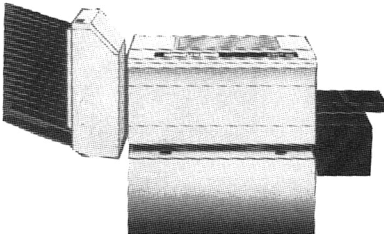


Figure 136. A standard photocopier



Figure 137. A supercopier

No copying machine or process (except a photographic one, of course) can reproduce this effect 100%, so photographs can only be represented by means of fairly solid areas of white and black. This 'posterisation' effect can be very eye-catching — try it out with individual photographs on your photocopier. Density can make a big difference, so experiment with several 'test' prints.

A special screen to overlay photographic prints during copying can be purchased from specialist graphic art shops which will help to reduce the posterisation and produce a rather more subtle effect.

**ENLARGEMENT AND REDUCTION**

Most photocopiers also have enlargement and reduction facilities, which are discussed later in this chapter.

The great advantage of a photocopier is that you have control at every stage of the print process. You can vary the size, the ink density, the positioning on the page, or print on both sides of the paper at once.

**14.1.2 LITHO PRINTING**

If you decide to have your publication printed by lithographic means at a local commercial printer or instant print shop, a more complex process is involved.

**PRINTING PLATES**

First of all, printing plates will be made from your master pages. Litho printing machines can't work from ordinary paper masters, as photocopiers do. The plates are usually made from thin sheets of metal, plastic, or sometimes a special type of paper and they carry an image of your pages. The images receive ink and transfer it to the paper you have selected for your final publication.



Figure 138. A 'posterised' photocopy

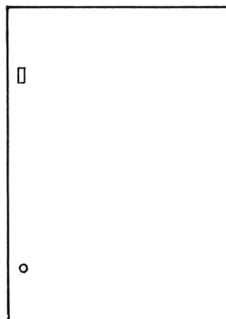


Figure 139. A printing plate

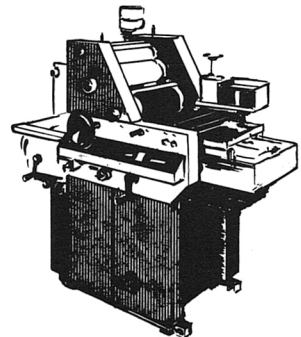


Figure 140. A litho printing machine

Printing plates can cost several pounds each to make, and cannot be altered, so if you want to change something at the last minute, it could prove rather expensive!

Before instructing a printer to produce litho copies of your publication, make sure the masters have been thoroughly checked by at least two people to minimise the need to make changes after the plate has been made. Make sure they are absolutely clean, too. It is advisable to strengthen any fine lines with a black pen to stop them breaking up during duplication.

### THE PRINTING PROCESS

The whole litho printing process takes longer than photocopying, as the front and back of a sheet is not usually printed at the same time — the ink on one side has to dry before the other side can be printed. So it's important to allow enough time for the job to be done properly or you could end up with smudged and amateur-looking results which will not do justice to the efforts you put into the earlier, creative stages in Fleet Street Editor.

Despite all these apparent disadvantages, if you're duplicating in large numbers, litho printing is the only cost-effective method currently available to most of us and can produce a very classy-looking publication. Costs can be kept down by doing work yourself for which specialist apparatus is not entirely necessary, eg collating and binding (see later in this chapter).

#### 14.1.3 USING STENCILS AND DUPLICATORS

You can produce your Fleet Street Editor master sheets on stencils. If you remove the ribbon from your printer and select the heaviest impact position, the cutting will be sufficient for a normal duplicating machine. Be careful about build-up of wax on the printer heads. You

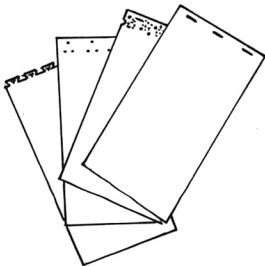


Figure 141. A stencil sheet

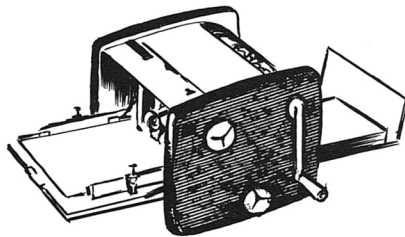


Figure 142. A duplicating machine

will need to clean them regularly with a gentle solvent to avoid gumming them up completely. We should point out that printer manufacturers are unlikely to be sympathetic to requests for new print heads due to excessive build-up of wax.

As with any other method of duplication, do a few test runs first to ascertain the optimum way of achieving the standard you want. You will also need to be careful not to overload the duplicator with ink, as the holes in the stencil will clog and produce unsightly smudges.

You can cancel out any areas of the page that you may not wish to print by painting over them with stencil correction fluid.

You can have fun with colour with a stencil, too. If you want your banner headline in a different colour, print out one master with just this on and duplicate it. Then print out another master with the rest of the page on it (blanking out the headline, of course!) and duplicate this on to the same sheets as your banner.

This technique will, of course, only work with friction feed dot-matrix printers, as stencils do not have tractor feed holes — although we're working on it!

#### 14.1.4 FUTURE PRINTING TECHNOLOGIES

New printing technology is being introduced all the time, aimed at producing better images more quickly and cost-effectively for the end user.

As and when new methods become universally available — laser printing technology seems to be the next one — we will endeavour to upgrade Fleet Street Editor to allow you to take advantage of these advances.

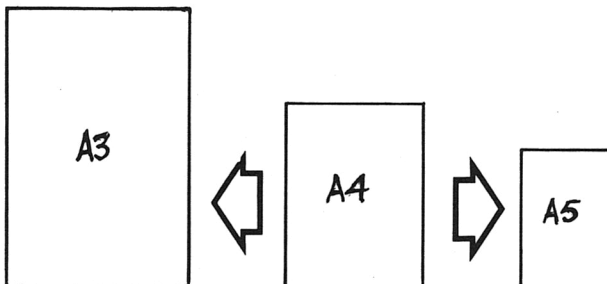


Figure 143. Sizing pages



14.2 ENLARGING AND  
REDUCING

## 14.2.1 ON A PHOTOCOPIER

Many photocopiers have the facility to enlarge and reduce the whole or parts of master pages. Enlarging is useful for posters and other 'high impact' items, and reducing can be used to produce A5 newsletters from A4 originals.

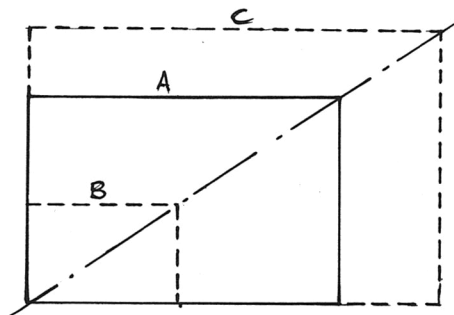
You can use the density controls to advantage here as well. If you increase the density when enlarging, you will avoid fine lines becoming almost invisible. If you decrease the density when reducing, you will minimise the danger of areas of the paper 'filling in' or smudging with too much toner.

Different photocopiers have different ranges of reduction and enlargement. Refer to the manual for your copier to see what you can and cannot achieve on that machine. You can go through any number of intermediate stages to reach the scale of reduction or enlargement you require.

You can also, of course, scale individual drawings up or down on a photocopier before pasting them on to your master. This technique can be applied to individual areas of type as well.

## 14.2.2 VIA LITHO PRINTING

When the printer makes printing plates for your pages, he can photographically enlarge or reduce the page size from your original master. All you have to do is tell him what size you want the final product to be. But there are limits, so do discuss your requirements with him first.



A is original size

B is reduction to half original size

C is enlargement to one-and-a-half times original size

Figure 144. Enlarging and reducing individual items for pasting in.

He can also enlarge or reduce any illustrations or photographs you want to include in your publication. Once he's got them to the right size, he can just drop them into position on the layout, then make a printing plate of the whole page. But be warned — this can be expensive.

This flexibility in enlarging and reducing parts of pages or whole pages to almost any size is another advantage of litho printing, although it will take a little longer than producing an enlarged or reduced photocopy!

### 14.3 BINDING — PUTTING TOGETHER THE FINAL PRODUCT

#### 14.3.1 STAPLING

If you're producing a multi-page newsletter, you'll need some way to hold the pages together.

Staples are the commonest method of binding (also known as 'saddle stitching' or 'wire stitching'). If you're duplicating via a standard photocopier or a duplicating machine, you'll have to complete this process manually. There are two basic methods:

The first needs a long-armed stapler, as it needs to reach across the full width of your printed page. The second is easier, but, as you can see, does not produce such a professional-looking result.

#### 14.3.2 SPIRAL BINDING

Spiral binding is an alternative you could consider to stapling which can look very impressive, especially if you can add a coloured card cover to your publication.

There are small manual desk-top spiral binding machines which can be bought quite cheaply (around £200 new, a lot less second hand). Most instant print shops can offer this facility at a reasonable price, too.

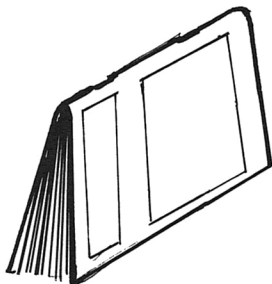


Figure 145. Saddle stitching

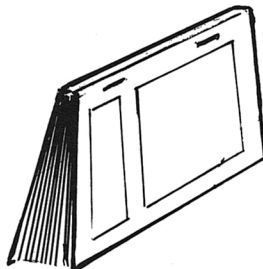


Figure 146. Stab-stitching

## 14.3.3 GLUEING

Glueing the edges together along the 'spine' of the publication is possible, but to finish it off properly, a binding tape is necessary. This can be done by hand or with a specially made, but reasonably cheap, mechanical device. These can usually be obtained from the same source as spiral binders.

14.3.4 PLASTIC EDGE  
GRIPPER

This method is quick and easy, and very presentable for small quantities of special reports or presentation publications.

CONGRATULATIONS — YOU NOW HAVE YOUR  
FIRST FINISHED PUBLICATION AS A FLEET STREET  
EDITOR!

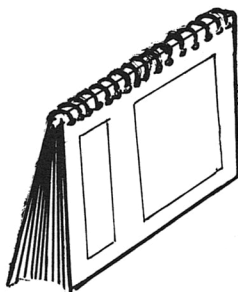


Figure 147. Spiral binding

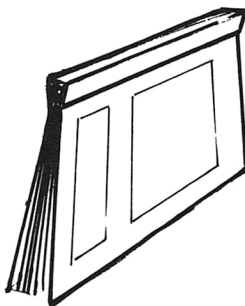
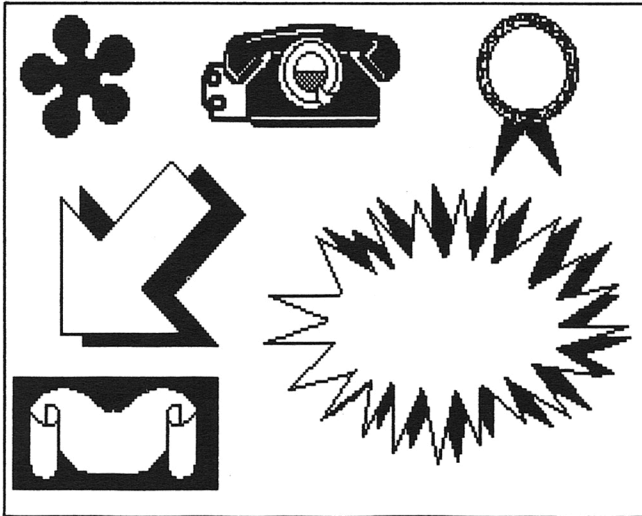


Figure 148. Plastic edge binder

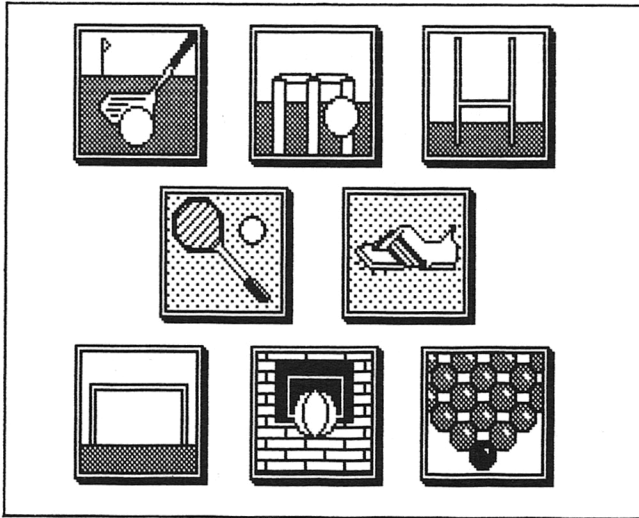
The following pages provide you with a complete hard copy of the contents of the Graphics Library — over 400 pieces of ready-to-use art — with page numbers.

You'll find it much quicker to flip through these pages to select those graphics you want to use in other departments of Fleet Street Editor than to keep pulling up library files from the software.

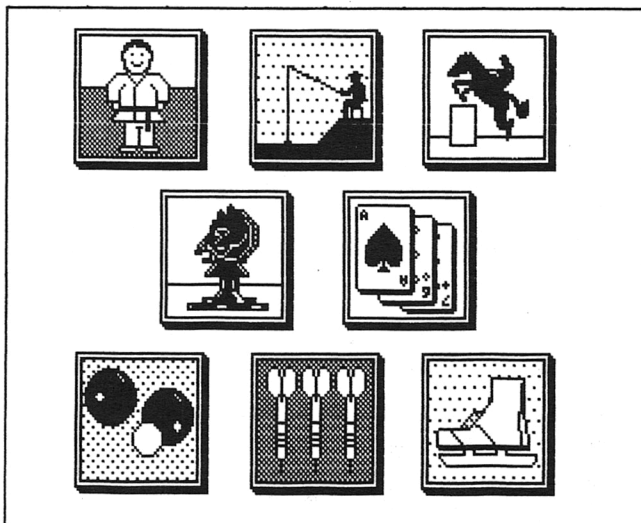
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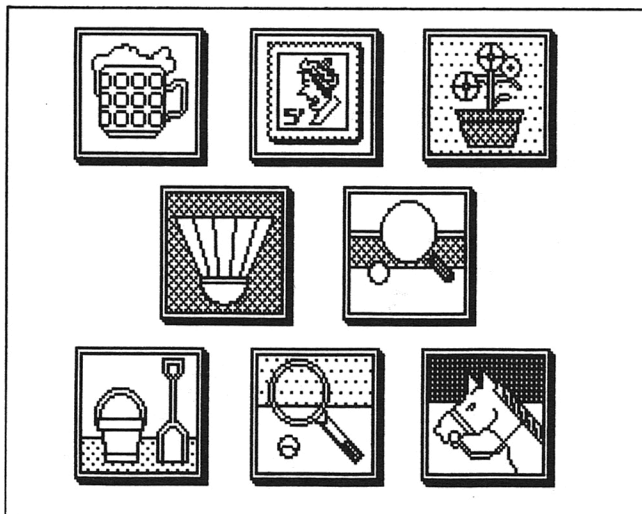
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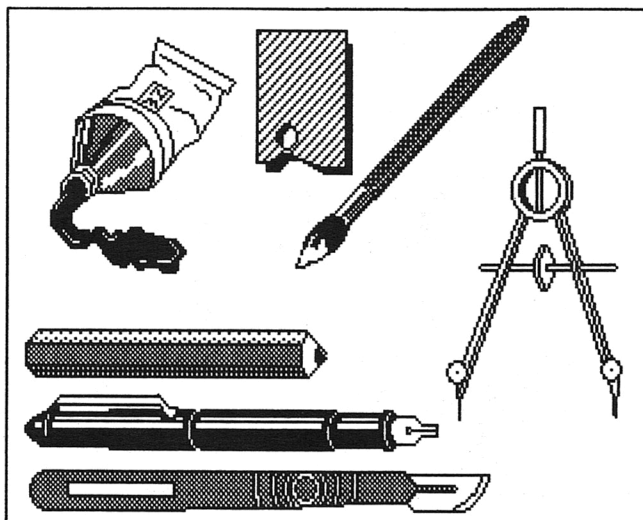
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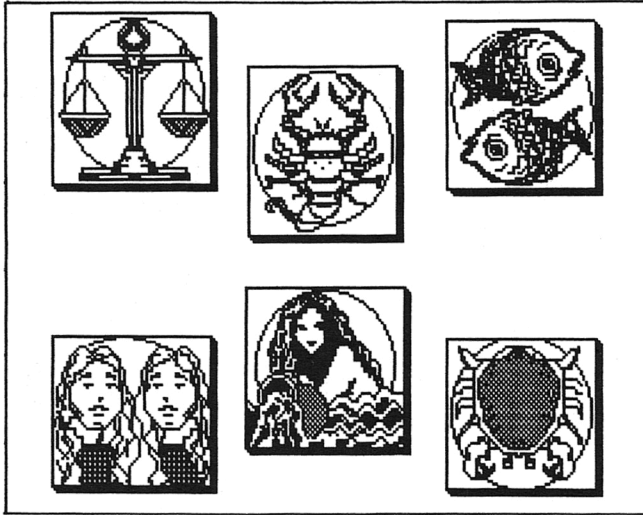


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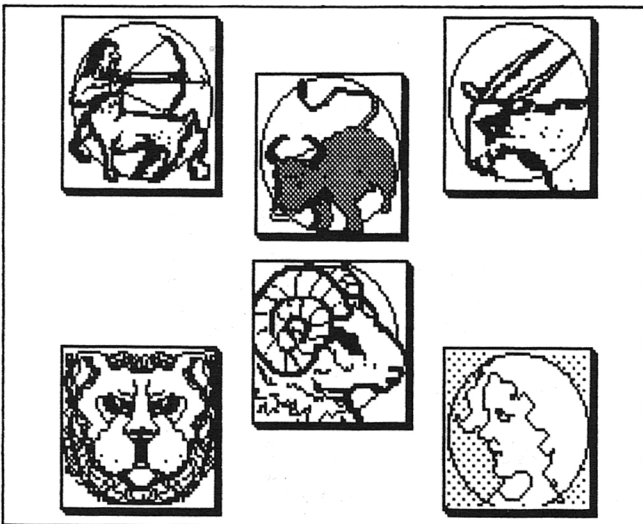


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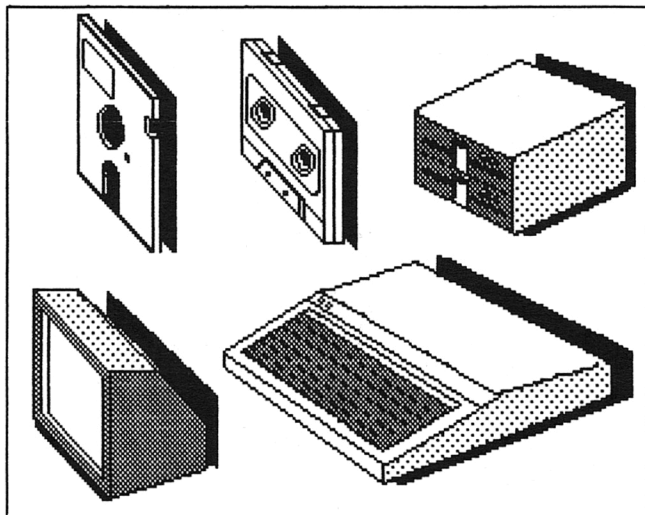
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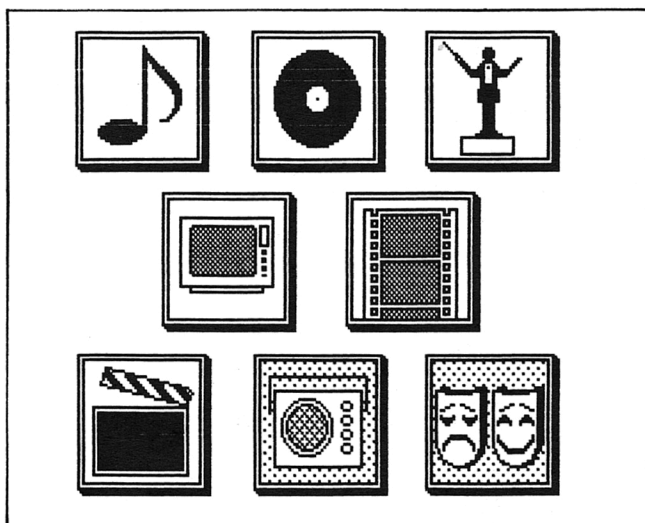
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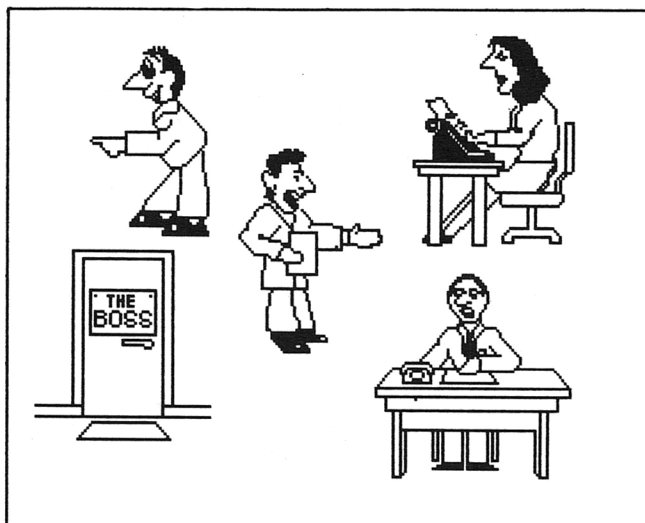
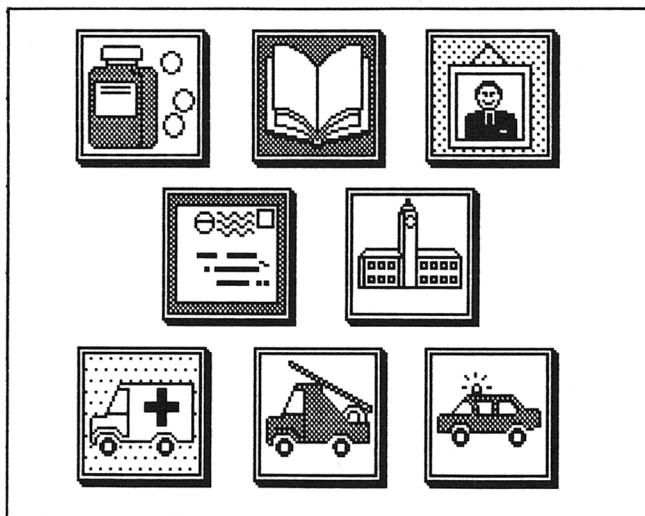
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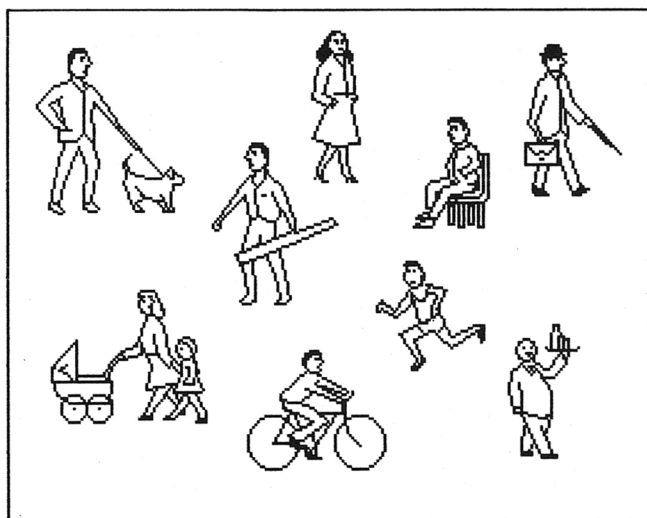
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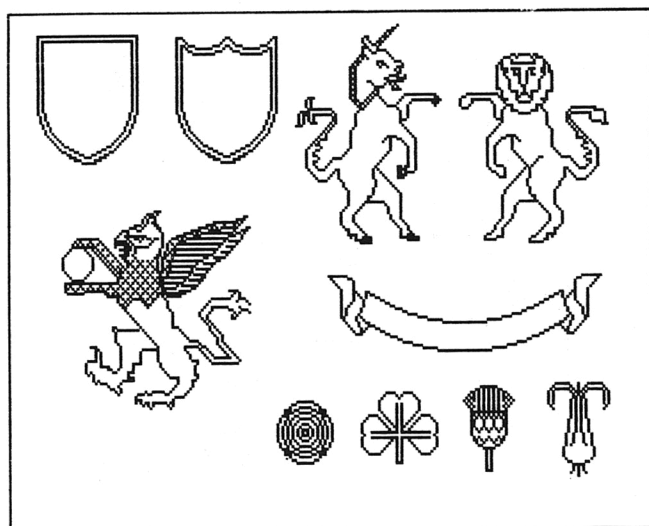




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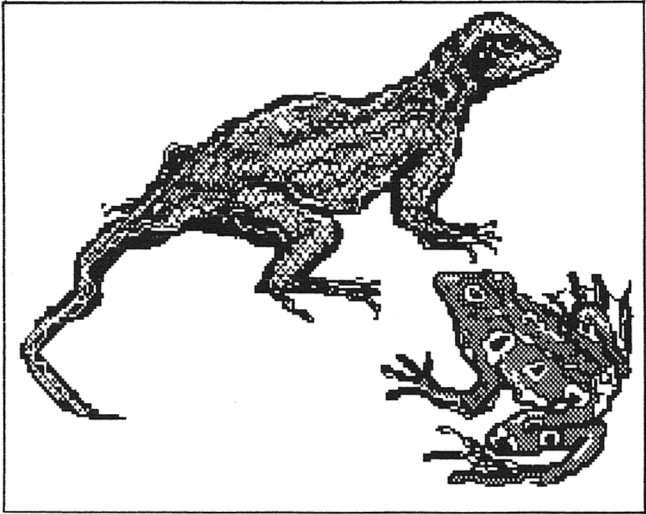


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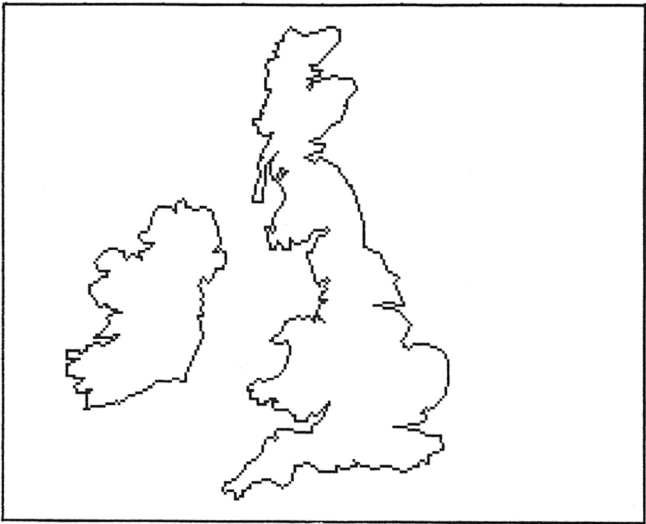


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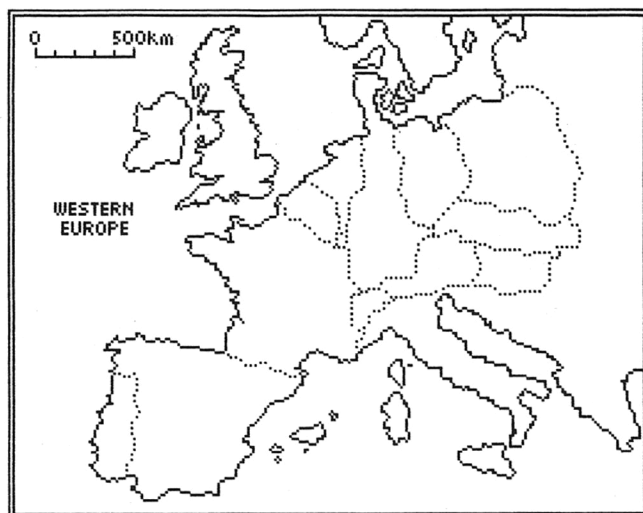
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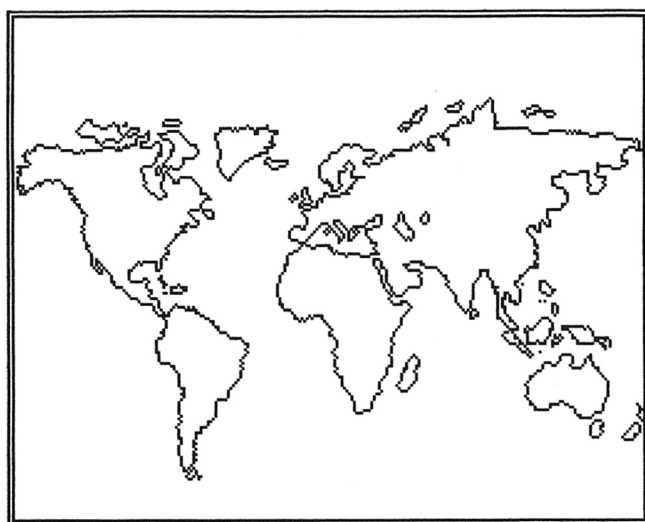
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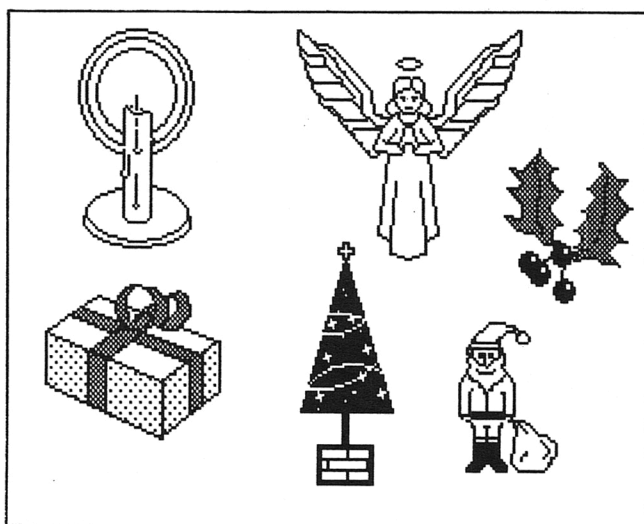
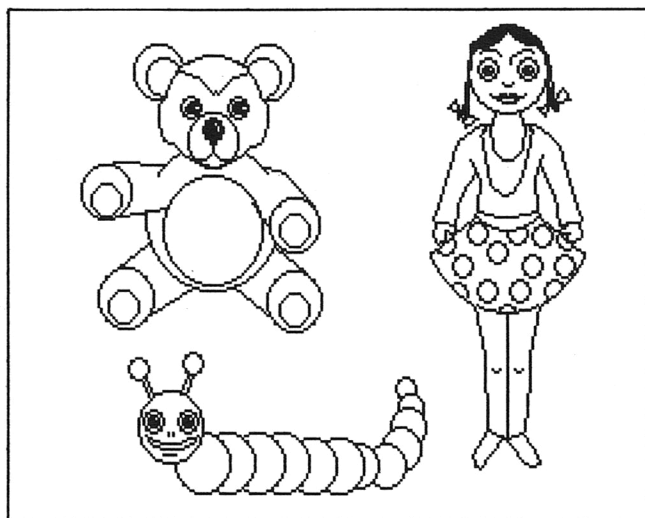
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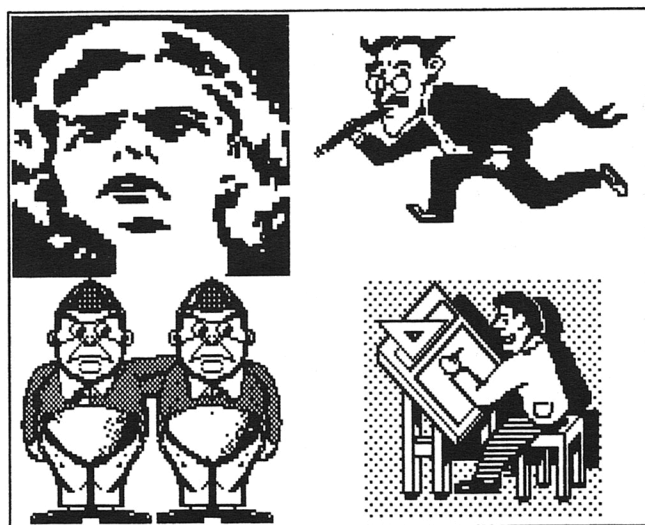
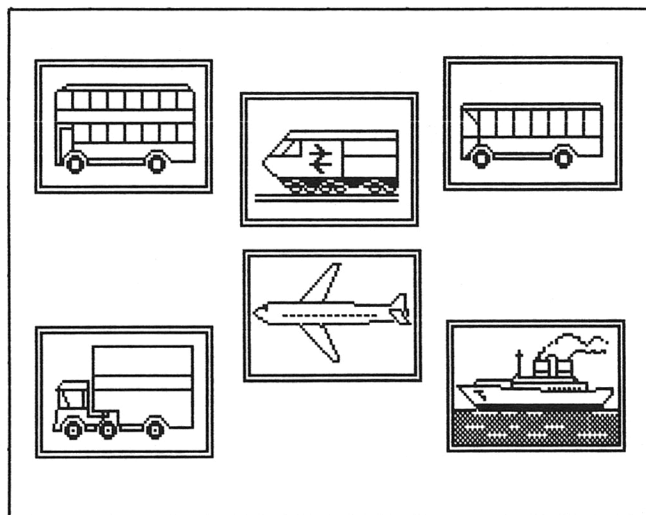


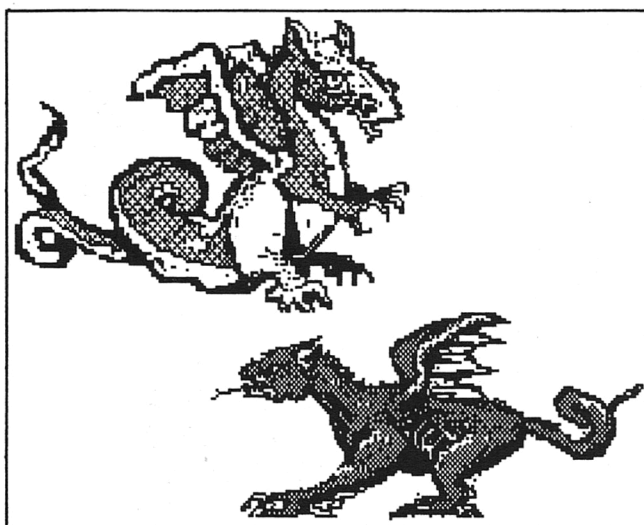
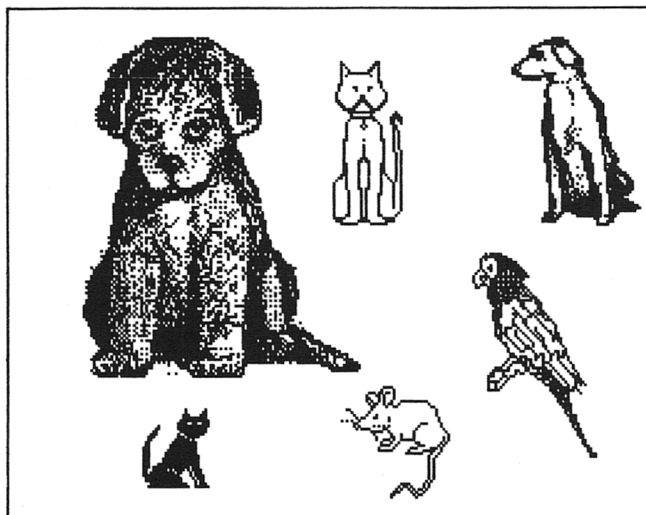
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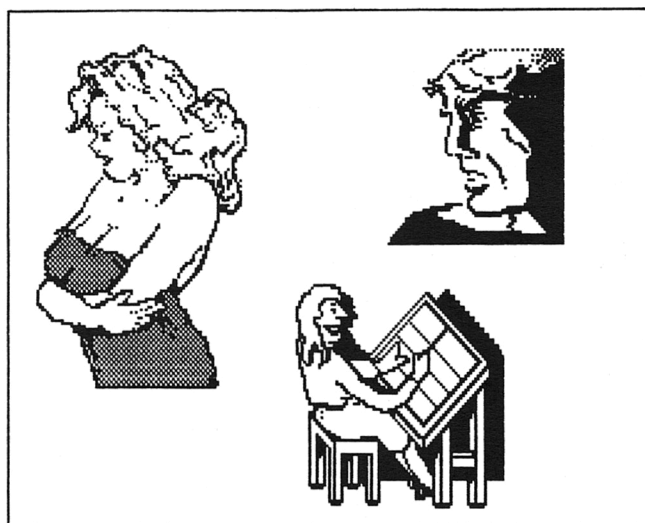
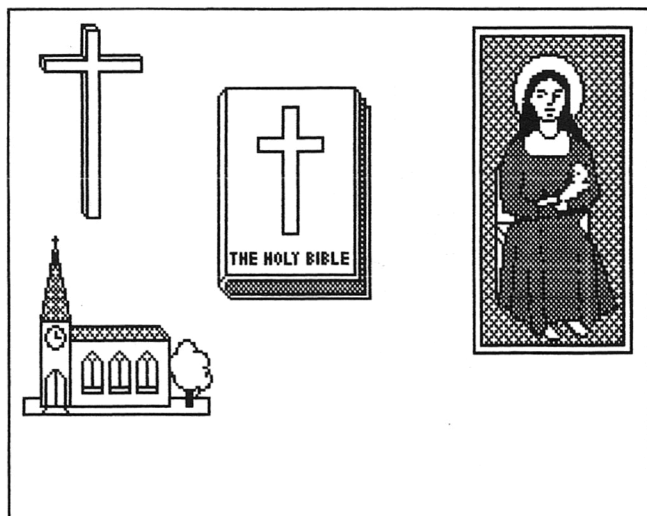


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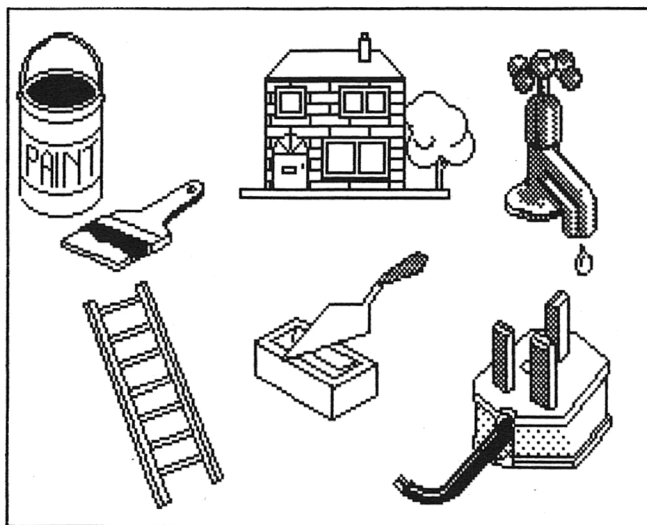
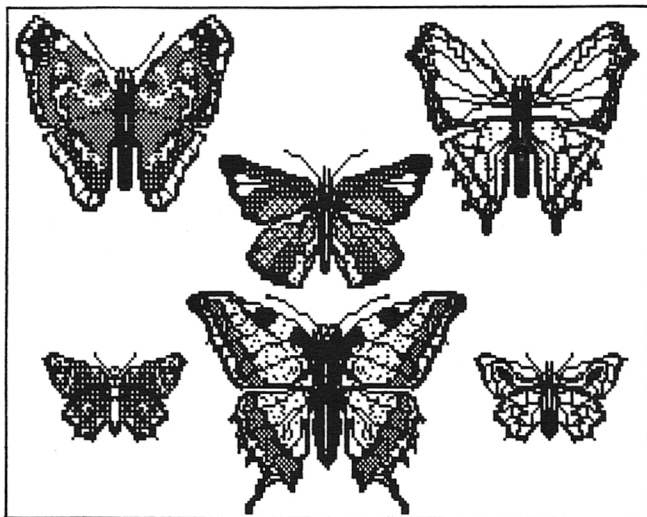










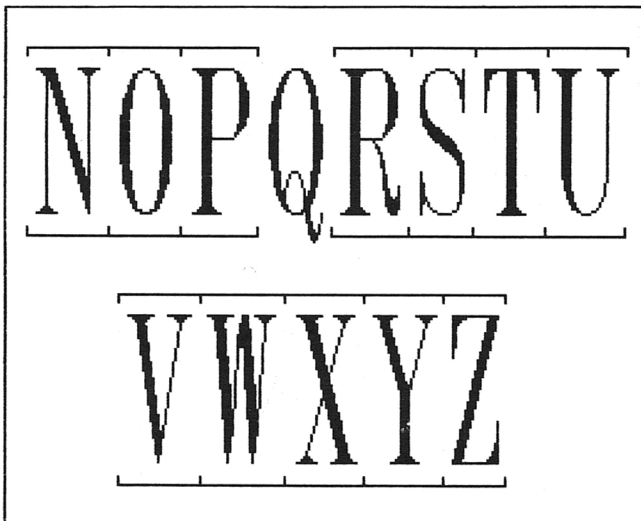


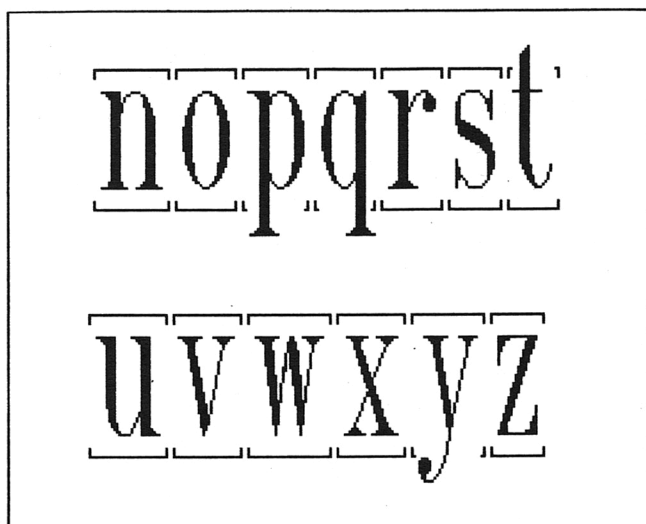
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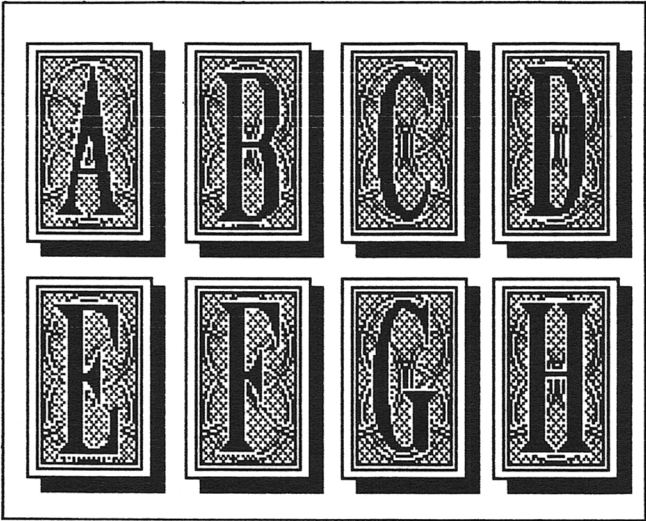
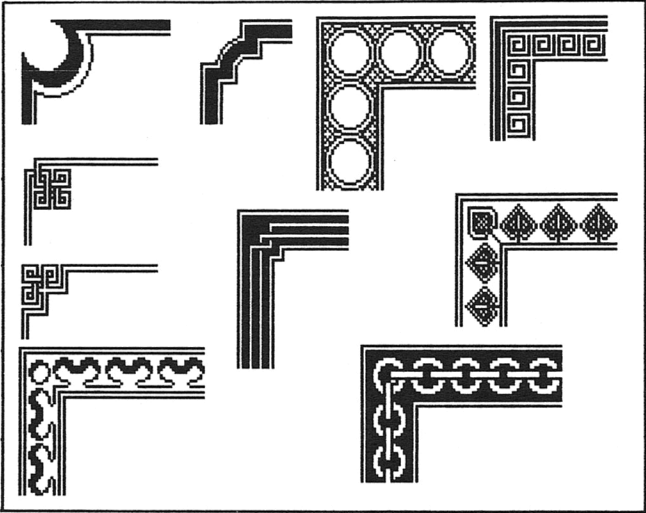
EXTRA *Fashion*  
*Competition* SPORT  
NEWS *Results*  
Eating Out

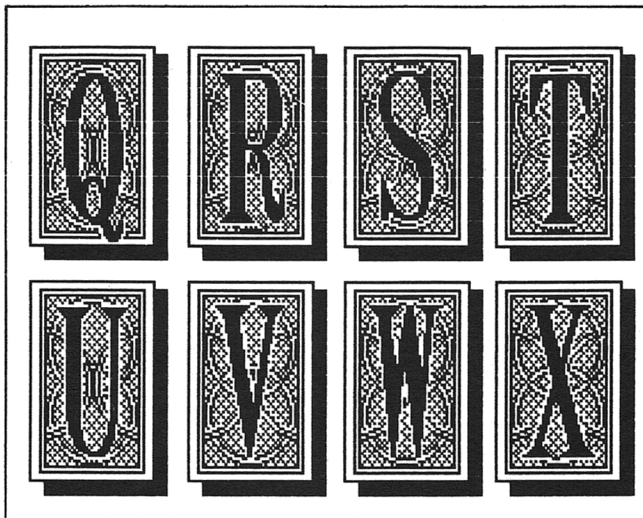
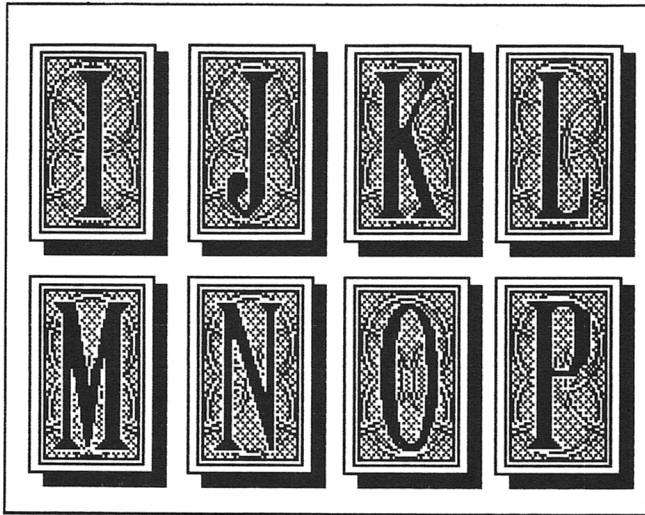
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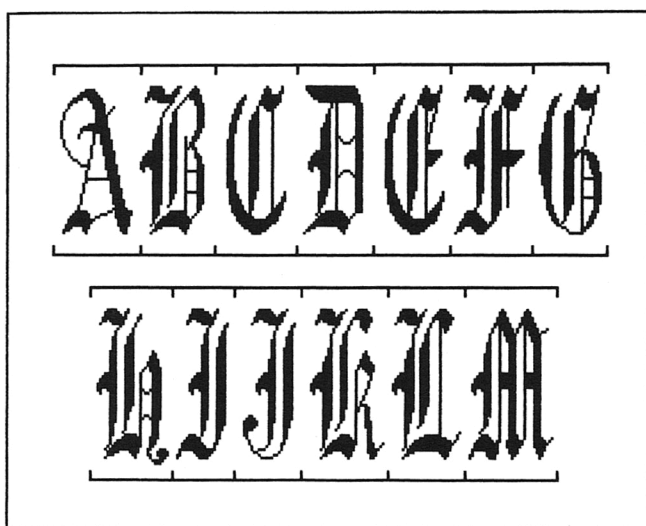
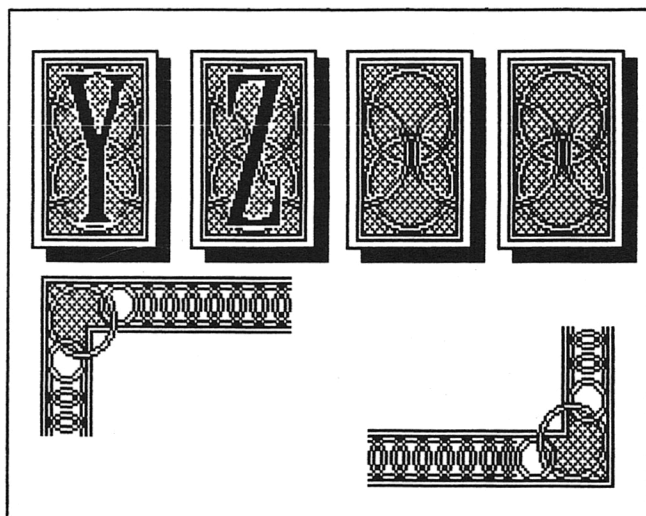
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Theatre  
LOCAL NEWS  
*Cinema* Politics  
REVIEWS

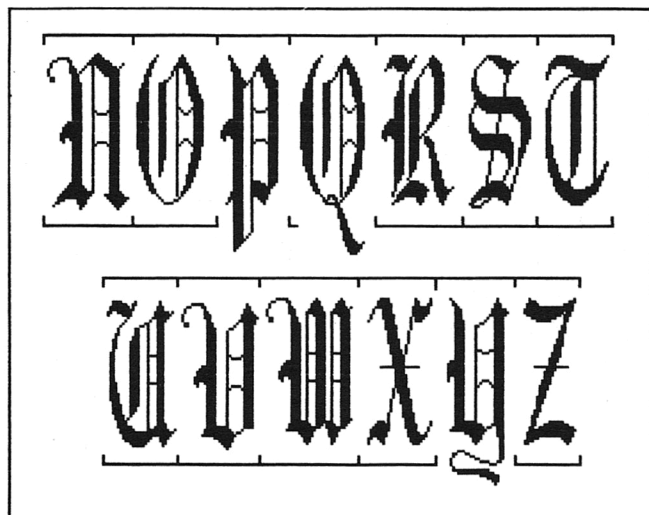




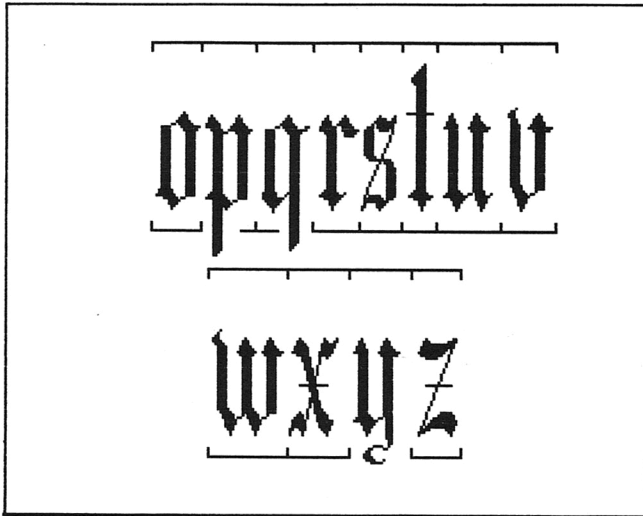












The following pages provide you with a hard copy of the complete alphanumeric sets of the fonts available within Fleet Street Editor's Copydesk.

You should find this useful for planning the appearance of your text alongside your graphics.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!"#\$%&'()\*- = ^ \ [ ] \_ £ + \* < > ? ; : , . /

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!"#\$%&'()\*- = ^ \ [ ] \_ £ + \* < > ? ; : , . /

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!"#\$%&'()\*- = ^ \ [ ] \_ £ + \* < > ? ; : , . /

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!"#\$%&'()\*- = ^ \ [ ] \_ £ + \* < > ? ; : , . /

A B C D E F G H I J K L M N O P  
 Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p  
 q r s t u v w x y z  
 1 2 3 4 5 6 7 8 9 0  
 ! " # \$ % & ' ( ) - = ↑ \ [ ] \_  
 £ + \* < > ? ; : , . /

A B C D E F G H I J K L M N O P  
 Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p  
 q r s t u v w x y z  
 1 2 3 4 5 6 7 8 9 0  
 ! " # \$ % & ' [ ] - = ↑ \ [ ] \_  
 £ + \* < > ? ; : , . /

ABCDEFGHIJKLMNOP  
 QRSTUVWXYZ  
 abcdefghijklmnop  
 qrstuvwxyz  
 1234567890  
 ! " # \$ % & ' ( ) - = ^ \ [ ] \_  
 € + \* < > ? ; : , . /

**ABCDEFGHIJKLMNPO**  
**QRSTUVWXYZ**  
**abcdefghijklmnop**  
**qrstuvwxyz**  
**1234567890**  
**! " # \$ % & ' ( ) - = ^ \ [ ] \_**  
**€ + \* < > ? ; : , . /**

**A B C D E F G H I J K L M N O P**  
**Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p**  
**q r s t u v w x y z**  
**1 2 3 4 5 6 7 8 9 0**  
**! " # \$ % & ' ( ) - = ^ \ [ ] \_**  
**£ + \* < > ? ; : , . /**

**A B C D E F G H I J K L M N O P**  
**Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p**  
**q r s t u v w x y z**  
**1 2 3 4 5 6 7 8 9 0**  
**! " # \$ % & ' ( ) - = ^ \ [ ] \_**  
**£ + \* < > ? ; : , . /**

You will have copied the files for the Guided Tour on to your User Disk before you went through the tour. File copying is also a continuing necessary adjunct to efficient use of Fleet Street Editor.

This section provides basic information and hints and tips on file copying for Fleet Street Editor. It should be noted that this file manipulation takes place outside the Fleet Street Editor program.

### A3.1 TWO DIFFERENT TYPES OF FILE

The files saved from Fleet Street Editor consist of two types — a graphics file and a printable file.

The BBC Micro gives these files the Directory names of G.Filename and P.Filename respectively, and inserts these prefixes automatically. The Graphics Library creates 'G.' files, as does the Studio. Copydesk creates the 'P.' files and updates the G. files to include the double-height characters (which then become graphics).

If you wish to manipulate the files in any way, you must remember to always give the graphics file the same name as the printer file.

### A3.2 TRANSFERRING EXTERNAL FILES

When transferring files from other packages into Fleet Street Editor, those files **MUST** always be stored in the \$. directory of the disk and **MUST NOT** exceed 2800Hex bytes in length.

### A3.3 THE COPYING PROCEDURE

File copying on the BBC micro with disk drives is a fairly quick and simple procedure. For full information on this, you should refer to your disk drive user's manual. The information below is rudimentary and only intended as a guide.

If you have created a banner or title panel for your publication, you will need to transfer it to the User Disk you are presently working on before it can be printed out. This is just one reason why it is wise to get used to file copying.

The command **\* COPY** is used for this job and has a specific syntax which makes up the rest of the command:

**\* copy** (source drive) (destination drive) filename

---

The numbers you insert instead of the brackets in this command line will depend upon your disk drive configuration. The most common uses of this command would be:

\* COPY 0 0 filename  
or  
\* COPY 0 1 filename

Don't forget to transfer both of the files which make up a completed panel when you perform this operation.

**A3.4 USING THE WILDCARD** Use of the wildcard \* can be useful here. For example, \* COPY 0 0 \* .filename will copy all the files of that name regardless of which directory they are in.

#### **A3.5 RENAMING FILES**

The only other command you may need to use is \* RENAME. This command will rename a file and/or a file's directory. An example of this would be:

\* RENAME (old filename) (new filename).

All other technical information about disk drives, the BBC micro or Disk Filing Systems should be obtained from the manuals supplied with these products.

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