FRONT EXTRA PAGE 2

by

CGP SOFTWARE

DESKTOP PUBLISHING
FOR THE

SINCLAIR   CST
QL Thor

C O N T E N T S
===============

ACKNOWLEDGEMENTS
================

            Front Page Extra 2 is ©1987 Peter Chambers

INTRODUCTION
============

FRONT PAGE EXTRA is the version of Front Page for QL's with over
256K expansion RAM. You have space for two pages. This is NOT
increased if you have more RAM, as we feel that other software is of
more practical value than more pages. Let us know if you disagree!

A couple of points first about apparent lacks.

Sophisticated graphics. Nope! There are two principal reasons for
this.

1. They tend to take a lot of memory.
2. There are enough good graphics programs on the market (GraphiQL+,
EyeQ) to make their inclusion superfluous.

We have tried to concentrate our efforts on text handling and
layout.

We have used a menu—driven approach almost exclusively. We do not
like command lines and mnemonics because of the risk of user—error.
We are not keen on drop—down windows because they tend to clutter
the screen too much. However, if everyone wanted them we would see
what could be done. We cannot remember anyone asking for them on the
original.

BACKING UP
==========

Front Page Extra 2 (henceforth FPx2) is not protected, so you do not
have to go through all that silly rigmarole involving cartridges in
drive 2.

You are encouraged to do a direct copy of the disk/cartridge as a
security copy. This is NOT a licence to pirate. Any copies you make
must be for your own use only.
The copy supplied is purely for producing a working copy. It is not
usable itself.

Place it in drive one, reset, and press FL to boot it.

Backing up mdv/mdv, mdv/fdk, mdv/flp or flp/flp in a dual—drive
system is straightforward. Just follow the instructions on—screen.

If you have a single—drive system, you should back up from an mdv.
If you have already purchased a disk version, it is probably easier
to return it and ask for a microdrive version. If you like messing
about, phone Peter at Gap for how to do it.

PRINTERS

Front Page Extra is intended for Epsons and close compatibles. You
should ensure that your printer is set for NON—auto linefeed. i.e.

requiring a caarriaqe return AND a linefeed (codes 13 and 10) to do
a linefeed. There is normally a dipswitch on the printer to set
this.

Most of the common Epson-compatible printers are listed in the
'select a printer' part of the backup routine. If you are not sure
about yours, ring GAP.

Note that Seikosha printers are not compatible unless you have the
'1000' series. Printers like the Seikosha 100, 250, 500, 800, etc
are NOT compatible.

Regarding display, a television is not recommended. It will
work perfectly well, but unless your TV has a picture width
adjustment, you will probably lose columns at the side of the
screen. You are therefore recommended to use a monitor. It
does not matter whether it is monochrome or colour. You may
also suffer from eyestrainin places if you use a TV!

When you have successfully completed your backup, put the original
and security copy away somewhere safe. All you have to do now is to
reset your QL with the working copy in drive 1, then press F1.

F I R S T   S T E P S
=====================

FIRST STEPS
===========

On successfully loading FPx, you are presented with a four—part
screen. The large white bit is your window on the page in memory. To
the right is the Status Block. Below is the Menu Block, and the red
bit at the bottom is for occasional input.

The Status Block shows row, column and page numbers. These are self—
explanatory.

'MODE' refers to drawing or moving, you toggle between them with F2.

'FONT' refers to the font selected. This can be QL font, or any of
the other 5 built in. You toggle them with F5.

'PROG' refers to the drive that you would normally load the program
from.

'WORK' refers to the drive that you will normally save and load your
pages, etc to and from.

'CAPS' is the capslock indicator.

THE MENU WINDOW

The top line deals with udgs. It shows current Set, Subset and udg
number. The current udg is shown in the Status block at the right of

the main window. The second line shows the filenames of the current
pages in RAM. These are the names you loaded them under. If you
started from blank pages, they will indicate "No name". The last two
lines show menu options at the current stage, or instructions for
carrying out the current operation.

Until you are more used to FPx2, watch the menu and status areas
closely. There is quite a lot in there, but it is all written in
English! Look through the 'crib' of sequences in the back of the
manual.

This manual is not intended to be a blow—by—blow account of how to
do a newsletter. It is intended to show you around, and then to
leave you to explore the software. The point is that not everyone
will want to do the same things, and the ways of achieving your
objectives will vary. Experimentation will almost inevitably lead to
making mistakes, but most people tend to learn better from mistakes
than from learning by rote how to do something. You are also likely
to get far more out of FPx2 by trying it!

Now. You are at the main menu, press the cursor keys. When you reach
the right hand or bottom edges of the screen, the display scrolls,
revealing more of the page. Notice that the row/column indicators
update as the cursor moves. Do the same using the SHIFT key and a
cursor key. It moves you to the other side of the page if you use
the left/right cursor keys, or to the next block of 25 lines if you
use the up/down keys. This speeds up getting around the page.

Now for a quick look at the other options at the main menu.

If you press Shift—F4 and shift—F5, you will see that the udgs
displayed change. Keep an eye on the Set/Subset numbers on the top
row of the menu block. There are 3 sets of 4 subsets of 8 udgs,
making 96 available in all. By pressing shift—F3, the current one
can be inversed, so it could be argued that there are 192 in all!
Press F4, and you are asked which one you require. Pick a number 1-
8. The one displayed in the Status Block is changed.

Now, press F2. The "M0DE" indicator in the Status Block now shows
"DRAW". The cursor on screen has probably changed, depending on what
you chose. Now move it with the cursor keys, and it draws the cursor
shape. Press shift—F3 and draw some more. It is now inversed. Just
draw some shapes, switching between "M0VE" and "DRAW" modes.

That more—or—less covers moving around the page and getting some
simple designs onto it. You may find the udgs useful for such things
as circuit—board components or map symbols. They can also produce
some distinctive borders, and can be used as block graphics for
large letters or rough design.

Pressing Fl switches you to the other page. Do it, then draw
something on it. Then switch it back Just to prove there really ARE
two pages there!! More on this later.

Key F3 is shown as "FUNCTIONS". This is the gateway to most of the
other things you can do with FPx. We will look at this later.

Key shift—F2 is for Text. As this is probably what you will be using FPx for most, press it, and turn the page...

TEXT
====

You should have options shown of F1 for manual text, F2 for text reading, F3 for hi-res text, or ESC to return.

The three methods of getting text into FPx would be used in different circumstances.

Manual text entry is useful for adding text to diagrams, adding short items, editing, and so on. Doing advertising artwork or business cards would probably be easier with this option. Anything freehand that requires continuous modification or experimentation, in fact.

Reading text files would be better for magazine/newsletter articles, especially if you take contributions from other people. In general, manual text entry is better for short items, and text reading is better for longer items.

Hi-res text (for HI RESolution) is similar to the manual text entry routine, but allows you to use fonts up to quite ridiculous sizes. This is good for headlines, leaflets, etc.

1. MANUAL TEXT ENTRY

Take the F1 option. You are asked a number of questions, and to open a window. This can be up to the size of the screen. Just follow what it says in the menu block. Choose a fairly large window to start with. For text size, you can use any of the QL sizes, i.e. from 0,0 to 3,1.

Once the window is open, it is coloured green, and a red cursor appears at the top left corner. What you have now is a full-window editor. You are limited to the size of the window for entering text. Please note that this is NOT a word—processor. The editing commands are minimal.

CTRL and left cursor deletes at the current cursor position; CTRL and right cursor inserts a space at the current position. Any character on the right hand end of the line will be lost.

CTRL and the UP cursor key inserts a blank line BELOW the cursor line. Anything on the bottom line of the window will be lost.

CTRL and the DOWN cursor key deletes the line BELOW the cursor line.

There is no wordwrap, automatic justification, etc.

There is a menu of options for this routine. Most are mentioned above. The only other one is F5, which allows you to toggle through

the 5 fonts available in addition to the normal QL one. Font can be changed at any time during text entry. You can do every letter in a different one if you like! (But see 'Using FPx2' later).

You press ESC to finish text entry. You will be asked whether you wish to inverse the window. Note that this inverses the whole window. If you only want part of it done, use the 'Windows' routine (See later).

2 TEXT ENTRY FROM A FILE

This routine will read most text files. It has been designed to read doc files from Quill, and Editor files (Digital Precision). It also reads files of Superbasic and most other text files. However, for one reason or another, some may not come out very well. Language editors, such as the talent Workbench and Computer One Pascal do not appear to use end—of—line codes, which means that they tend to run lines together when read. Also note that it does not like _lis files from Quill very much. However, since it is much easier to produce a doc file, we feel that this will not be a major problem.

The last point to mention is word—length. FPx2 defines a word as a series of ASCII codes seperated by spaces. There is no hyphenate function. If a 'word' is encountered that is is longer than the width of the column being used, the text reading will abort. This is only likely to be a problem if you are using wide characters and narrow columns, or if your text contains lines of asterisks, dashes or underlines. This kind of item would not normally make any sense in columnised text anyway.

AVOID LIKE THE PLAGUE SECTION

FORMATTED LISTS   TABULATED DATA
FORMS/INVOICES, etc   SPREADSHEETS
DATABASE RECORDS   ANYTHING STRUCTURED/FORMATTED

Again, most of these will make no sense in columns.

Now to look at the routine itself.

It is designed to read text into 2,3 or 4 column format on an A4 page. If your Epson—compatible printer cannot do 960 dots per line in double—density mode, contact GAP. The routine leaves a small space at the bottom of the page for page numbers, etc. It actually does 78 lines per A4 page.

If you have an Epson or close compatible, you can set the routine for single column input. It is offered as an option at th etext input routine and also at the PRINT routine. What it actually does is to put the printer in single-density mode and treats the page as being only as wide as the screen. It is probably best to experiment with this as it can get rather tortuous to explain! Suffice to say that the columns are sized so that when printed, the page is only 60 columns wide. This is the equivalent of an 80-column word-processor. It means you can do what looks like wp printing, except you can

include any of the facilities in FPx2, such as graphics and
different fonts.

Have a file ready for reading in the 'WORK' device as shown in the
Status Block. Now follow the instructions in the Menu Block.
Remember to add '_doc' to the filename. Before it starts reading the
file, it stops with a menu of options. This gives you the
opportunity to move the start position, change font, switch pages,
etc. Just press SPACE to get it going. Pressing F1 stops text
reading at the end of the current line. Just press it ONCE. Do not
hold it down.

Notice that the text is microjustified. That is, pixel spaces are
inserted between each letter. This gives a much more even and tidy
appearance than the more normal 'whole space between each word'
method. It also makes it almost impossible to edit! You can't have
everything!

I have to admit that I like watching this routine! You'd know why if
you'd written it…

When the text reaches the bottom of the column, it automatically
goes to the next. At the end of the page, it moves to the other page
in memory.

Remember that you can stop text input at any time by pressing Fl.
You are then presented with the same menu that you saw at the
beginning of text input. You can switch columns, switch pages, move
the print position down to leave space for a piece of graphics, or
to skip over something that is already there, change fonts, abort
the reading, turn justify on/off, or return to the eading. Note that
the left and right cursor keys reset the print position to the top
of the next/last column.

As a general rule, three or two column work intext width 1 is the
most readable. Width 0 is very small! If you are reading in
Superbasic listings, it is best to use 2-column format, with justify
off (it can look pretty silly justified!), and with text width 0 or
1.

HI-RES TEXT

The new routine is actually in four parts
1.Using them by Shift F2 – F3
2.Loading them by F3 – F2 – F2 – F4
3.Storing them by F3 – F1
4.Saving them by F3 – F2 – F3 – F3

As supplied, a set is already present and is loaded automatically on
booting. This is serif_12by1. The first part describes the font. The
extension describes the size. In this case it is 12 dots high by 1
byte (8 dots) wide. A further 4 sets are included with the program.

If you bought this software onmicrodrivem the sets are suppied on
the sample page only, and not as ready-to-load sets. This is due to
not being able to save everything on only two cartridges. To get

them in a form suitable for loading, follow the details below on storing and saving. The sizes you require to know are printed on the right-hand side of the page. Just load the page into FPx2 using the filename 'SAMPLE'.

1.USING THE SETS (SHIFT F2 – F3)

When you do this, the page is reset to the top left corner, and a cursor is printed. Just start typing. When you reach the edge of the screen, the other side of the page is displayed. This is quicker overall than moving the screen a character at a time. You then carry on, and it goes back to the left side of the page when you reach the end of the line. The whole page is therefore available for typing. You can see the page layout in this routine by pressing F1 at any time.

Note that this is NOT a word processor. There is no wordwrap, justification, etc. The only editing available at present is by overwriting. The cursor keys can be used to move all over the page and ENTER moves ot the beginnin of the next line. ENTER is fairly slow, so if you want to move down several lines, it is better to use the down cursor key.

2.LOADING A FONT (F3 – F2 – F2 – F4)

This is straightforward. Just give the filename of the font required.

3.STORING A FONT (F3 – F1)

This stores a font that you have designed to memory so that you can test it. It is not saved by this routine.

4. SAVING A FONT (F3 – F2 – F3 – F3)

This saves the font that has been previously stored, to device 2.

DESIGNING A NEW FONT
====================

At some point you may decide that you want a new font. There are a number of options. You can amend one that is supplied, or buy one (or more) from GAP as we make them available, or you can design your own from scratch.

The cheapest option is to amend one that is already available. The easiest is to buy a new one if one is available that suits your requirement. The most difficult, thoughpossibly the most satisfying, is to design your own.

First of all, a few words about the way the sets are held both at the design stage and in memory.

If you look at the sample sheet supplied with the program, you ill see a number of fonts. The four columns at the right hand side of the sets tell the height and width of each set. The other 96 columns

contain the set itself. All sets should have this format. The four columns of information are not essential, but they are useful. Only 96 columns can be used, though there can be as many rows as necessary. Note also that, where a set needs more than one row, the spacing is the same as if you had typed the rows from the keyboard.

Some rules:

1.The set must occupy 96 columns of the 100 available on the page.
2.Because of the rule 1, the width in bytes (sets of 8 dots) for each character must be 1, 2, 3, 4, 6, or 8.
3.The interval on screen between the top of one row and the top of the next must be the same as that required when the set is actually used.
4.The set on the page must contain 96 characters in the order used in a normal ASCII set. Actually, this is not strictly necessary, but when using it you will probably get very confused because the letters will not match what is on the keyboard.

These rules may sound complex, but in fact they are fairly easy to implement. Providing that you end up with something on the page that fits these rules, all you have to do is to place the normal cursor at the top left of the first character in the set (normally SPACE), and press F3 then F1. This transfers the set to memory. If after trying it out you like it, then do F3 – F2 – F3 – F3, and it will be saved to mdv or disk (PROG device) for future use. It is also a good idea to save the page with your design on, as this will allow easy amendment later.

To help with this process, GAP are producing template sheets to cover various font sizes for you to design your own.

Regarding the way the characters are held in memory, this is a little complex. The first two bytes in the set are the width and height of the set. Then each character is held as a block. You do not need ot know this, as all the mechanics are taken care of by the program. If you insist on knowing, contact GAP for details, but be warned – it is very difficult to explain!

Now for some guidelines on designing fonts.

1.Consistency. All descenders (Tails on letters like y or g) should be the same length. Major parts if each letter should be at the same height. E.g. the top of an 'a' should be at the same level as the top of an 'o' or 'e'. As far as possible, all diagonals should be parallel, like the x and z. All this means that a set should look like a set!

2.Size and proportion. When printed, the set should be legible. 8 dots across by 56 down will not be! More subtle considerations include the length of descenders as a proportion of the total height of the letter. One third of the total height is a good starting point. And don't forget the thickness of the lines making up the letters as a proportion of the letter size.

3.A hint – several letters are very simiar. For instance, o, c, g, q, a, d and b. So design an 'o' then cut and paste it to the positions of the others and amend each one appropriately. This is much quicker than designing each from scratch, and also helps to get consistency of result.

4.Do not forget that each character would have a space on two sides so that, when typed, they do not run together. Leave at least one or two dot spaces at the top and right OR at the bottom and right of each letter.

The best way to approach this is to make up a box as a pattern for a letter with lines showing the spaces, area for 'above the line' and area for 'below the line'. Then cut and paste it into position on the page and start designing.

When you have finished, use the WINDOWS routine in FPx2 (F3 – shift F4) to adjust the line spacing. This can be a bi complex, so it may be best to stick to multiples of 8 dots for the height.

With a bit of thought, Sign Designer can be used to make up sets of any size required. I leave that to your ingenuity!

If you require European letters, these should be designed in the appropriate place in your set. The routine for typing them on the screen does NOT depend on QDOS, ROM version, etc.

** A SERIOUS WORD OF WARNING **

If you use the linedrawing routine in FPx2 to design the letters, do not use it for long periods. Using a VDU, whetherit is a monitor or a television, can cause visual disturbance and severe headaches. Designing a full 96 character set, especially if it is a large one, can take several hours. Do not try to do it allin one go, or you will suffer. There are guidelines in the UK about prolonged use of VDU's. Just because they do not specifically apply to home computers does not mean that you should deliberately damage your eyes, even if it IS only temporary. And it may NOT be temporry… Err on the side of caution. If you start noticing any form of visual disturbance, eyestrain or headache, STOP. This applies to any situation, not just designing new fonts.

If you DO decide to design your own fonts, good luck, and remember that patience is a virtue!

L I N E   D R A W I N G (F3—F3)
========================

This does exactly what it says, although we did not actually put it in for that! It was intended for smoothing out the 'steps' in the larger character Sizes that the QL does. We most certainly do not claim that it is competition for Eye-Q, etc

This routine has it's own menu. The options are the cursor keys for moving the drawing pixel, a GO TO, and a toggle between MOVE, DRAW and WIPE.

The keys for diagonal movement (/,?,\,|) may not seem logical. However, / moves the cursor up and right, and ? is shifted /. This moves down and left. The others make a similar pair.

If you use it to produce simple artwork, line drawings, etc., cut and paste them onto a 'clipart' page for future use. i.e. you don't have to do it every time (sighs of relief?).

This routine can be used for designing the hi-res characters mentioned in the last section. It is also very useful for creating udg's for storing on your working copy. More on this later.

Incidentally, the 'cursor' is a single pixel which can be seen (just!) flashing in the top left corner of the main screen. Pressing F2 toggles it through MOVE, DRAW and WIPE modes in that order. The current mode is shown in the Status Block on the right hand side of the screen.

Pressing ESC from this routine puts you back at the Main Menu.

Please heed the warning on the previous page regarding prolonged use of VDUs.

```
F I L E   H A N D L I N G (F3—F2-)
==========================
```

LOAD is at F3—F2—F2. From here you can choose to load a page (Fl), a
screen or part—screen (F2) , a QL-type font (F3) or a hi-res font
(F4).

Whichever of these you choose, you are given the option of entering
a filename, hitting 1 for a directory, or 0 to return to the
previous menu.

Loading a page successfully puts the filename on the second line of
the menu block. You can load to page 1 or page 2, regardless of
which page you are currently working on.

You can load a screen or part—screen, in which case it takes the
place of whatever is currently shown. A few words on screens.

You can load any screen, but you are advised to save it with a
length of 25600 bytes rather than the 32766 of the full QL screen.
This will trim it to the actual length of the window in FPx.

You are advised not to load colour screens. Because FPx is in
monochrome, you will lose the colour, and possibly a lot of detail
as well. Some work better than others. Our software package Office
Junior has a routine in it for dealing with this problem.

Loading fonts is straightforward, providing they are in standard DL
format, and their length does not exceed 1800 bytes. This is more
than enough to cover up to code 191. This is the code of the highest
printable character in the QL set. See the DL manual, Concepts,
pages 5—9. When loading a font, you must choose which of the current
sets is to be overwritten. This does not affect your working copy.

Loading hi-res character sets is straightforward providing of course
that they were saved using the routine already described. Just give
the filename.

SAVE is at F3—F2—F3. Most of what has been written about Loading
applies to saving as well. You should note that saving a file
deletes automatically any file already existing with the same name.
i.e. overwrites it.

When saving a screen, you are asked for the number of lines to be
saved. These are graphics lines. i.e. each line is 8 bytes deep, the
same as a graphics cursor (udg). The maximum is 25 for the full
screen length.

In all cases except one, loading and saving are directed at the WORK
device. The exception is loading fonts, when they are expected to be
on the PROG device. It makes sense if you think about it!

A directory can be performed by F3—F2—F4. This operates on the
'WORK' device again. It reads 8 files at a time to a window opened
on the screen, and you can use ESC to stop the directory. So if the
file you want is the first one shown, you do not have to plough

through another 150 files on a disc before typing what you want! You will probably have forgotten the filename by then anyway!

There is a limit of about 150 files that can be handled by this routine- There is a danger of crashing the QL if there are more than this. You are advised not to use it on hard disks, or floppies with lots of small files.

Pages are stored on disk or mdv in four sections. This is partly because that is how the orifinal FP handled then and we wanted to maintain compatibility, and partly because a corruption is unlikely to affect all four files, thus ensuring that you do not lose everything!

For instance, if you give a filename of PAGEone, what is saved is PAGEone1, PAGEone2, PAGEone3 and PAGEone4. FPx2 automatically appends 1,2,3,4 to each section. When you load it again, you still enter PAGEone as the filename. The 1,2,3,4 is automatically added so that they right file is loaded. You may find it useful to use filenames ending with an underscore (_). E.g. PAGEone_ as it will be clearer just what is happening.

That's enough on files and fings…

```
PRINT (F3-F2-F5-F1)
=====
```

This is straightforward providing the printer driver is correctly installed.

You are asked whether you want 1 or 2 passes of the printhead. Remember that 2 take twice as long as 1!

We have tried higher numbers of passes, but we decided against offering more for two reasons—

1. Many printers are not precisely accurate on carriage returns. That is, they tend to drag the paper one way or the other. This tends to blur the final image on paper.

2. Multiple printhead passes on thermal printers may result in burning right through the paper, and possibly damage the roller on the printer. We don't think you would thank us for either! While on the subject of thermal printers, make sure you use the right paper. If it is too thin, or burns too easily, you nay get damage even with only two passes. YOU HAVE BEEN WARNED!

If you sometimes get VERY fine lines across the printout, try doing some more printing. Our printer (a venerable RX80FT+) seems to improve as it warms up. It is presumably because the pins expand slightly and close the gaps.

Books could be written about printers, their incompatibilities, foibles and problems.

We now have quite a lot of experience in setting up Epson-compatible printers. Some are rather less compatible than you might imagine…

We can probably help in the event of problems. If you ring, try to have the printer manual handy. I know they often seem like gibberish if you are not used to such things, but it can help.

C U T   A N D   P A S T E (F3—F4)
==========================

This is an extremely useful routine.

You begin by opening a window. This is the same as you did for
manual text. Just follow the instructions in the Menu Block.

Once the window is defined, you move the border around to where you
want it.

The options you have are shown. The cursor keys move the block a row
or column at a time. The shifted cursor keys JUMP a longer distance,
either from One side of the page to the other, or up/down by a
screen at a tine. This speeds it up if you need to move it long
distances.

The SPACE bar 'tests' the placing. It is non—destructive. If you
dont like what it looks like, just carry on moving it. ENTER fixes
the block, and asks if you want to move it somewhere else now. Fl
switches to the other page. You can then move it all over there as
well! ESC stops the routine, leaving the page as it was.

You can move as little as a udg size, or up to the size of the
screen.

Beer money —

Design a business card for a local business in an area say, 50 cols
by 20 rows. Do a multiple cut and paste until you have 10 or so on a
page. Print it out using 2 passes. Take it to a High Street printer
and get it photocopied onto coloured card. Say 10 copies. Take it
home and trim it down to individual cards. Result — 100 cards for
about 1—50. Sell them for 5—00. Take 3—50 to the pub and buy beer.
Who says computers cant be useful?

One of the principal uses of the cut and paste routine is as the
tool in a form of 'clipart'. Sorry about the jargon.

Clipart is essentially a collection of predefined images that you
can put in your own artwork. Some packages supply cartoon
characters, airline logos, etc. The most familiar equivalent outside
computers is probably rub-down images like Letraset.

The way I use it is to have a page of bits loaded into page 2, and
what I am working on in page 1. I then use cut andpaste to transfer
the bits I want onto the page I am working on. Of course, if you
design something that may be useful later, transfer it onto your
clipart page and save it for the future. You can build up quite a
library.

As they are designed, we will offer pages for sale, probably based
ons pecific subjects.

```
W  I  N  D  O  W  S  (F3-SHIFT F4)
=============
```

This is a routine for manipulating a user—defined window. The window
is set up in exactly the same way as the text and cut/paste ones.

You are then presented with a short menu with the options Clear,
Inverse, and scroll/pan. The first two are self—explanatory.
Scroll/pan moves the contents of the window in the direction
indicated by the cursor key you press.

This routine can be used for a number of things. The most obvious is
probably for centring and accurate placing of anything on—screen
using scroll/pan option.

The Inverse option can be used for emphasising titles, etc.

Now try this -

Open a window round something. Use the scroll/pan option to centre
it in the window. Now inverse it (F2). Now use the cursor keys — up
1, down 2, up 1, left 1, right 2, left 1. Now inverse it again.
Press ESC to finish. The contents of your window now have a box 1
pixel wide all round. (A sort of window box...)

You may have noticed that scrolling and panning loses anything
passing the boundaries of the window. The routine can therefore be
used for trimming pictures, etc.

The window can be from one cursor size up to the full screen.

One use for this routine is for placing the hi-res characters in the
right place for storing and saving. i.e. for making sure that
spacing between character lines is as it should be. It can also be
used for moving lines of text around if they are not in the right
place for any reason.

M I S C E L L A N E O U S   F U N C T I O N S
===

There are a number of functions in FPx2 that are not used as part of
the page design process, but are nonetheless useful.

1. CLEAR PAGE/SCREEN (F3—F5-Fl/F2)

These do exactly what they say. Be careful that you press the right
keys! In the case of clearing the page, you are asked for
confirmation before it happens.

Clearing the page resets the row and column to the top left of the
page. This routine is also available as an option during text input
from a text file (via Shift F1).

2. REDUCE PAGE (F3-SHIFT F2)

This shows a reduced size page on—screen. It is not generally
readable unless you have some very large lettering on it. It is used
to see roughly how your layout is progressing. It shows the page you
are currently working on.

This routine is also available in the hi-res text entry routine via
F1. You can therefore keep an eye on how things are going there.

3. MEMORY CHECK

This is not an accessible function. it is a routine within FPx that
checks available memory. If it falls below about 2K, a warning is
printed in the Menu Block. This happenss for every subsequent
keypress at the main menu, and it requires a keypress to clear it.
You can't ignore it!

If this happens to you, you should save any pages you are working on
and reset to start again. It is inconvenient, but not half as
inconvenient as losing your work!

You should not rely implicitly on it if you are multitasking. It is
only operative while you are in FPx2. If for instance you happen to
be in Superbasic formatting Ramdisks of 50K when you only have 40K
available, you run a good risk of crashing the QL, regardless of the
memory check function. This has occasionally happened here. It is
sometimes easy to forget that even 896K can be used up! Remember
that FPx2 takes up some 350 to 400K when it is running…

As an extra aid, the approximate available memory is shown on the
main menu screen. However, this is only approximate.

```
U S I N G   F R O N T   P A G E   E X T R A 2
==============================================
```

It is about time we got here isn't it?

Once you are over the initial problem of most new software (what
shall I do with it?), you are strongly advised to mess around for a
couple of hours. Just familiarise yourself with the various
functions, what they look like, how they work and where they are.

Load in the supplied page and try some of the routines. Try
everything! Do not try saving a file of the same name to the
supplied medium, or you will overwrite it! Refer to the list of
functions in the back of this manual and watch the Menu and Status
Blocks closely to see what happens. Experiment a lot, and dont be
afraid to make mistakes. People usually learn better that way! There
will be things you like, and things you don't like. Probably also
things you would like to see. Let us know. The software is for YOUR
use, and we cannot provide what you want if you dont tell us! Mind
you, we may not be able to anyway, but tell us!

Now, what CAN you do with it?

Probably the first thing that springs to mind is producing
newsletters or small magazines. With its flexible text—handling, FPx
is ideal for this. It will handle 2, 3 or 4 column work, all
aicrojustified, and controllable to leave spaces for graphics,
pictures, diagrams, etc. You can load screens from other software,
or even from a digitiser if you have one.

Then of course, business reports and academic work (papers, theses)
are not very different in concept from newsletters.

We use it (YES, we use our own software!) for Sales literature,
leaflets, our letterhead, compliments slips, and so on. Also the
manual cover, the Front Page Club cards... We have already mentioned
under Cut and Paste how you can do business cards very economically
indeed.

You will know that we do our advertising artwork on it. One of the
advantages of this method is that the artwork can be very easily
amended in case of changes.

We also do the Front Page Club newsletter on it.

You may find when starting with FPx that you can do some very
complex things. Change font every line? Six different borders
arranged concentrically round a piece of graphics? Lots of inverse
print? Yes, it is easy enough, but remember that someone has to read
it!

If you do a newsletter, bear in mind that there is an optimum
size/shape of text to keep it readable. A good place to start is
character width 1 in 3—column mode. And stick to whichever number of
columns you decide on. Although you could do two column mode on the

left half of the page and four column mode on the right, it will not help your presentation!

Do not chop and change font either. It can be very wearing on the eyes. Use font changes for emphasis, not to prove it can be done!

Take care with inverse text as well. It will not look as good on paper as it does on the screen, especially if there are a lot of narrow white lines in it. Again, use it for emphasis, not to use up your printer ribbon! Believe me, lots of inversed graphics can be VERY expensive on ribbons!

Back on text size for a moment, remember that long lines of small print are difficult to read. Dont cause eyestrain in your readers!

Try to format the page well. Lots of graphics can be impressive, but lots of different—sized pictures with small amounts of text can appear cluttered and untidy. Whoever is going to be reading whatever you write, make it easy for them to read. Or they wont read it. There is sometimes a very fine line between being distinctive and being unreadable. A whole page in the smallest character size using font 4 (a sort of olde English) would be next to unreadable, even if it IS distinctive.

Another hint – if you do a regular newsletter, keep the same format each time if you can. Learn from Fleet Street. If you read the Telegraph, where is the crossword and the Commons sketch (My two favourites!). If you read the Sun, where do you find that sexist stuff? If you read the Mirror, where is the editorial? If you read the News of the World, where is the news? (That last one carries a bonus of 10 if you can find any!) Think how annoyed you would be if your paper changed where it put your favourite section every day.

You can learn a lot from how the professionals do it. When you publish, the bjective is readability. The other, rather more subtle, objective of computerised desktop publishing is that uit should NOT look as thouhg it was done on a computer. WHAT? Think about it. How often have you picked up a leaflet or looked at an advert and thought "That looks cheap". I am sorry, but dot-matrix and laser printers are not up to typesetting standard. I am doing everything I can to get the best quality out of the cheapest printing method, but there are limits…

R U L E   N U M B E R   O N E

Always remember that it is not YOU that you are trying to impress. It's your readers!

(There are no other rules)

P R I N T E R S   A N D   M E M O R Y
=====================================

These are just a couple of extra points.

PRINTERS

FPx2 is designed to support Epson—compatibles. This phrase has been somewhat liberally interpreted by some printer manufacturers. Shinwa and Mannesman—Tally are completely compatible at control—code level. (Similarly their badged variants, like Tatung and Cosmos). Unfortunately, they then built in 1280 dots per line instead of 960 for double density. The net effect of this is that an A4 page from FPx comes out about 4.5 inches wide. Of course, in text mode they do very well, but in graphics....

When you have spent out good money, this is no joke. Similar problems arise with the SER8056 printer and any printer that can only do single density printing.

We have done our best to cover these problems in the 'select a printer' bit in the backup routine. The nett result is that Shinwa etc printers are limited to 80 of the 100 FPx2 columns, the Serial 8056 is limited to 70, and single density printers to 60.

We regret that we cannot write special printer routines for other printers, e.g. Microlines, Seikoshas, NEC, etc. We understand that the Seikosha 1000 series has an Epson-compatible mode, but earlier ones (GP100, 250, 600 etc) do not.

MEMORY

In our old 640K system with CST disk interface, free memory with only FPx loaded is just under 300K. If a ramdisk is formatted to 512 sectors (256K), FPx will not load properly. In fact it quietly crashes on loading. When FPx was loaded as normal, then the Ramdisk used dynamically by saving 3 pages and a 25K screen to it (Total 265K), it was perfectly happy, leaving aboutt 12K spare. We frankly have no idea why the ramdisk works dynamically but not when formatted. Bear this in mind if you have problems.

This has been mentioned before, but if you use ramdisks dynamically, be very careful. 'Dynamically' means without formatting to a specific size, by the way. It got to the stage where, even though I now use a Trump Card with 896K, I do not trust ramdisks. I have crashed the QL so often by putting something on ram1 without thinking that I now only use the disks.

```
H I N T S   A N D   T I P S
===========================
```

1. PHOTOREDUCING

This can be a useful method of increasing dots per inch resolution.
The general idea is that you do an A4 page, then reduce it to A5,
either by actual photoreducing or with a reducing photocopier. This
can increase the dpi {dots per inch) from about 120 to about 200.
Laser printers manage about 300, and typesetters work on about 1000.
Ihat's why it looks good! The new 24—pin dnt-matrix printers do
about 360.

Care, however, with fine lines, especially inversed ones. The image
through a ribbon is slightly blurred anyway, and photocopiers
invariably give a slight blurring of their own. By the time your
printer and the photocopier have done their work, lots of fine white
lines and holes (like in the top of an 'e') have vanished forever,
becoming black blobs.

You can often reduce the initial dot—matrix blurring by using a
lightly—killed ribbon. i.e. not a brand—new one. You may also find
that film ribbons rather than fabric give a sharper image if they
are available for your printer.

As a general rule, If I intend reducing the print, I use single pass
printing, and if it is going to be A4, I use double pass.

2. CHARACTER SIZES

Just to give you an idea what you can cram onto a page—

Char width   Char height   word/page (approx)
     0   0   1500-2000
     1   0   1200-1500
     2   0   750-1000
     3   0   600-750

These figures are very approximate. They will vary depending on
column format (2 is more economical than 4), and your propensity
regarding the utilisation of considerably overextended wordlengths
(using lots of long words). Try to avoid very long text files. If it
goes over two pages, you may end up overwriting the first one.

3. MANUAL TEXT ENTRY IN COLUMNS

Open a text window as normal, and do your first bit of text. When
you finish, scroll until the top of an 'l', 'h', 't' or similar i.e.
ONE PIXEL LINE below the top of the screen. It doesn't matter which
line. Then stop and open a text window from the top to the bottom of
the screen of the same width as you had been using. DO NOT clear the
window(!), then move the cursor to the first blank line and carry on
typing. This will ensure even linespacing all the way down.

4. GRAPHICS vs TEXT

It nay never be of any use, but 5 graphics cursor lines = 4 'height 0' text lines = 2 'height 1' text lines.

5. UDGs

When designing UDGs, make sure that lines that should line up, do. It is probably a good idea to draw an actual ddesign, like a circuit board, and then save the various bits of it. There is nothing more infuriating than finding that all your battery and capacitor symbols have the horizontal line on the fourth pixel down, and all your resistors and rectifiers have it on the fifth line down!

6. SUPERBASIC FILES

When reading Superbasic files with the text reading routine, watch for long lines. Many programmers tend to miss out spaces, and this means that a multistatement line can look like one word. If this is longer than the column is wide, the routine will abort. e.g. AT#4,6,2:PRINT#4,"MULTISTATEMENT":AT#4,7,2:PRINT#4,"LINE"

It is also an idea to turn off the microjustify. Microjustified listings look very odd!

7. MULTITASKING

FPx2 does not multitask via CTRL—C except under Qram. It does however run happily under Taskmaster and Swopper. You should reserve space of 400K under both of them.

Copy the relevant lines from the FPx2 boot programs into the boot you use for TM or Swopper. The relevant lines are the ones to load 'sfount_bin' and 'Qlib_ext'. You will also need to put the POKEs in from the second boot program. Phone Peter at GAP if you have any difficulty.

When amending the boot program, put the bits for FPx2 near the beginning. They are less likely to interfere with anything else then. If you are using Qram, put all the bits in a '_rext' file.

The only piece of software that FPx2 does not seem to be compatible with (that we have found) is Spellbound. At the time of writing, we have no idea why. It is OK with everything else, including the three multitasking controllers mentioned above, Eye-Q, Editor, the Psion suite, Sign Designer, Supertoolkit II, Office Junior, and we have not been advised of any other incompatibility by our customers.

AND IT IS FULLY THOR-COMPATIBLE WITHOUT MODIFICATION OR MESSING ABOUT!

We do our best!

```
Q U I C K   R E F E R E N C E   C H A R T
=======================================
```

All keypress sequences below are from the main menu.

```
EXIT FROM PROGRAM           ALT — LEFT CURSOR
MOVE CURSOR                 CURSOR KEYS/SHIFTED CURSOR KEYS
SWITCH PAGES                F1
TOGGLE MODE (MOVE/DRAW)     F2
FUNCTIONS                   F3
CHANGE UDG CURSOR           F4
TOGGLE FONT 1—5,QL          F5
TEXT ENTRY (MANUAL)         SHIFT F2 — F1
TEXT ENTRY (FROM FILE)      SHIFT F2 — F2
TEXT ENTRY (HI-RES)         SHIFT F2 — F3
INVERSE CURSOR              SHIFT F3
TOGGLE UDG SUDSET           SHIFT F4
TOGGLE UDG SET              SHIFT F5
STORE HI-RES FONT           F3 — F1
LINE DRAWING                F3 — F3
CUT AND PASTE               F3 — F4
CLEAR SCREEN                F3 — F5 — F1
CLEAR PAGE                  F3 — F5 — F2
REDUCE PAGE                 F3 — SHIFT F2
UDG CAPTURE                 F3 — SHIFT F3
WINDOW ROUTINES             F3 — SHIFT F4
LOAD A FILE                 F3 — F2 — F2 — F1
SAVE A FILE                 F3 — F2 — F3 — F1
LOAD A SCREEN               F3 — F2 — F2 — F2
SAVE A SCREEN               F3 — F2 — F3 — F2
LOAD QL-TYPE FONT           F3 — F2 — F2 — F3
LOAD HI-RES FONT            F3 — F2 — F2 — F4
SAVE HI-RES FONT            F3 — F2 — F3 — F3
PRINT A PAGE                F3 — F2 — F5 — F1
DIRECTORY                   F3 — F2 — F4
TOGGLE PROGRAM DEVICE       F3 — F2 — SHIFT F1
TOGGLE WORK DEVICE          F3 — F2 — SHIFT F2
```

Several of these sequences also have their own sub—menus, notably text, cut and paste, line drawing, and windows. Some also have instructions on screen, such as load/save routines.

An escape option is available at all points.

All load/save operations have options of entering filename, exit, or get a directory.