

Impression User Manual



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If you have any comments about this tutorial, please let us know. Your feedback is invaluable in preparing future editions. Please write to:

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About this manual

This manual describes the Impression Publisher software package. It is divided into the following sections:

1. Introduction

Basic information about Impression.

2. Using Impression

Describes the features available in Impression.

3. Keyboard short cuts

A list of short cuts available from the keyboard, grouped by function.

Appendices

1. Updating ABI – this describes what action to take if you need to update the copy of ABI (the user interface controller) on your computer.
2. Details of how to use the dialogue boxes in Impression. Valuable information if you are new to Acorn computers.
3. Recommended equipment - our hardware suggestions.
4. Hints and tips - may be helpful when using Impression.
5. Complete lists of the standard character set and the Greek and Dingbats fonts. Plus short samples of the available text fonts.
6. Borders - the standard and optional borders illustrated.
7. Further information on using different types of printer with Impression and using PDF files.
8. Details of the loaders provided by Impression for importing text files from other applications or computers.
9. History of Impression.
10. Document description file (DDF).
11. Glossary.

Typographic conventions

This section describes the conventions used in this manual.

Menu options

Where you can choose an option from a menu, the name of the option is shown like this: *File* ⇒ *Save document*. This means first display the *File* menu then choose *Save document*.

Dialogue box switches

These are shown as *OK*.

Keyboard characters

Where you use the keyboard for control, the name of the key is shown in italics.

Return means the key marked 'Return'

Space means the Space bar

F1 to *F12* means the function keys along the top of the keyboard

Ctrl-A means hold down the *Ctrl* key and then press *A* or *a*

Shift-A means hold down the *Shift* key and then press *A* or *a*

Ctrl-Shift-A means hold down both the *Ctrl* and *Shift* keys and then press *A* or *a*

Mouse buttons

We use the Acorn convention for the three mouse buttons:

the left-hand button is called **Select**,

the centre button is called **Menu**,

the right-hand button is called **Adjust**.

Where we say click on something and don't specify a mouse button, use **Select**.

Chapter 1: *Introduction*

Where word-processing and desktop publishing meet

The microcomputer has brought the way we record our thoughts and ideas on paper firmly into the modern-day domain of wordprocessors and, more recently, desktop publishing (DTP) systems.

A desktop micro running a word-processing program, in conjunction with a suitable printer, is nothing more than a computerised typewriter. A DTP package, on the other hand, takes the textual output of a word processor and lets you arrange it on a page virtually as you wish, complemented by illustrations made from scanned images, diagrams, etc., with the facility to resize everything, including pictures, in order to fit the page precisely.

Then, with the aid of the latest hardcopy technology, your work can be reproduced, as you see it on screen, using dot-matrix printers, laser printers, or even professional type-setting machines.

Now, using the sheer power that Acorn RISC OS computers has brought to personal computing, the concepts of word processor and DTP have been completely and successfully married to produce Impression.

As an example, this manual was written and laid out entirely using Impression on an Acorn computer. It was printed to a PDF file using Level 2 and Level 3 Postscript printer drivers ready for commercial printing.

A complete document processor

Impression is a powerful word processor and a fully featured, extremely fast, DTP package - a comprehensive document processor.

With Impression you can write letters, booklets, business reports, design advertising copy and posters. Pages can be laid out precisely on screen whilst retaining all the advantages of a true word processor, such as text editing with crisp cursor responses and spell-checking as you type, word counting, search and replace, cut and paste, and more.

Text and illustrations can all be imported into Impression documents, and the Acorn computer windowing system is exploited to the full.

Impression is entirely written in hand-optimised ARM (Acorn RISC Machine) code, which means it can update the screen extremely fast. It is possible to zoom in or out to any scale from 1 to 975%, either to magnify a portion of your document for detailed study, or to zoom out for a stepped back view of one, two, or many more pages on screen at once.

Impression uses the RISC OS outline fonts to ensure that the representation of the page on the screen is as accurate as possible. Even large characters are shown smoothly, and smaller text is displayed using anti-aliasing, a technique intended to make small text more readable by 'smudging' the edges.

And of course everything you see on the screen will be a true representation of what is printed out; in other words, true *What You See Is What You Get* (WYSIWYG).

Desktop publishing is a very wide-ranging discipline. Whilst Impression gives you all the tools necessary to produce remarkable documents, making the fullest use of the technology requires a certain amount of experience. You will probably find it useful to read one of the many books available on the subject.

Chapter 2:
Using Impression

2.1 *The basics*

This section covers:

- loading Impression
- starting a new document
- loading an existing document
- the Impression window
- the menus
- opening a second window
- closing the editing window
- the clipboard
- scaling your view
- saving the document
- memory management
- typical installation
- quitting Impression

Related section of this manual:

- *2.2 The Toolbar*

Loading Impression



Double-click on the *!Publisher* icon to load Impression.

Impression versions

As described in Appendix 9, Impression is now available in three forms. Impression Style, with version numbers 3.xx, offers most of the facilities of Impression Publisher (version numbers 4.xx) with the exception of typesetting, colour calibration via colour tables, some facilities added since further development of Style ceased, such as subscript and superscript positioning, word count, guide frames and page origin control. These facilities are described here but are highlighted (as shown below) to indicate that they are not available in Impression Style.

Impression Publisher Plus (latest version is 5.13) adds some specialist printing enhancements described separately in an 'OPI Supplement'. These include:

EPS – Encapsulated PostScript

DCS – Desktop Colour Separation

OPI – Open Pre-Press Interface

Improved colour handling with named colours. Also an improved word count, a case swop tool and a page origin setting for printing.

Impression-X includes all the facilities of Impression Publisher Plus and has version numbers in the 5.xx series from 5.75 onwards. It uses dynamic areas to improve memory handling (dynamic areas lie outside the 28Mbyte WimpSlot limit for 26 bit applications), allows longer (14 character) filenames, permits direct import of JPEG images, and allows the DELETE key to be configured as BBC-style (backspace) or PC-style. The enhancements in Impression-X are described separately.

|| An example of a feature not available in Impression Style is given by so marking this paragraph.

Starting a new document

Click on the Impression icon on the icon bar. This creates a new document and opens a window onto it.

The new document is a copy of the *default document*, which is a normal document held inside Impression. You can edit the default document, if required, to customise Impression for your precise requirements. For details see [2.16 Customising Impression](#).

Loading an existing document

You can:

- double-click on the document's icon in a directory window. (This also loads Impression if you have not already loaded it.)
- Drop the document's icon onto the Impression icon on the icon bar.

The Impression window

This looks like most other RISC OS windows:



One window will have a yellow Title Bar. This is the *current document*. Any typing or other operations apply to this window.

The *Close* icon

Close icon



If you have more than one window open on the document (see below), clicking on the Close icon closes that window.

If you have only one window open onto the document, the Close icon can work in two ways:

- Clicking on it closes the window and removes the document from memory. (This is how the Close icon works in most applications.)

If you have changed the document but not saved those changes, an Alert box warns you. You then have the choice of:

- discarding the changes,
 - cancelling the close,
 - hiding the document (that is, closing the window but retaining the document in memory) or
 - saving then removing the document.
- Clicking on it closes the window but the document remains in memory. To re-open the document, use the Icon Bar Menu option *New view*.

The exception is when you create a new document and then close the window without making any changes. Clicking on the Close icon always removes a blank document from memory.

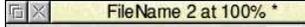
The *Remove document on close* option in *Preferences* on the Icon Bar Menu (described in *2.16 Customising Impression*) controls how the Close icon operates.

Removing the document from memory is described below.

Adjust-clicking on the Close icon closes the window and opens a directory window onto the document's parent directory.

The Title bar

The title bar may look like this



where

File**N**ame is the name of the document.

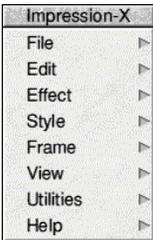
2 shows that this is the second window currently open on the document. (The original window has a space in this position and not 1.)

at 100% is the current scaling of the window (full size).

***** shows that you have made changes but not yet saved them.

The menus

The Main Menu



To display this, click **M**enu on the Impression window. Most menu options are selected from the Main Menu.

The Icon Bar Menu



Click **M**enu on the Impression icon on the icon bar.

Cursors and pointers

Impression uses two vertical bar-cursors:

- the *text cursor* which responds to normal cursor controls such as arrow-keys or *Return*.
- the mouse pointer which is controlled by the mouse.

Impression tries to keep the area of text immediately around the text cursor constantly visible in the editing window. Even if you scroll the cursor out of the window, typing causes the window to display the area around the cursor. If you use the arrow keys to move the text cursor up or down your document, the window scrolls automatically to keep the cursor in sight.

The text cursor normally blinks to make it more noticeable. You can make the cursor non-blinking using *Flashing cursor* in *Preferences* in the Icon Bar Menu (see 2.16 *Customising Impression* for details).

The shape of the mouse pointer changes depending on the part of the document it is displayed over. This indicates the action you can perform.

Scrolling the document

There are several ways to move the document around in the window:

- Use the scroll bars and arrows as normal; these are described in the *Acorn User Guide*.
- Press and hold down the *Ctrl* and *Shift* keys. The arrow keys on the keyboard then act like the scroll arrows on the window. Using *Ctrl-Shift-arrows* does not move the cursor, only the area of the document in the window.
- When the mouse pointer is over an unused area of the document it changes shape to a hand. Press and hold down **Select** or **Adjust** and you can slide the document.



The *PageUp* and *PageDown* keys scroll up or down by one

screen.

Opening a second window

You can have up to four windows open on the same document. Each window or view is totally independent of the others. Any window can view any part of the document and be scrolled freely. Each window can be scaled individually using *View* ⇒ *Scale view* while the pointer is over the required window.

To open a new view:

- Choose *View* ⇒ *New view* on the Main Menu or press *Ctrl-Shift-F1* to open a new window onto the current document.
- Choose *New view* on the Icon Bar Menu. This displays a list of documents currently in memory. Choose a document name to open a new window onto that document.

Removing the document from memory

Either:

- use *File* ⇒ *Discard document* (keyboard short cut *Ctrl-F2*),
- use the *Discard document* submenu on the Icon Bar Menu (this lets you discard any document currently in memory), or, if the *Remove document on closing* option is set in the Icon Bar Menu *Preferences*,
- close all the windows on the document.

You are warned if the document includes unsaved changes. You can then save the document before it is discarded.

Scaling your view

The initial view of the window is 100% (full size). It's often useful to enlarge your view of the document to examine details or reduce your view to get an overall impression. Scalings over 100% show an enlarged view; below 100% a reduced view. All you change is your view of the document. The size of the document

and the objects in it are unchanged.

The size of your monitor screen, the screen mode and vertical and horizontal adjustments on your monitor can distort the dimensions of the document on screen. This means that a document displayed at 100% is unlikely to be at its true size.

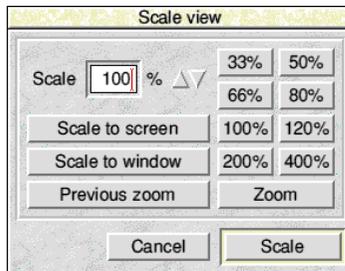
Some screen modes (such as 12 or 20) cannot display the full width of an A4 page. You need a scaling of about 90% to see the full width.

You can either use the *Scale view* dialogue box or the *Zoom* tool.

Scale view dialogue box

To display the *Scale view* dialogue box choose:

- *View* ⇒ *Scale view* or
- *Ctrl-F9* or
- **Select**-clicking on the *Scale* tool.



Change the scaling by:

- clicking on one of the preset boxes. Click on *Scale* to make the change.
 - entering a value between 1% and 975% into the edit field. Click on *Scale* to make the change.
 - for small changes, clicking on the bump icons to the right of the edit field. Click on *Scale* to make the change.
 - clicking on *Scale to screen*. This selects the best scaling to fit a complete page (or pair of pages) on the screen.
 - clicking on *Scale to window*. This selects the best scaling to fit a complete page (or pair of pages) in the window.
-

- clicking on *Previous zoom*. This cancels any previously applied zoom. (**Adjust**-clicking on the *Scale* tool on the Toolbar has the same effect.)
- clicking on *Zoom*. This duplicates selecting the *Zoom* tool from the keyboard.

There are also keyboard short cuts:

- *Shift-Fkey* lets you scale between 20% (*Shift-F2*) and 100% (*Shift-F10*). *Shift-F3* to *Shift-F9* give you the intermediate 10% steps (30% to 90%).
- *Shift-F11* halves the current scaling (say from 150% to 75%).
- *Ctrl-Shift-F11* doubles the current scale (say from 60% to 120%).

For large changes in scaling it is usually quicker to use the dialogue box rather than repeated use of *Shift-F11* or *Ctrl-Shift-F11*. This is because each step caches the fonts for the new scale.

The Zoom tool from the keyboard

Hold down the *Ctrl* and *Shift* keys. The mouse pointer changes shape to a magnifying glass. You can now:



- Click **Select**. This doubles the current scale (this is the same as pressing *Ctrl-Shift-F11*). The enlarged view is centred on where you clicked.
- Click **Adjust**. This halves the current scale (this is the same as pressing *Shift-F11*).
- Press and hold down **Select**. Dragging the mouse draws a rectangle. When you release **Select**, the area within the rectangle is enlarged to fit the window.

Saving documents

Impression can store documents in either of two formats:

- as a single file, or
- as a directory. (With either option you see a single icon in a directory window.)

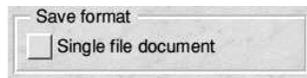
Single file format has these advantages:

- Files are smaller. This is useful for short documents such as letters.
- Directory windows show the file size. (You must use *Count* on the filer menu to find out the size of a directory.)
- File names can be ten characters long; directory names are nine characters plus a leading *!*.
- You can print a single file document by dragging its icon onto the printer icon on the icon bar.

It has this disadvantage:

- It is unsuitable for large documents. Impression loads the entire single file document into memory. With documents saved as a directory, Impression can load just part of a document. (The part being worked on.) This means that documents saved as a directory can be much larger than the memory in your computer.

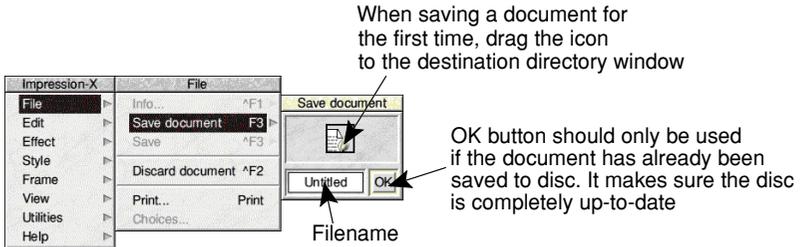
Single file document in *File* ⇒ *Preferences* selects the save format. *Ctrl-Shift-F3* toggles between the two formats.



You can save a document in either format and change between formats. (Unless the document is too large to be saved as a single file.)

If you want to change the default save format, you can edit the default document. This is described in *2.16 Customising Impression*.

The single file format used by Impression Publisher is incompatible with similar, older formats used in Impression II and Advance. Files saved in the new format cannot be read by Impression II or Advance. (Impression Publisher can read these older format files.)



Saving a document

On floppy-disc systems, if the current document is on one disc and the document is being saved to another, you may be prompted to swop floppy discs.

Saving a document for the first time or Saving to a different filename

Display the save box using:

- *File* ⇒ *Save Document* or
- *F3* or
- the *Save* tool.



Type in a suitable filename and then drag the Impression icon to a directory window.

Saving a document either to a different directory or with a different name generates a new document on disc and is much slower than saving to the same filename.

To backup a document you save the document to the current filename (which becomes the backup) and then save the document again using a new name (which becomes the current document). If you number your files (such as *Manual1*, *Manual2*, *Manual3* etc.) you will find it easy to keep track of the backups. We cannot stress too strongly that you should always make ample backups. Even if you have a hard-disc, you should regularly save documents to floppy discs for security. Similarly, on a floppy disc system, you should use several different floppy

discs for storage. Modern discs are reliable but failures do occur. Remember that an Impression document can represent many hours of typing and layout work.

Subsequent saves

The easiest ways are to click on the *Save document* menu option or type *F3-Return*.

You can also display the save box (see above) and click on *OK*.

Impression only saves the information that has changed since the last save.

Saving stories & graphics

For information on text and selected text see *2.3 Text handling*

For information on graphics see *2.9 Graphics handling*.

Use

- *File* ⇒ *Save text/graphics/selected* or
- *Ctrl-F3* or
- **Adjust**-click on the *Save* tool.



The menu option reads:

Save graphics if you have clicked in a graphics frame,

Save text story if you have clicked in a text frame and there is no selected region, or

Save selected text if there is a selected text region.

Save graphics



Sprites are saved as *Draw* files; other types of graphic are saved in the same format used to import them into Impression (*Draw*, *ArtWorks*, *Equasor* etc.).

Save text story /Save selected text



The *Selection* button is greyed unless there is a selected region of text. It allows you to save either the current text story or just the selected region.

Selecting *Linefeeds* saves the text with a Line feed (code 10) at the end of each line.

Selecting *Returns* saves the text with a Return (code 13) at the end of each line.

Selecting both *Linefeeds* and *Returns* saves the text with *Return* and *Linefeed* on the end of every line.

If neither button is pressed, then the text is saved with only those *Return* characters that you specifically typed in. This is probably the most useful option for saving plain text into another word processor.

If *With styles* is selected then any effects and styles used in the text are output as a special ASCII control sequence. This allows you to incorporate the text into Impression in the future and all styles and effects will still be present.

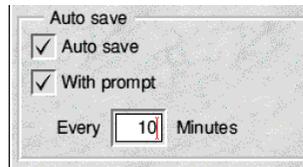
- If text is going to be re-loaded into *Impression*, then select only *With styles*.
- If text is going to be used in a text editor such as *Edit* or *Twin*, then it is usually preferable to select only *Linefeeds*.
- If text is going to be used for sending to an *electronic mail system*, then select only *Returns*.

Impression remembers the filename so that subsequent saves can be performed simply by clicking the *OK* button in the dialogue box – it is not necessary to drag the file icon.

The *Save text* option supports in-memory transfer, so you can drop the file icon onto another program's window to transfer the text directly to the other program.

Auto-saving

Auto-save lets you automatically save an edited document to disc at regular intervals. (This is a big help in ensuring that the disc file is kept fully up-to-date.) *File* ⇒ *Preferences* displays the dialogue box that controls auto-saving:



The operation can be entirely automatic or an Alert box can pop-up to prompt you when it's time to save the document. (You are always prompted the first time the document is saved after loading.) The time interval is user-defined between *1* and *99* minutes. Auto-saving only saves if there has been a change made to the document.

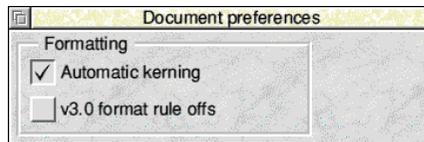
After the time interval has elapsed, Impression waits until the computer is inactive (nothing has happened for 3 seconds) and then auto-saves. (This ensures that you won't get interrupted in the middle of typing.)

If you have *With prompt* set, saving is not automatic; at each time interval an Alert box prompts you. Click on *OK* of the Alert box to save the file. With this option you can postpone the save. (Useful if you are in the middle of an edit.)

Each document has its own set of auto-save settings. This allows different documents to have auto-save enabled or disabled and to have different time intervals. The settings are stored with the document and used whenever that document is loaded into memory.

Loading documents from Impression II & Impression Junior

(These are earlier versions of Impression Publisher.) You can load documents created in these applications. Loading does not alter the document – it appears on screen exactly as it does in Impression II or Impression Junior. However, editing the document converts it to Impression Publisher format and its appearance may change. The *File* ⇒ *Preferences* dialogue box gives you extra controls for such documents:



Impression Publisher can make use of the auto-kerning tables in some RISC OS 3 fonts. (These tables adjust the spacing between letter pairs.) *Automatic kerning* gives you control over whether to use auto-kerning tables.

This switch is automatically set to *off* when loading documents created using older versions of Impression to ensure their appearance is unchanged.

Similarly, the operation of rule-offs has changed slightly from older versions of Impression. Rule-offs in older documents could change if *New rule offs* is *on*. (*2.6 Styles* has more information on kerning and rule-offs.)

Loading Advance documents

(The Advance package, sold by Acorn, contains a word processor based on Impression Junior.)

You can load files produced in Advance. You cannot save documents in Advance format.

Info boxes

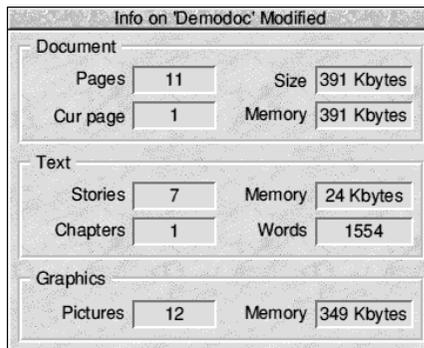
Impression has two Info boxes:

- One on the Icon Bar Menu (*Info*) gives information about the Impression application:



The most significant item is *Version*. If, for any reason, you contact your supplier for support concerning Impression, you may be asked for the exact version number and date of the copy that you're using.

- The second Info box (*File* ⇒ *Info*, *Ctrl-F1*) gives information on the current document:



To remove the Info box from screen, perform some action on the main window. This could be typing something, moving the window, or moving the cursor.

The title bar may read

Info on 'document' Original

if the document has not changed since the last save, or

Info on 'document' Modified

if you have made changes and not yet saved them. If you have unsaved changes, the document title bar also has an asterisk (*) to the right of the document name.

Document

Pages - the total number of pages in the document.

Cur page - the number of the page containing the selected frame.

Size - the total size of the document including all text and graphics. This is the amount of space the document will occupy on the disc.

Memory - the amount of memory occupied by the current document. For smaller documents, *Memory* and *Size* will be equal, showing that the whole document is resident in memory. If there is insufficient space for the entire document in memory, part of it is saved to disc.

This value for memory usage is always greater than the sum of text memory and graphics memory. This is because additional space is required to hold details of the document's structure.

Text

Stories - the total number of text stories in the document.

Memory - the total memory required by all the text stories currently resident in memory.

Chapters - the total number of chapters in the document.

Words - the number of words in the current story.

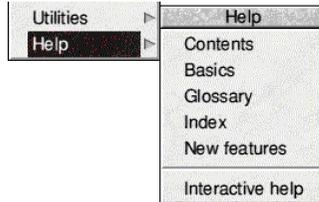
Graphics

Pictures - the number of pictures (graphics) in the document.

Memory - the memory occupied by those graphics currently resident in memory. This is 0 if all graphics have been saved to disc.

Impression Help system

This is controlled from *Help*.



Contents provides a list of subjects in the on-line documentation. Choose this if you are unused to on-line documentation.

Interactive help provides the standard Acorn help system.

The remaining options (which may vary from those shown in the illustration) provide fast access to specific areas of the on-line documentation.

Memory management

Files saved as a directory can be larger than the available memory by holding non-current parts of the document on disc. Usually this is only done automatically when memory is getting short. However *Minimise memory* on the Icon Bar Menu saves all non-current parts of the document to disc and reduces the memory requirements of Impression as much as possible.

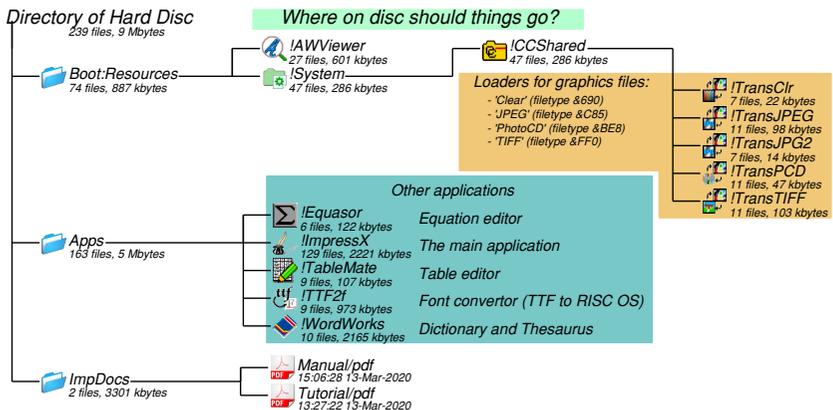
Impression always keeps the text of the current chapter in memory. If a graphic is selected then this is also kept in memory. Therefore this menu option only has an effect if a document consists of more than one chapter or contains any graphics. It always saves any non-current documents to disc (if they have been loaded from file, or have been saved to file at least once).

Because of this feature, Impression always treats the document on disc exactly as if it were part of the document in memory. This has several consequences. For example, it is not possible to rename a file on disc while it is in Impression as this is rather like

removing part of the document. Impression cannot stop you using the filer *Rename* and *Delete* options and so we can only warn you: *Never rename or delete a document file from the disc while it is currently being held as an Impression document.*

All sections of the document that have been saved to disc will show their frames as crosses. Clicking in any crossed-out frame restores that section to memory again (possibly saving some other part of the document to disc in the process if there is not enough memory to fit it all in). Therefore it is possible to scroll around all pages in a document, irrespective of its length. Those sections resident in memory show normally; those sections that have been saved to disc show as crossed frames.

Typical Installation



The main applications provided with Impression-X, Publisher or Style should either be placed in the directory 'Apps' on your boot drive or be included in either the 'Add to Apps' or 'Look at' configuration options. This ensures that an Impression document will load correctly when double-clicked.

On 32 bit systems, Aemulor should be set to include these applications in the list of software that requires 26 bit support.

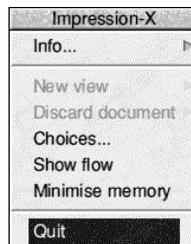
Quitting Impression

It is good practice before you switch off your computer to quit any applications that may be loaded. This is especially true with Impression as some of the files (such as auto-loaded dictionaries) are only updated when you quit Impression.

With RISC OS 3 you can either quit applications individually or use *Shutdown*.



To quit only Impression, choose *Quit* on Impression's Icon Bar Menu.



We strongly recommend that you always quit Impression before you switch off the computer.

If you have a document loaded with unsaved changes, an Alert box warns you. You then have three options:

- save the document and then quit,

- quit without saving the document and so discard the changes, or
- cancel the Quit request.

2.2 *The Toolbar*

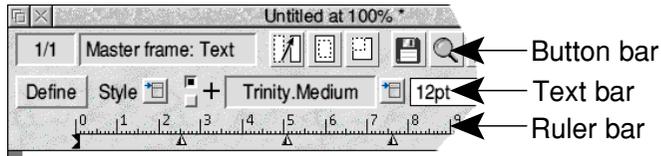
This section covers:

- using the Toolbar

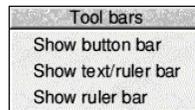
Related sections of this manual:

- *2.1 The basics*
- *2.3 Text handling*
- *2.4 Printing*
- *2.5 Effects*
- *2.6 Styles*
- *2.7 Rulers*
- *2.8 Frame handling*
- *2.9 Graphics handling*
- *2.13 Spell checking & the dictionaries*
- *2.16 Customising Impression*

The toolbar provides a quick and simple way of selected many commonly used functions. The toolbar has three horizontal rows of information:



The *View* ⇒ *Tool bars* submenu controls which bars are displayed:



Ctrl-Shift-R turns the current selection *on* or *off*.

You can also display the bars using *Preferences* on the Icon Bar Menu (2.16 *Customising Impress* describes *Preferences* in more detail.)

Button bar



This gives you general information and lets you easily select frequently used functions.

Screen mode 12 and similar modes cannot display the full width of the button bar and so crop the right-hand side of the bar. For this reason, the most frequently used functions are on the left of the button bar.

The first two options give information. You cannot edit them.

1/1

a Chapter/page number. This tells you the chapter and page number for the selected frame.

These numbers use Impress's internal numbering system which starts from chapter 1 page 1 and continue sequentially throughout the document. These numbers are independent

Master frame: Blank

of any page or chapter numbers shown on the individual pages.

- b Information field.** This gives information on either the current frame or the selected action.

The next three buttons select display options. Click on the button to select or deselect the option. Selected buttons have an orange background.



- c Show flow.** This shows how a text story flows from frame to frame. Refer to *2.3 Text handling* for information on flowing text stories. It also displays the page grid – see *2.8 Frame handling* for details.

This duplicates *Show flow* on the Icon Bar Menu.



- d Frame outlines.** The outline of the current frame is always displayed. This button controls the display of the outlines of other frames. Turning outlines off can make it easier to see how the document will look when printed.

It duplicates *Show frame outlines* in *Preferences* on the Icon Bar Menu and keyboard short cut *Ctrl-O*.



- e Frame snap.** This helps you accurately align frames when moving or creating frames. Refer to *2.8 Frame handling* for more details.

The button is shown *on* when any of the snap options (*Frames*, *Guides* or *Grid*) is *on*. Click on the button to toggle the current snap selection *on* or *off*.

The following buttons provide short cuts to commonly used functions:



- f Save/Save text or graphics.** **Select**-click on this button to display the *Save* dialogue box (keyboard short cut *F3*).

Adjust-click to display the *Save text/graphics* dialogue box (keyboard short cut *Ctrl-F3*)

Refer to *2.1 The basics* for more on saving.



- g Scaling.** **Select**-click on this button to display the *Scale view* dialogue box (keyboard short cut *Ctrl-F9*).

If you have previously altered the scale, **Adjust**-clicking on this button returns to the previous scale value.

-  **h Cut.** This cuts to the clipboard (removes) either the selected region of text including any styles and effects (if there is one) or the current frame.
Refer to *2.3 Text handling* for cutting text; *2.8 Frame handling* for cutting frames.
-  **i Copy.** This copies to the clipboard (retains in place) either the selected region of text (if there is one) or the current frame.
Refer to *2.3 Text handling* for copying text; *2.8 Frame handling* for copying frames.
-  **j Paste.** This pastes the clipboard contents.
Refer to *2.3 Text handling* for pasting text; *2.8 Frame handling* for pasting frames.
-  **k New frame. Select-clicking** displays the *New frame* menu.
Adjust-clicking is a short cut for *Blank frame*.
Refer to *2.8 Frame handling* for more details.
-  **l Change frame stacking order.** These move the selected frame or frames in front of or behind any overlapping frames. The top two buttons move the selected frame towards the front; the bottom two buttons towards the back. The right-hand buttons move the selected frame to the front or back in one operation. The left-hand buttons step the selected frame towards the front or back.
Refer to *2.8 Frame handling* for more details.
-  **m Spell checker/dictionary. Select-clicking** displays the *Utilities* ⇒ *Spelling* menu.
Adjust-clicking displays the main dictionary.
Refer to *2.13 Spell checking & the dictionaries* for more details.
-  **n Insert. Select-clicking** displays the *Utilities* ⇒ *Insert* menu.
Adjust-clicking inserts the current date at the cursor.
Refer to *2.3 Text handling* for more details.
-  **o Print.** This displays the print dialogue box. Refer to *2.4 Printing* for more details.
-



p Quality. Select-clicking (or **Menu-clicking**) displays the *View* ⇒ *Quality* menu.

Adjust-clicking selects *Quality 10*.

Refer to *2.9 Graphics handling* for more details.



q Alter frame/graphics. Select-clicking displays the *Alter frame* dialogue box. Refer to *2.8 Frame handling* for details.

Adjust-clicking displays the *Alter graphics* dialogue box if the selected frame is a graphics frame. Refer to *2.9 Graphics handling* for details.

Text bar

This bar gives you information on the current text font and size and lets you apply and remove the most commonly used effects. You can also define a new style or redefine an existing style using the *Define* button



a Define. This provides a quick way of defining a new style or modifying an existing style. Refer to *2.6 Styles* for more information.



b Style. Click on the menu icon to display a menu of available styles. This provides a quick way to apply or remove styles from the cursor or selected region of text. Refer to *2.6 Styles* for more information.

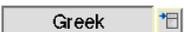


c Text effect/Tabs. Click on the top radio button to display the text effects buttons.

Text effects

For more details of these options refer to *2.5 Effects*.

The + is black if there are any effects applied at the cursor or in the selected region.



d Text font. Displays the current font. This is set by a text font effect (if any) or a style. It is blank if there more than one font used in a selected region.

- Clicking on the menu icon displays a menu of available font families. This duplicates *Effects* ⇒ *Text font*.
-  **e** *Text size*. Displays the current font size. This is set by a text size effect (if any) or a style. It is blank if there more than one text size used in a selected region.

To change the text size either:

- type the new value into the editable field, or
- click on the menu icon and choose from the menu.

This duplicates *Effects* ⇒ *Text size*.

-  **f** *Bold*. This duplicates *Effect* ⇒ *Bold* and applies or removes the bold text effect.
-  **g** *Italic*. This duplicates *Effect* ⇒ *Italic* and applies or removes the italic text effect.
-  **h** *Underline*. This duplicates *Effect* ⇒ *Underline* and applies or removes the underline effect.
-  **i** *Alignment*. This duplicates *Effect* ⇒ *Alignment* and selects (from left to right) left-justify, right-justify, centered, fully justified.



The tabs and margins, when placed on the ruler, allow you to change the layout of your document. For more details of these options refer to 2.7 *Rulers*.

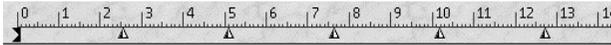
-  **a** *Text effects/Tabs*. Click on the bottom radio button to display the tab and margin options.
-  **b** *Select tab*. Use these bump icons to select tabs on the ruler, showing their exact position as you move left and right.
-  **c** *Tab icons*. This displays the available tabs. You can drag icons onto and off the currently displayed style ruler.
-  **d** *Tab position*. This shows the position of the currently selected tab. You can edit this field to move the tab. (You can also drag the tab along the ruler.)

Cms

e Units. This selects the units used on the ruler. Options are:

- centimetres,
- inches ($1/10$ ths of an inch divisions),
- picas (6 picas = 1 inch),
- inches ($1/8$ ths of an inch divisions).

The ruler



This is described in *2.7 Rulers*.

2.3 *Text handling*

This section covers:

- entering text
- deleting text
- selecting regions of text
- importing text
- exporting text
- search & replace
- *the Insert* menu option
- swop case

Related sections of this manual:

- *2.10 Master pages*
- *2.11 Chapters*
- *2.13 Spell-checking & the Dictionaries*
- *2.16 Customising Impression*

Entering text

You can only enter text in the *selected frame*. (The selected frame has a green outline – for more on frames see *2.8 Frame handling*.) Position the mouse pointer where you want to insert text and click **Select**. If you click

- within some text, the cursor appears at the pointer,
- beyond the end of the text, the cursor appears at the end of the text,
- in an empty frame, the cursor appears in the top left-hand corner of the frame.

You can now start typing and, as you type, the cursor moves along the line.

When you reach the edge of the frame, the cursor automatically drops down to the next line – you don't need to press *Return* as you would on a normal typewriter. This means that if you later add or delete something in the middle of a paragraph, the line lengths automatically adjust to suit the new text.

Pressing *Return* indicates the end of a paragraph and an optional extra vertical gap appears between the end of the last line and the beginning of the next. The size of this gap is set by *Space below paragraph* in the current text style (see *2.6 Styles*).

You can also import text from a disc file. This is described later in *Importing text*.

When text fills a frame it attempts to flow into another linked frame. (Linked frames are described in *2.8 Frame handling*.) Usually Impression creates extra pages as needed. This is described in more detail in *Automatic page creation*.

Truncated text

If there is no linked frame available, the excess text is not displayed. The hidden text is *truncated*. A small red arrow appears in the bottom right-hand corner of a frame that contains truncated text.



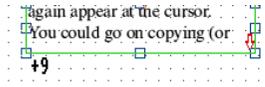
(These arrows are not displayed if you have turned off frame outlines.)

Similar arrows are displayed if you choose *Show flow* in the Icon Bar Menu or the *Show flow* tool.

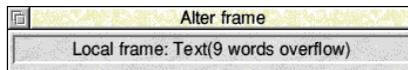


The Show flow tool

The number underneath the frame is the number of unplaced words.



The *Alter frame* dialogue box indicates if the frame has truncated text and the number of unplaced words. (This dialogue box is described in *2.8 Frame handling*.)



Moving around the text

You can move the cursor using the arrow keys ←↑↓→.

Using the arrow keys by themselves moves the cursor one line up or down or one character left or right.

Hold down the *Ctrl* key and:

- ← - moves to start of line,
- - moves to end of line,
- ↑ - moves to the start of the story, and
- ↓ - moves to the end of the story.

The *Home* key acts like *Ctrl*-↑.

You can also move to a specific page or chapter using *Utilities* ⇒ *Find* ⇒ *Go to page* or *Utilities* ⇒ *Find* ⇒ *Go to chapter*.

Deleting characters

You can delete characters by using these keys:

- *Delete* - deletes the character to the left of the cursor,
- *Backspace* - same as *Delete*,
- *Ctrl-H* - same as *Delete*,
- *Copy* - deletes the character to the right of the cursor.

Selecting a region of text

At some stage you will want to delete or copy some text. Before you can do this, you have to select that text. There are several different ways of doing this. Three ways can be used to select text of any length; the others select a defined length of text (a word, a line, a paragraph, or a story). The selected text is always shown highlighted like this.

If you want to alter where the selected region ends, position the mouse pointer to the required place and click **Adjust**. This lets

you extend or reduce the selected region. You can also use *Shift* plus the cursor keys. (See *Using the cursor keys* below.)

Selecting any length of text

Dragging the mouse

- 1 Position the mouse pointer over the start of the region.
- 2 Press and **hold down Select** and drag the mouse pointer to the end of the required region. As you drag the mouse, the selected region becomes highlighted.
- 3 Release the mouse button when you reach the end of the region.

Clicking the mouse

- 1 Position the mouse pointer over the start of the region and click **Select**.
- 2 Move the mouse pointer to the end of the region.
- 3 Click **Adjust** and the region becomes highlighted.

This is the easiest way for selecting a large region of text.

Using the cursor keys

- 1 Position the cursor at the start of the region.
- 2 Hold down *Shift*. You can now use the $\uparrow\downarrow\leftarrow\rightarrow$ keys to move the end of the selected region.

Selecting a word

Either

- double-click on the word, or
- type *Ctrl-Q*.

(Double-click means press and release **Select** twice in quick succession.)

Selecting a line

Either

- position the mouse pointer anywhere on the line and triple-click (three times) on **Select**, or
- type *Ctrl-L*.

Selecting a paragraph

Either

- position the mouse pointer anywhere in the paragraph and quad-click (four times) on **Select**, or
- type *Ctrl-2*.

Selecting the whole story

Either

- type *Ctrl-A*, or
- use *Edit* ⇒ *Select text story*.

A story is a self-contained block of text. It could fit in a single frame or flow across many frames on several pages. You cannot have more than one story in a frame. Stories cannot flow between chapters (see 2.11 *Chapters*).

Select text story selects all the text in the current story. This is much quicker than putting the cursor at the start of the story and drag-selecting the entire story.

This option would normally be used to apply a style or effect over the entire story or delete or copy the entire story.

Deselecting a region of text

If you no longer want the region of text selected, you can:

- type *Ctrl-Z*, or
 - press one of the arrow keys, or
 - click in the region keeping the mouse stationary, or
 - click outside the region.
-

Replacing text (overwrite mode)

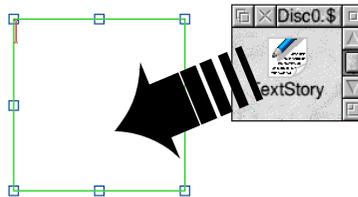
Unlike many older word-processors, Impression does not have a replace or overwrite mode. Instead, select the region that you wish to replace (see above). When you start typing, the selected region is cut to a special area of memory (called the *Clipboard*) and your new typing appears in its place. (If a large region is selected, an Alert box asks for confirmation before replacing.)

If you have made a mistake, you can restore it by pasting it back. (See *Cut & Paste*.)

Importing text

You can import text from outside of Impression. If the frame already contains some text, you must first position the cursor where you want to make the insertion. No action is needed if the frame is empty.

Plain text or text from other Impression documents can be incorporated simply by dropping their file icon onto the required frame.



Text in certain other formats can be imported but you must first load an appropriate loader module. In the Impression package, modules are included for *Acorn DTP*, *BASIC*, *C*, *CSV*, *FirstWord Plus*, *Inter-Word*, *Pipedream*, *RTF*, *WordPerfect*, *WordStar*, and *Wordwise Plus* formats.

See *Appendix 8: Loading alien file formats* for more details of importing text.

Moving blocks of text

Impression has two ways of moving text – Drag & Drop and Cut & Paste.

Transferring a region of text also transfers any embedded frames with the region. (For more information on embedded frames, see *2.8 Frame handling*.)

Drag & Drop

You can Drag & Drop within a document. You cannot use it between documents.

- 1 Select the region of text you want to move.
- 2 Move the pointer over the selected region.
- 3 Press and hold down **Select**. The pointer changes shape.  You can now drag the selected region to its new location in the document. (A red cursor shows the insert point.)

If you want to copy the region and not move it, hold down *Shift* as you drag the selected region in step 3.

To position the cursor in the selected region (rather than Drag & Drop), press and hold down **Select**. (See also *Deselecting a region of text*.)

Cut & Paste

You can Cut & Paste within the same document or to another document.

You can either copy the text (which leaves it in place) or cut it (which removes it from its original position).

Cutting or copying text may fail because of lack of memory; an Alert box tells you if this happens.

Copying to the clipboard

First select the text then either

- type *Ctrl-C*, or



- click on the *Copy* tool on the Toolbar, or
- use *Edit* ⇒ *Copy text*.

Cutting to the clipboard

First select the text then either

- type *Ctrl-X*, or
- press the *Delete* key, or



- click on the *Cut* tool on the Toolbar, or
- use *Edit* ⇒ *Cut text*.

There are two other cut options; *Cut line* and *Cut word*. To use these, position the cursor anywhere inside the line or word. You do not have to select the text.

- To cut the line containing the cursor, type *Ctrl-Copy*.
- To cut the word under the cursor, type *Ctrl-D*.

Deleting

Deleting removes the text completely; no copy is made to the clipboard. It is useful if you want to delete and discard a large region of text without affecting the clipboard.

Either

- type *Ctrl-K*, or
- use *Edit* ⇒ *Delete text*.

An Alert Box asks you to confirm the delete.

Pressing a Delete key *cuts* the selected region to the clipboard. It does this rather than *delete* as you can then undo the action using *Paste*. However, as cutting to the clipboard holds the text in memory, this operation may fail because of lack of memory. In this case delete the text using *Delete text* rather than *Cut text*.

Pasting (Inserting) an item

You always paste the item held on the clipboard.

Text is pasted at the current cursor position or overwrites the selected region of text.

Either:

- press the *Insert* key,
- type *Ctrl-V*, or
-  • click on the *Paste* tool on the Toolbar, or
- use *Edit* ⇒ *Paste text*.

Pasting preserves the clipboard contents so you can paste more than once.

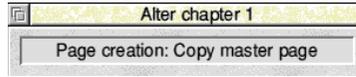
Automatic page creation & deletion

Creating pages

There are two options for creating new pages:

- ***Copy master page.*** When text flows out of a master page frame and there is no other frame for it to flow into, Impression creates a copy of the current master page. This is the usual option. (For more information on master pages see *2.10 Master pages.*)
- ***Copy previous page.*** When text flows out of any frame (master page or local) and there is no other frame for it to flow into, Impression creates a new page with copies of the frames from the previous page. Local text or blank frames are copied from the previous page but text frames are empty. Local graphic frames are only copied if they are grouped frames.

The choice of options is controlled by the *New chapter* dialogue box. The page creation rule used in any chapter is shown in the *Alter chapter* dialogue box.



(These dialogue boxes are described in *2.11 Chapters*.)

Documents created in Impression Junior (an earlier version of Impression Publisher) don't have master pages and so if these documents are loaded, they will always use the *Copy previous page* method.

If your document uses local frames for flowing text stories and *Copy master page* is the selected option, Impression does not automatically create extra pages. You must do this manually using *Edit* ⇒ *Insert new page*. This creates a new page following the current page, containing all the frames from the master page. If your document consists solely of pages created automatically as text is entered, then this option has little use – Impression always creates pages as you type. However, this option is useful if you want to include blank pages in a document. If you have pages with local frames on, inserting a new page shifts all those pages along.

Another use is when the master page consists only of Guide frames. In this case, there is no master text frame, so no new pages are created as you type. Every time you wish to start a new page, you can use *Insert new page*, then add any frames necessary to your page. This method is likely to be used when creating a magazine, where column widths may be fixed, but the height and layout of the columns varies from page to page.

If you create a new page by using *Insert new page*, any frames on that new page are not linked to other frames, as they would normally be if the page was automatically created. You may therefore need to link the frames to create a flowing text story. For details of this operation, refer to *Flowing text* in *2.8 Frame handling*.

Do not use this option if you just want to force text to start at the top of the next frame. For this, use *Frame* ⇒ *Force to next*. (This has a keyboard short cut of *Ctrl-G*.)

Deleting pages

Edit ⇒ *Delete page* deletes the page that contains the currently selected frame and all frames on that page. Because text and graphics may be irretrievably lost, you are asked to confirm the action.

If you try to delete a page that was automatically created and has no changes made, then the text story will no longer fit within the available frames and so Impression automatically creates another new page. It might appear that nothing has happened.

If the amount of text is reduced so that there are surplus pages, these are deleted by Impression.

Therefore, *Delete page* is normally used to delete pages that:

- have no flowing master text frames or
- have new local frames placed on them or
- were created using *Edit* ⇒ *Insert new page*.

You cannot directly delete a blank page as, by definition, a blank page has no frame to select. You must first create a new frame on the blank page and then select this option.

If the page is based on two facing pages, both pages are deleted.

If a chapter has only one page, use *Edit* ⇒ *Delete chapter*.

Hard space

Sometimes you don't want the end of a line to divide two pieces of text. Examples are telephone numbers (*0442 63933*) and word pairs like *RISC OS*. In such cases, use a hard space (*Alt-space*) between the two parts. This has the appearance of a normal space but Impression never splits text joined by a hard-space.

Also, when text is fully justified, normal spaces may be stretched to increase the separation between words. A hard-space is treated as a fixed-width character and is never stretched.

The *Character* fonts

These are a special family of fonts for use only with documents that are to be printed as pure text using the *Draft print* option. (Draft printing is described in *2.4 Printing*.) They are also useful if you want to use Impression as a text editor where it is important to have the text as clear and as readable as possible.

Unlike the other fonts, they are bit-mapped and not outline fonts and should not be used with the conventional RISC OS printer drivers. (If printed using the RISC OS printer drivers, they will give a poor-quality result.)

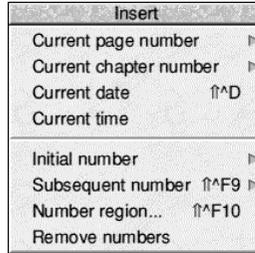
At 16pt no anti-aliasing occurs and these fonts do not have the fuzzy appearance of other fonts; Character font text appears crisp and sharp on the screen. At larger or smaller sizes, they may appear slightly fuzzy. If you want to use the Character fonts at smaller sizes and still want a sharp image, it is possible to use 13pt text and 120% window scaling.

Letters and other characters in the **Character monospaced** fonts are (as the name suggests) all of the same width. They are suitable for 9-pin and those 24-pin printers that cannot support proportional printing. They are almost identical in appearance to the system font.

The other Character fonts are proportionally spaced (the characters vary in width), and are suitable for those printers that support proportional printing. You will probably find that the proportional fonts are easier to read when displayed on the screen.

The *Insert* menu option

Use *Utilities* ⇒ *Insert* or the *Insert* tool.



Use this to insert the current:

- page number,
- chapter number,
- date,
- time,

and control sequence numbering.

Current page number

Current chapter number

Normally page and chapter numbers start from 1 at the beginning of the document. The *Alter chapter* and *New chapter* dialogue boxes let you reset the numbering at the start of any chapter. See 2.11 *Chapters* for details of these dialogue boxes.

If you insert a page or chapter number on a normal page, it shows the correct number. It automatically updates if subsequent edits or adding or deleting chapters change the page or chapter it appears on.

Page numbers on master pages are shown as <pn>; the correct page number is substituted on all normal pages based on that master page. Similarly, chapter numbers are shown as <cn> on master pages.

You can apply styles and effects to page and chapter numbers. Impression treats page and chapter numbers as single characters –

you cannot delete or modify just part of a multi-digit number.

Page and chapter numbers can be

- numeric **1 2 3 4**,
- upper case Roman **I II III IV**, or
- lower case Roman **i ii iii iv**.

Current date

Current time

Insert current date has a short cut of *Ctrl-Shift-D* or you can **Adjust**-click on the *Insert* tool.

These read the current date or time from the computer's internal clock. You can edit the inserted values as normal text. Note that the inserted values do not update automatically; they show the date and time when you inserted them.

Sequence numbering

Many types of document include sequentially numbers. Examples are specifications, operating instructions and parts lists. Controlling this numbering is easy in *Impression*.

You can either:

- insert numbers individually, or
- select several paragraphs and number the paragraphs in one operation.

If you later remove one of the numbers or add another one in the sequence, subsequent numbers change to reflect the change.

Inserting numbers individually

- 1 Position the cursor where you want to start the numbering.
- 2 Insert the initial number using *Utilities* ⇒ *Insert* ⇒ *Initial number*.
- 3 To insert subsequent numbers, position the cursor and use *Utilities* ⇒ *Insert* ⇒ *Subsequent number* (or *Ctrl-Shift-F9*).

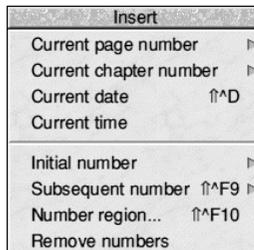
If the sequence starts from 1, you can also insert the initial number using *Utilities* ⇒ *Insert* ⇒ *Subsequent number*.

Numbering several paragraphs in one operation

- 1 Select the paragraphs you wish to number.
- 2 Choose *Utilities* ⇒ *Insert* ⇒ *Number region* (or *Ctrl-Shift-F10*). This displays a dialogue box (described below).
- 3 Set up the dialogue box as required and click on *OK*.

This inserts a number or bullet point at the start of each paragraph you selected. Numbers can be preceded and followed by optional characters (such as brackets) and then a *Tab*.

Sequence numbering menu options:



Initial number

Use this option for the first number in the sequence. Numbering can be:

- numeric (1, 2, 3...)
- upper-case roman (I, II, III...)

- lower-case roman (i, ii, iii...)
- upper-case alpha (A, B, C,...)
- lower-case alpha (a, b, c,...)
- bullet points (•).

Subsequent number

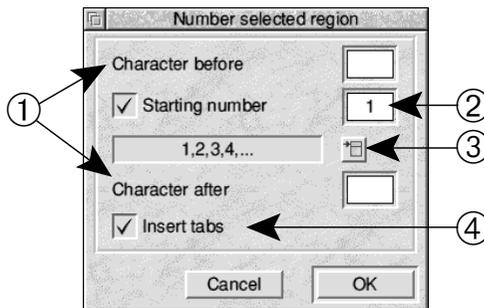
Keyboard short cut *Ctrl-Shift-F9*

Use this option to insert the next number in the sequence.

Number region

Keyboard short cut *Ctrl-Shift-F10*

This option provides a quick way to number several paragraphs. It also gives you extra controls.



① Character before/after

This lets you insert a character before or after the number (such as enclosing the number within brackets).

② Starting number

You can either:

- continue from previous numbers (deselect the button), or
- start from the number in the editable field.

③ Number type

Click on the menu icon to display a menu of numbering types. (Listed above.)

④ **Insert tabs**

Select this option to insert a *Tab* character after the number and any *Character after*.

Remove numbers

Use this to remove paragraph numbers from the selected region of text.

Search & Replace

This lets you find:

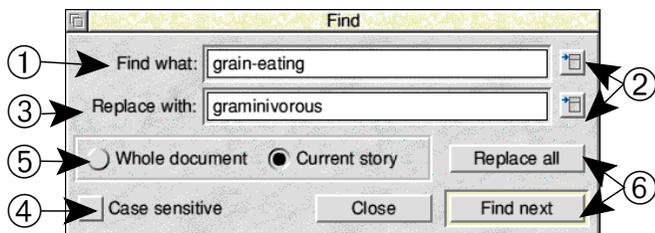
- a specified word or phrase,
- selected occurrences of a word or phrase and substitute a different word or phrase, or
- all occurrences and substitute a different word or phrase.

You can also search for styles – see *Advanced searching*.

You can search either within the confines of the current story or through the entire document.

Find dialogue box

Utilities ⇒ *Find text* or keyboard short cut: *F4*



The Find dialogue box

① **Find what:**

Type in the word or phrase you want to search for.

② **Style buttons**

These are used when you want either *Find what:* or *Replace with* to include style information. See *Advanced searching* for more information.

③ **Replace with:**

Type in the replacement word or phrase.

If you want only to find and not replace, you can leave this field blank.

Wildcards

You may not want just to find an exact match. Suppose you want to find *fill*, *full* and *filter*. In this case, you use wildcards in the search string. These are special characters that match against a number of characters in the text. There are three wildcard characters:

matches with any single character

* matches with any group of characters in a word

@ matches with any group of characters

If you actually want to search for one of these characters, refer to *Advanced searching* later in this section.

④ **Whole document / Current story**

These switches let you search only in the current story or all stories in the document. *Search whole document* in *Preferences* on the Icon Bar Menu selects the default setting.

If you choose *Whole document*, the search starts at the beginning of the document and runs through each story until the end of the document.

If you choose *Current story*, the search starts at the cursor position and finishes at the end of the story

⑤ **Case sensitive**

This switch determines whether searching takes account of the case of the words. To show its use, suppose we want to replace

abc with **xYz**.

If unselected, then the search will match on **abc**, **Abc** and **abC**. When the substitutions are made, capital letters are retained so you would get **xyZ**, **XyZ** and **xyZ**. The capital **Y** in the substitution word has no effect.

If case sensitive is selected, then the search only matches **abc** and not **Abc** or **abC**. **xYz** is substituted for **abc**.

Replace all / Find next

When you have decided

- what text to search for
- whether to be case sensitive or not
- whether you want to replace it
- whether you want to deal with the whole document, or just the current story

click on either *Find next* or *Replace all*. Pressing *Return* is the same as clicking on *Find next*. Either option starts a search for text matching that in *Find what*:

If a match is found:

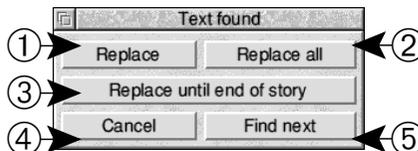
Find next displays the *Text found* dialogue box (see below),

Replace all replaces the text with the *Replace with*: text and continues the search.

With either selection, how far Impression searches depends on whether you've selected *Current story* or *Whole document*.

The *Text found* dialogue box

This dialogue box is displayed if you selected *Find next*: and a match is found.



The Text found dialogue box

① **Replace**

This replaces the highlighted occurrence of the *Find what:* string with the *Replace with:* string. Impression then performs a *Find next* to find the next occurrence of the search string. If the *Replace with:* field in the *Find* dialogue box is empty, then clicking *Replace* deletes the found text.

② **Replace all**

Replace all occurrences of the *Find what:* string with the *Replace with:* string.

This button duplicates *Replace all* in the *Find* dialogue box. Its advantage is that replacement can start part-way through a document. It also lets you find a word, make edits, and then continue.

③ **Replace until end of story**

Replace all occurrences of the *Find what:* string, from the current highlighted occurrence to the end of the story, with the *Replace with:* string.

For single story documents this option has the same effect as *Replace all*.

④ **Cancel**

This terminates the search.

⑤ **Find next**

Find the next occurrence of the *Find what:* string in the text. If no match is found in this story, and the *Whole document* button was set in the *Find* dialogue box, Impression moves to the next story (if there is one) and tries to find the string. This process continues until Impression finds either a match or the end of the text. When all the text has been searched, the message *Couldn't find search string in text*, is displayed.

Truncated text

If truncated text is encountered while searching (that is, text overflows one frame, and has no other frame to flow into), the search does not end. Impression can then tell you that it has found some text but cannot display it on the screen.

Advanced searching

This section describes how to perform search and replace operations involving:

- control characters such as carriage-return
- characters not on the keyboard (such as ©)
- styles.

Where these characters appear in your search or replace strings use the format

curly bracket – style information or character – curly bracket

Examples are:

| | |
|---------|--|
| { CR } | carriage-return (end of paragraph character) |
| { Tab } | tab character |

For © (character 169) you can use either

{ Code 169 } or { \169 }

Appendix 5 lists the character sets and character numbers.

* # and @ are wildcards and cannot be used directly in search strings. Instead, use their numbers

| | |
|---|--------------------------------------|
| * | 42 – enter as { Code 42 } or { \42 } |
| # | 35 |
| @ | 64 |

The case of characters within commands is not important. The commands are a subset of DDF. The on-line help contains more details on DDF commands.

The *Style buttons* (Ⓜ in the illustration of the *Find* dialogue box) make it easier to include style commands into the *Find what:* and *Replace with.* Clicking **Menu** on either field or clicking on the style buttons brings up a menu of available styles. Choosing a style inserts it into the field at the cursor.

The *Find what:* and *Replace with:* fields can contain any combination of these commands and ordinary characters. For example, to search for the phrase '*spinning card*' and replace it with the word '*thaumatrope*' in a pre-defined style called *Index*

Find what:

spinning card

Replace with:

{ "Index" } thaumatrope { "Index" }

(You can insert style information at any point in the search or replace string.)

To delete all occurrences of the style *Index* you would enter

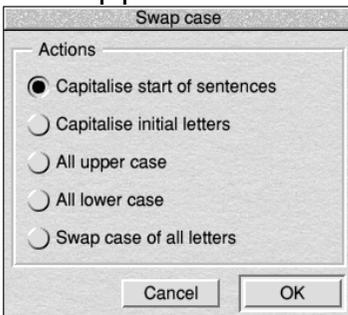
{ "Index" } @ { "Index" }

into *Find what* and leave *Replace with* blank.

Swop case (ctrl-S)

If there is no selected region, *Ctrl-S* swops the case of the character after the cursor. (From UPPER to lower-case or lower to UPPER-case.)

If there is a selected region, *Ctrl-S* displays a dialogue box:



Capitalise start of sentences

Force the first non-space character after a full stop to upper-case.

Capitalise initial letters

Force the first letter of each word to upper case.

All upper case

Force all characters in the selected region to upper-case.

All lower case

Force all characters in the selected region to lower-case.

Swop case of all letters

Change upper-case characters to lower-case and vice versa.

2.4 Printing

This section covers:

- the Print dialogue box

Related sections of this manual:

- Appendix 7: Draft printing

When you have finished your document, you will probably want to print it. Impression offers two modes of printing:

- a high-quality mode which uses the fonts displayed on screen and prints the graphics, and,
- where useful, a text-only mode which uses the character sets provided by the printer and does not print graphics. (This is only useful with slower printers. Faster printers such as laser and most ink-jet printers always use high-quality mode.)

With either mode, you can:

- print single or multiple copies
- print all pages or only a selection

and, for high-quality mode only:

- scale (up or down) the page size so you can, for example, to print an A4 page on screen to A5 sized paper.

The *Print* dialogue box controls the various options in Impression. The current print settings are stored when you save the document and redisplayed when you next call up the *Print* dialogue box.

Printing time depends on the type of printer and on the complexity of the page. Some printers (such as dot matrix) can take 4-5 minutes to print a complex page. Others, such as modern laser and inkjet printers, a few seconds. Printers such as Laser and PostScript printers retain the page image in their memory and so printing multiple copies of the same page takes only slightly longer than printing a single copy.

Some printer drivers need setting up to define the type of interface (serial or parallel) and protocol required. To do this, refer to Acorn's *User Guide* and the manual for your printer for interface details.

Pages and Paper

To avoid confusion, throughout this section:

'pages' refers to the pages of an Impression document and

'paper' refers to the sheets of paper produced by the printer.

The *Print* dialogue box

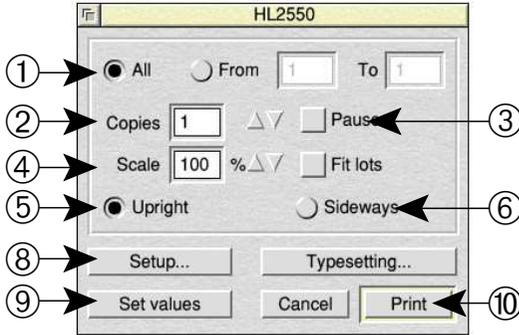
To display this dialogue box:



- use *File* ⇒ *Print*, or
- click on the *Print* tool on the Toolbar, or
- press *Print*.

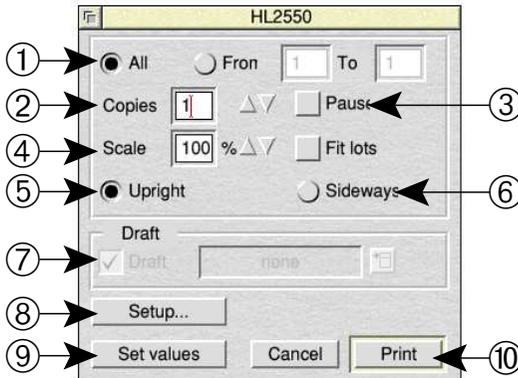
You can also display this dialogue box using *Ctrl-Print*. This resets the print options to their default states.

You must have a printer driver or a printer module loaded before you can print anything.



Above: *Impression Publisher*

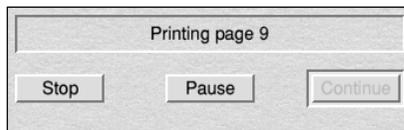
Below: *Impression Style*



The print settings are stored with the document. You may want to set these up and store them but not to print anything now. To do this

- 1 make any required changes,
- 2 click on ⑨ *Set values*,
- 3 save the document.

Clicking on ⑩ *Print* (or typing *Return*) starts printing. All Impression windows are blanked, the pointer turns into an hourglass and the *Print information box* appears:



While printing, the hourglass occasionally turns back into a pointer for a short period. At this point, Impression is giving other programs a chance to operate, offering a small amount of multi-tasking.

Clicking *Pause* (even while the hourglass is up) pauses printing after a few seconds, allowing other programs to be used. (Note: when the program is paused you cannot close or resize Impression windows.)

Clicking *Continue* continues printing.

Clicking *Stop* terminates the printing, although it waits for the next round of multi-tasking. This can be a few minutes on a PostScript printer.

① All / From-To

Select *All* to print all pages in the document. (The *To* box displays the number of pages in the document.)

Select *From* to print the range of pages specified in the two editable fields. These use the physical page numbers, which always start from *1* and are independent of any page number shown on the document. The actual number of the current page (the page containing the selected frame) is shown:

- in the Info box (*File* ⇒ *Info* or *Ctrl-F1*) or
- on the Toolbar:



② Copies

This is the number of copies of each page you want to print.

For multiple copies of a multi-page document, Impression can either:

- print each page *n* times (1,1...,2,2...), requiring you to sort the pages into order by hand, or
- print *n* copies of the document in order (1,2...,1,2...).

This is controlled by the *Collated* switch (described later in the *Setup* dialogue box).

③ Pause

When this switch is selected, printing suspends after each page. This is useful if you want to print on single-sheet paper without a sheet feeder. Press *Continue* on the print information box to continue printing.

④ Upright / Sideways

These buttons tell Impression whether to print upright (*portrait*) or sideways (*landscape*) on the page. For example, use sideways to print two A5 pages onto an A4 sheet of paper.

⑤ Scale

The scaling field affects how large the page will appear on the paper. 100% is full size but the actual size depends also on how large the pages are in Impression. By default, the page size is exactly A4. However, if you require an A4 page to be printed at A5 size, the scaling factor can be reduced to 70% or 66% dependent upon the setting of *Ignore page borders* (see later in *Setup* dialogue box). At 100% measurements made on the page should always be accurate on all printers; for example, a frame of 100mm width should always print as 100mm wide.

The two bump icons to the right of the scaling field increase or decrease the scale in steps of 1%.

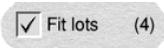
⑥ Fit lots

When this switch is *off*, Impression prints one page on one sheet of paper.

When this switch is *on*, Impression fits as many pages as it can on one sheet. For this option to be of any use, the *Scaling* field should usually be set to less than 100%, so that more than one page can fit on the paper.

The scaling required to fit several pages on one sheet of paper depends on the *Ignore page border* switch (in the *Setup* dialogue box). If this is *off*, account is taken of the non-printable margins around the edge of the page. If this is *on*, these margins are ignored.

As a guide the number in brackets to the right of *Fit lots* tells you how many pages can fit on a sheet of paper.



Fit lots (4)

(Impression assumes all the pages are the same size as the first.)

So, for example, one particularly useful option is to print two pages of an A4 document on a single sheet of A4 paper. For this, use these settings:

Sideways

Scale 66%

Fit lots (the 2 after *Fit lots* tells you that Impression can fit two pages on one sheet of paper)

⑦ Draft

With some types of printer you can use the fonts built into the printer for faster printing of text. However, there are a limited number of fonts available and you cannot print illustrations. Suitable printers are:

Epson FX, LQ, LX, RX ranges and compatibles,

Canon BJ-10 range,

Hewlett Packard Deskjet and Laserjet ranges.

If you have TurboDriver software for Canon or Hewlett Packard printers, draft mode offers little speed advantage.

Before you can use draft printing you must have a special printer module loaded. (These modules are different to the standard RISC OS printer drivers.) The field to the right displays the current type of printer module loaded. To display a list of available printer modules either:

- click **Menu** on the editable box, or
- click on the arrow to the right of the name.

Refer to the *Appendix 7* for more information on draft printing.

Note: the method of draft printing, using the character set of the printer, is now obsolete.

⑧ Setup

Click on this to display an extra dialogue box (see below).

⑧ Typesetting

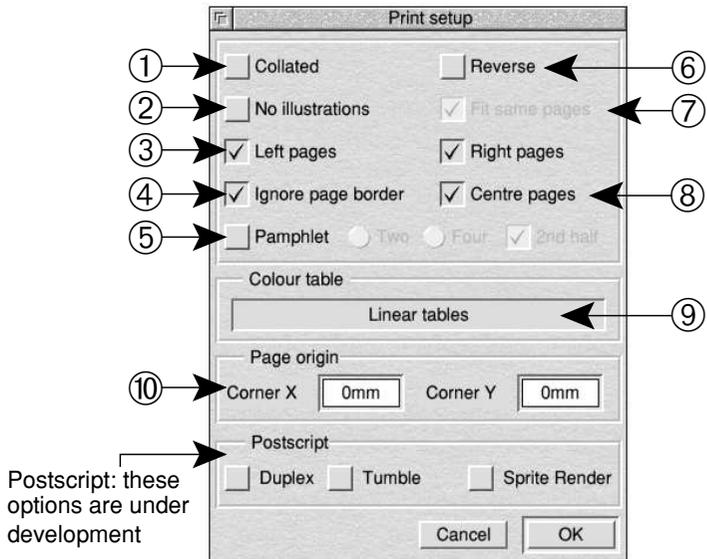


Click on this to display an extra dialogue box (see below).

Postscript printing

A postscript printer driver can be used either for a direct connection to a postscript printer or to create a disc file containing the postscript data. The postscript file can be converted to a PDF file, see *Appendix 7*.

Print setup dialogue box



① Collated

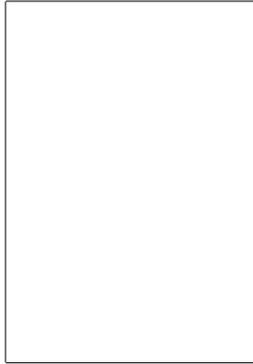
If you want to print 3 copies of a 4 page document:

- with *Collated on* the pages are printed in the order 1,2,3,4, 1,2,3,4, 1,2,3,4
- with *Collated off* the pages are printed in the order 1,1,1, 2,2,2, 3,3,3, 4,4,4.

Some printers, such as dot-matrix printers, take the same time to print a page, even if that page has already been printed once. Other printers keep an image of the current page. As a result, one copy of a page might take several minutes to print, but subsequent copies of that page considerably less time. So for more than one copy of a large document, it is faster on some printers to leave *Collated off*, while for others no advantage is gained. In the latter case the switch may be turned *on*, allowing Impression to stack the pages in order.

② No Illustrations

When printing a page to certain printers (notably PostScript) the more information there is on the page, the longer a page takes to print. Graphics often take a particularly long time, especially large sprites. It is often useful to print out just the text on a page, and *No illustrations* can be used to speed up this function. When it is selected, any graphic frames on a page are replaced by boxes with a cross through them.



This can dramatically reduce the time it takes to print pages on PostScript based printers.

③ Left pages / Right pages

These let you print only left-handed pages, only right-handed pages, or all pages. Note that the ‘handedness’ of a page has nothing to do with the page number, but depends on whether it has been created as a left/right pair.

When using Pamphlet mode, these two switches are ignored, as Pamphlet mode only makes sense if you are printing left and right pages.

④ Ignore page border

There is usually a small border around the edge of the page where the printer cannot print. This is called the *print border* or the *page border*. Impression can take account of this border and printing is relative to the page borders. Some printers have a

larger border on the left than on the right and this results in the printing being offset to the right.

With this option *on*, the page borders are ignored and the page is printed relative to the edges of the paper. Use this option if it is important that items on the printed paper are in exactly the same position as they appear in the document.

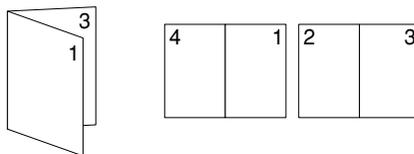
This has an effect on *Fit lots* which normally tries to fit the pages within the print borders. With this option *on*, Impression prints pages within the full dimensions of the paper. This allows a slightly larger scaling. For example, to exactly fit two A4-sized pages on an A4-sized sheet of paper with this option *off* may require a scaling of 66%. With this option *on*, you can use 70%.

You can make the current page borders visible on the screen using *View* ⇒ *Print borders* or *Ctrl-Shift-O*.

⑤ Pamphlet

One application for which a program like Impression is often used is to produce small booklets or leaflets. Quite often these are A5 sized, but printed on both sides of an A4 sheet, then folded over and stapled.

Selecting *Pamphlet* gives you the option of ‘Two-up’ or ‘Four-up’ printing. Selecting *Two* tells Impression that you wish to print a pamphlet with two Impression pages on each side of a sheet of paper, ready to be folded.



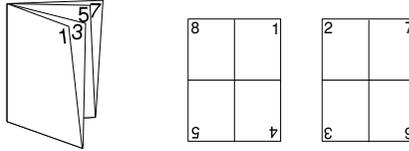
This option should be used in conjunction with the scaling, and usually with the *Sideways* mode as well. For example, when printing two A4 pages on one A4 sheet, set:

Scaling to 66%, and

Sideways.

‘Four-up’ printing prints four pages on each side of a sheet of

paper.



This would normally be used in *Upright* mode. For example, to print an A6 pamphlet from A4 pages, set:

Scaling to 46%, and

Upright.

When Impression starts printing, it prints one side of the sheet. When finished, it beeps, and asks you to turn the pages over and feed them back into the printer. Then it prints the other side.

Note: If you are using a page printer such as a Laser printer, the message to turn the paper over might appear before all the pages have been printed. Wait until the printer has finished printing.

It is important to turn the pages over so that they are the right way round. Different printers feed paper in different ways. You may need to experiment to find the correct way to turn the paper.

2nd half

When this switch is *on*, Impression prints only the second side of the pamphlet. This makes pamphlet printing easier as you do not have to print the second side immediately after the first (which can lead to paper jams).

If you only want to print the first half, turn *2nd half off*. When the first half has been printed press the *Stop* button on the *Print information* box.

⑥ Reverse

This controls the order in which Impression prints multiple page documents. With this option *off*, printing starts with the first page. With the option *on*, printing starts with the last page.

Printers stack paper either face-up or face-down after printing. If they are stacked face-up the pages will be in the wrong order.

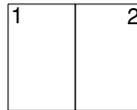
Reverse lets you change the order so that pages stack in the correct order.

This switch has no effect when printing the first side in Pamphlet mode. Pages are always printed in the same order. (First and last pages printed first.) When printing the second side, *Reverse* applies to cater for the different stacking orders.

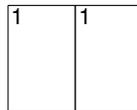
⑦ Fit same pages

This has no effect unless *Fit lots* is selected and the scaling allows more than one Impression page to be printed on a sheet of paper.

If this option is *off*, as many **different pages** as can fit on the paper are printed.



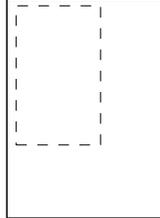
If this option is *on*, as many copies of the **same page** as can fit on the paper are printed.



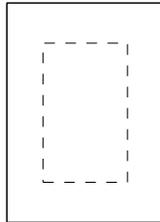
⑧ Centre pages

With this button *off*, pages are printed relative to the top-left corner of the paper. With this button *on*, pages are centered within the available space.

This option is most noticeable when, for example, printing a single A5 page on an A4 sheet of paper. With *Centre page off*, the page is printed close to the top-left corner.



With it *on*, the page is centered on the paper.



⑨ Colour table

Factors such as ink colour and print density vary greatly between printers. As a result, the same document can look different when printed on different printers. Colour tables compensate for this on printers that use four-colour (CMYK) printing such as Canon BJC-600/800 in combination with TurboDrivers (see note) and when producing PostScript separations.

Colour table shows the name of the current table. If you do not want colour correction, choose *Linear table*. To change to a different table, choose *Preferences* on the Icon Bar Menu. *Colour table* is the last option on the scrolling list. (2.16 *Customising Impression* describes *Preferences* in more detail.)

Note:

The Acorn printer drivers for the Canon BJC and other CMYK printers do not use CMYK printing. Instead, they use the RGB system which is converted to CMYK in the printer driver. Therefore, colour tables do not affect printing on these systems.

The Impression colour tables are used to create the CMYK separations when separating to PostScript devices or to CMYK colour printers using the TurboDriver printer drivers. Specifically the tables adjust the intensity levels of the separate C, M, Y and K inks. It also controls the level of grey component replacement, the process by which black ink is substituted for neutral colours. Different tables use different settings to compensate for non-linearities in the inks of different printer types, or to compensate for dot-gain or other printer artifacts.

Creating curves is a skilled and specialised process. However, for those interested in creating their own tables for different printers. A simple curve editing utility to create alternative colour tables is included with applicable modern versions of Impression. Because of the nature of the program, no support can be provided and it's supplied "as is".

⑩ Page Origin

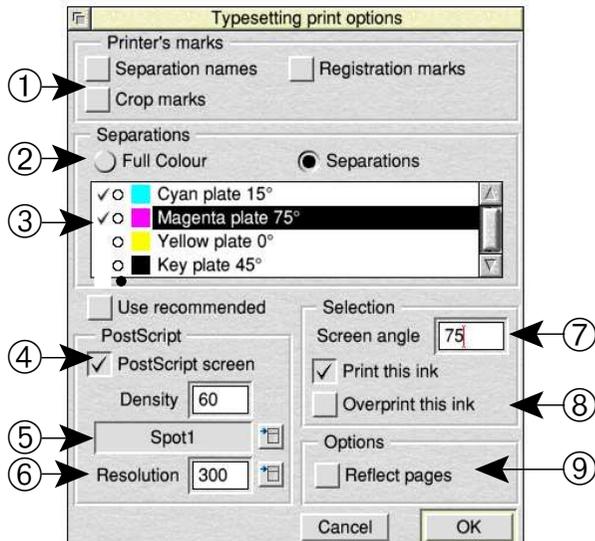
The editable fields move the printed image relative to the sheet of paper. (0 is no movement.) Note that you move the **printed image**; this is the Impression pages after applying scaling, landscape/portrait rotation, *Centre pages*, *Fit lots* and similar factors.

- Positive values of *X* move the image to the right;
Negative values to the left.
- Positive values of *Y* move the image up the paper;
Negative values down the paper.

One use is when outputting an A4 landscape or A3 portrait page with crop marks (required width 314mm) on a Linotronic typesetter (maximum usable width 304mm). Normally the right-hand crop marks are not printed. Setting *X* to **-5mm** moves the image to the left and gives half-width crop marks on both sides.

Typesetting dialogue box

This dialogue box sets parameters for typesetting monochrome and colour-separated output for commercial printing. Refer to the *Commercial Printing Guide* for explanations of many of the expressions used below.



The *OPI* button is greyed unless you have the optional *OPI* supplement.

① Printers marks

When producing colour typeset output, you normally require both *Separation names* and *Registration marks*. They are not needed for monochrome work. Both options are greyed when *Full colour* is selected.

Separation names prints the appropriate colour name on each separation. The names are those displayed in the separations options box (see below).

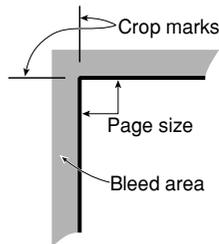


Registration marks are targets (see left) printed around the edge of the image. They allow the printing press operator to accurately align the colours when printing.

Crop marks

Crop marks are used by commercial printers as aids to guillotining the paper after printing. They are printed in the margins of the paper in the area that will be discarded after guillotining. It therefore follows that if you want a full-size A4 image with crop marks, it must be printed on paper larger than A4.

If you want to print crop marks and use *Fit lots*, the scaling must be smaller than usual. For example, to fit two A4 pages on an A4 sheet of paper normally requires a scaling of 70% (with page borders *off*). To fit crop marks requires a scaling of 62%.



② Full colour/Separations

Use *Full colour* when printing a monochrome document or when printing to a colour printer. (The output generated by this option is known as *composite output*.)

Select *Separations* to produce typeset separations for commercial printing. (Or for proofing the colour separations to a monochrome printer.) Also use this option when using spot colours – there is more information on this in the *Commercial Printing Guide*.

③ Separations option box

This lets you select which separations to print and which to overprint. (The ticks show separations to print – *Cyan* and *Magenta* in the illustration – and the black dots show which to overprint – *Black* in the illustration.)

To change the print setting click on the tick area.

To change the overprint setting click on the circle.

You may want to print only selected separations for several reasons:

- Your document may not use all four colours (spot-colour work). Printing unwanted separations wastes time and materials.
- You may want to print a single separation to proof it.
- If printing to disc for sending to a typesetting bureau, the four separations can be bigger than a floppy disc. You then need to create two or more files on different discs.

If you are producing typeset film separations -

Always have the complete set of separations produced at the same time. Temperature, humidity, and operating conditions within the typesetter all affect the film.

For the same reason, never rerun just one film from a set. Always rerun the complete set.

④ PostScript screen

Set this option if you are outputting to a PostScript device and you want to specify variables such as resolution of the half-toning screen (this determines the number of grey-levels in the printed output) and screen angles.

The *Alter graphic* dialog box lets you specify a screen value for individual graphics. Any value set in *Alter graphic* takes priority for that graphic.

Screen density

Typical values are

- outputting to a laser printer *60-70*;
- for monochrome typesetting *100-120*;
- colour typesetting *150*.

⑤ Screen type

Half-tones and tints are printed as clusters of dots. There are several ways of arranging the individual cells within each cluster. Screen type offers you several alternative arrangements. Unless you are experienced in producing typeset output we recommend always using the default value.

⑥ Printer resolution

Set this to match the resolution of the printer or typesetter. If you are producing output for typesetting, check with the bureau which resolution to use.

Either type a value into the editable field or choose from the menu of common resolutions.

⑦ Screen angles

These only apply when outputting to a PostScript device such as an typesetter.

Half-tones and tints are printed as clusters of dots on a regular grid or screen. The human eye is particularly sensitive to horizontal and vertical alignments. For this reason, the most prominent colour – black – is usually printed with the grid rotated to 45°.

There is a further problem when printing different colours. Because of slight movements during printing, interference patterns are easily created. (These are called *moiré patterns*.) To avoid this, each colour grid is rotated by a different angle. These angles must be carefully chosen and vary with resolution. For

these reasons we recommend always selecting *Use recommended*. Only change the screen angles if you are experienced in producing half-tone separations.

Some typesetting machines can run special software that recalculates the screen angles to avoid moiré patterns. This software is called *HQS* (high-quality screening) or similar names. Note that pages take much longer to print with HQS (up to ten times longer) and, if you use a typesetting bureau, often attracts an extra charge.

If you want to change a screen angle, click on the colour name and then edit the value in the *Screen angle* field.

As a footnote:

The recommended angle for yellow is 0° which is horizontal. This is not a problem as the eye is least responsive to yellow and so does not detect the horizontal and vertical orientation.

⑨ Reflect page

Pages are printed as mirror-images. This is useful for producing typeset film for printing plates.

2.5 Effects

This section covers:

- what are Effects?
- using Effects

Related sections of this manual:

- 2.6 Styles
- 2.7 Rulers

What are Effects?

To change the appearance or alignment of the text in Impression, you can apply one or more **Effects**. For example, you may want larger characters so you would choose a larger font-size. You may want the characters to have a different typeface so you would change the font.

Either action applies an *Effect*; applying a different font size is one Effect, a different font is another Effect. Some Effects can be combined; a section heading might be a combination of two Effects: (1) a bolder font and (2) a larger font size.

Effects and the cursor

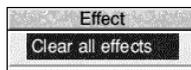
When you are typing in text, you can apply or cancel Effects at the cursor and then continue typing. To change an Effect, choose the required option from the *Effects* menu or the Toolbar. If the Effect is already applied, its name on the menu is ticked;



Bold Effect is applied at the cursor

To cancel the Effect, click on the name; it becomes unticked.

You can apply or cancel several Effects at once. For example, to create a headline you might press *Return* to start a new line and then select a new font, a larger font size, and centre-justification. You then type in the headline. To cancel all three Effects at once, choose *Clear all effects* from the menu.



If you want to continue with the new font but revert to normal font size and alignment, cancel only those two Effects

To apply or cancel Effects you can use either **Select** or **Adjust**.

- If you use **Select**, the change is made and the *Effects* menu disappears from the screen.
- If you use **Adjust**, the change is made and the menu remains on the screen. This is useful if you want to make a number of changes. In most places in Impression, you can make several changes using **Adjust** to keep the menu or dialogue box on the screen.

Effects and existing text

Before you can change which Effects are applied, you must first select the region of text that you want to change. Selecting regions of text is described in *2.3 Text handling*.

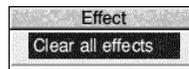
When the *Effects* menu is displayed, any Effect which is used anywhere within the selected region has a tick against its name.



Bold Effect is used in the selected region

You could have several Effects in the same group ticked. For example, this page uses two different font sizes and four fonts. A tick just means that the Effect has been used *somewhere* in that region, not necessarily over the entire region.

To remove all Effects, choose *Effect* ⇒ *Clear all effects*.

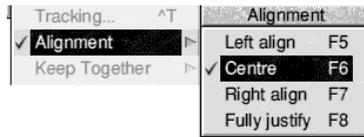


This option removes:

- character-based effects (such as *font* or *size*) from the cursor or selected region, and
- paragraph-based effects (such as *alignment*) from the entire paragraph. Any selected region is automatically extended to cover the entire paragraph.

This option does not clear any Styles that may also be applied. See *2.6 Styles*.

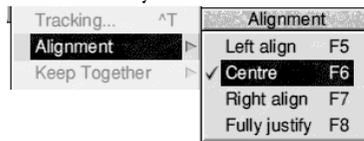
If you want to remove an Effect from the entire selected region, click on its name in the menu.



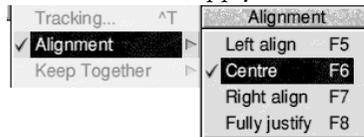
*Click on **Centre** to remove the Effect*

Its name is then no longer be ticked.

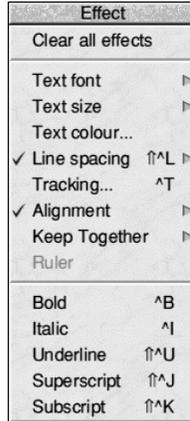
Similarly, to apply an Effect over the entire selected region, click on its name. A tick appears against the name. If the Effect is used anywhere in the region, its name is already ticked on the menu. In this case, click once to remove the Effect from those areas of the text where it is currently used:



and then click a second time to apply it over the entire region:



The Effects menu

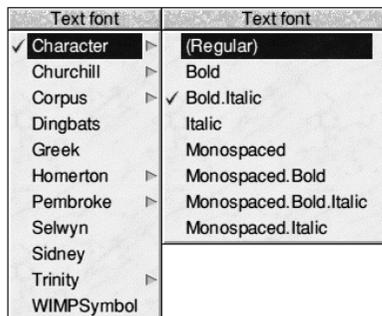


Clear all effects

This removes all Effects from the cursor or selected region. It does not remove any Styles that may also be applied.

Text font

You can also apply this Effect from the Toolbar:



The list is displayed in two parts:

- First, the font family names (*Corpus*, *Greek*, *Homerton*, etc.). The currently selected font family is ticked. Slide over the arrow to the right of the required name to display:

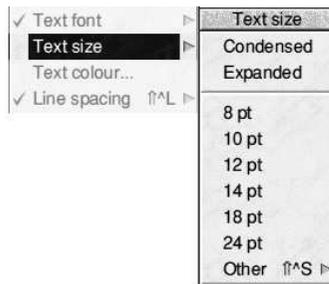
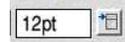
- Second, a submenu of the font variants (*Regular*, *Bold*, *Bold.Italic*, etc.). The currently selected font variant is also ticked.

Clicking on the font family name chooses the *Medium* or *Regular* font variant.

The Character font (described in 2.3 *Font handling*) is for documents that are to be printed as pure text in draft-mode (see the 2.4 *Printing* for details). Unlike the other fonts, it is unsuitable for high-quality printing.

Text size

This lets you change the width and height of characters. You can also apply this Effect from the Toolbar:



Condensed makes characters narrower (like this). They are condensed to 70% of their original width.

Expanded makes characters twice their original width (200% – **like this**).

The other entries change the height of text (72 pt = 1 inch):

sample text in 8pt

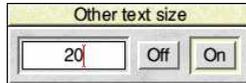
sample text in 14pt

sample text in 24pt

You can also change the font size from the keyboard. *Ctrl-Shift-Y* decreases the font size; *Ctrl-Shift-T* increases it.

Line spacing is set by underlying styles (such as *Normal*). Conventionally, line spacing is 120% of the font size but you can change this if required.

You can also type a font height into the *Other* editable field. (This has a keyboard short cut of *Ctrl-Shift-S*):



On applies the font height to the cursor or selected region.

Off removes any font height effect from the cursor or selected region.

Text colour

This controls the colour of the characters which is, by default, black. It displays the Colour Picker. See *2.12 Colour handling* for more information.

Line spacing

(*Ctrl-Shift-L*) This lets you specify the distance between lines of text:

These two lines of text are in 10pt
with 12pt line spacing.

These two lines of text are also in 10pt
but with 16pt line spacing.

These two lines of text are also in 10pt
but with only 9pt line spacing.

If you want to set a line spacing less than the current value, apply the line spacing Effect to the complete line. (The default line spacing is 120% of the current font size.)

We suggest you always apply line spacing effects to complete paragraphs. This helps to maintain a consistent appearance to your document.

Kerning & Tracking

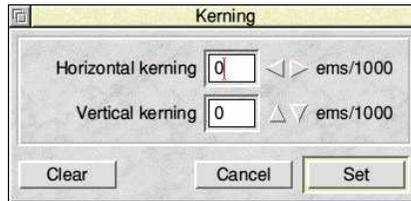
The menu option reads

Kerning when there is a cursor in the text,

Tracking when there is a selected region.

There is a keyboard short cut of *Ctrl-T*.

Kern effects option



Horizontal kerning adjusts the space between two characters:

AW **A W** **AW**

Left to right: no kerning, positive kerning, negative kerning

Vertical kerning moves the baseline of the right hand character of a pair of characters (and subsequent characters on the line):

AA **AA** **AA**

Left to right: no kerning, positive kerning, negative kerning

Kerning is measured in *ems*. One *em* is equivalent to the size of a capital **M** in the current font, so kerning is always proportional to size of the text. The dialogue box expects values to be entered in 1000ths of an em, so entering a value of **1000** in the horizontal field moves the two characters apart by one em. Values can be positive or negative.

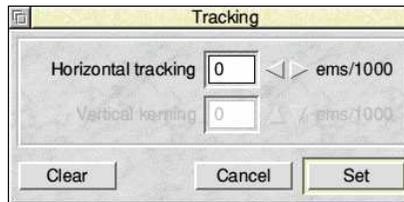
Vertical movements occur at the cursor position. Unless you want the rest of the characters on the line to be moved up by the same amount, it is usually necessary to place an equivalent kern down later in the line.

Set applies the kern. *Cancel* simply cancels this operation and removes the dialogue box. *Clear* clears any kerning set at the cursor.

Displaying the *Kern* dialogue box while the cursor is between two previously kerned characters shows the current kern values. You can then alter or remove (with *Clear*) any existing kern values. (Kern characters are invisible characters in the text. You can also delete them using the normal delete keys.)

There are key short cuts for kerning. (You do not need to display the dialogue box.) *Ctrl-E* and *Ctrl-R* extends or reduces the gap between two characters while *Ctrl-U* and *Ctrl-J* moves the next character up or down. In all cases one press of the key alters the kern value by $\frac{50}{1000}$ (0.05 em).

Tracking



This is similar to horizontal kerning except that it applies to a selected region of text. Values can be positive (move the characters apart) and negative (move them together). The keyboard short cuts *Ctrl-E* and *Ctrl-R* increase and reduce the tracking (each key press alters the tracking by 0.01 em). Tracking is typically used to spread text in headings.

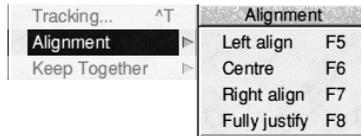
An example of its use:

| | |
|-----------------|--|
| TRACKING | no tracking |
| TRACKING | 0.1em ($\frac{100}{1000}$) tracking |
| T R A C K I N G | 0.5 em ($\frac{500}{1000}$) tracking |

If you output this document to a PostScript file:

Applying tracking to a large area of text can create very large PostScript files.

Alignment



Keyboard short cuts:

F5 for *Left align*,

F6 for *Centre*,

F7 for *Right align*,

F8 for *Fully justify*.

F5 means just the function key – you do not need to press *Ctrl* or *Shift*.

You can also apply these Effects from the Toolbar:



Left to right left, right, centre, fully justified

Impression always applies *Alignment* Effects to the entire paragraph even if just a part of the paragraph is selected.

Examples of alignment:

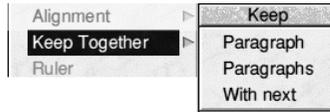
Text in this paragraph is *left-aligned* and so has a ragged margin on the right-hand side. This is normally how you lay out letters as it gives a less formal appearance to your documents. Left-aligned is also called *left justified* or *ragged-right*.

Text in this paragraph is *centre-aligned* and so has ragged margins on both sides. This is often used in posters and simple leaflets. You may need to adjust the text margins to avoid a short final line (like this paragraph).

Text in this paragraph is *right-aligned* and so has a ragged margin on the left-hand side. It has limited uses but can be effective to the left of illustrations. Right aligned is also called *right justified* or *ragged-left*.

Text in this paragraph is *fully justified* and so has an even margin on both sides. It gives a formal appearance to a document. (Most of the text in this manual is fully justified.) The even margins are created by increasing the spacing between words.

Keep together



These Effects control if and how paragraphs break over frame boundaries. They always control complete paragraphs, even if you apply them to just a part of the paragraph.

Paragraph

This ensures that the whole paragraph appears in the same frame and does not split at a frame boundary.

Paragraphs

Normally you would apply this to a region of several paragraphs.

It ensures a group of paragraphs always appear in a single frame and do not split over two frames.

With next

This ensures that the whole of this paragraph and the following paragraph appears in the same frame.

A common use is to stop a heading appearing at the bottom of one frame with the text to which it applies at the top of the next frame.

Ruler

This option is ticked if there is a local ruler at the cursor or in selected region. Clicking on *Ruler* removes the local ruler. (Rulers are described in [2.7 Rulers](#).)

Bold

Keyboard short cut *Ctrl-B*. You can also apply this Effect from the Toolbar:



This applies the **Bold** or, if this does not exist, the **Demi** variant of

the current font. If neither variant exists, text is unchanged.

Applying *Bold* to a region containing two or more fonts applies the appropriate fonts:

This is Trinity medium font and this is Homerton medium.

Applying *Bold* to all the text gives you:

This is still Trinity and this is still Homerton but now the Bold variants.

If you later change the font, the Bold Effect is applied to the new font. So if you apply *Bold* to some Trinity text:

This is some sample text.

and later change it to Homerton, the result is Homerton.Bold:

This is some sample text.

Italic

Keyboard short cut *Ctrl-I*. You can also apply this Effect from the Toolbar:



This is similar to *Bold*. It applies *Italic* or *Oblique* font variants (if these exist).

You can combine *Italic* and **Bold** to give ***Bold.Italic text*** (if a suitable font variant exists).

Underline

Keyboard short cut *Ctrl-Shift-U*. You can also apply this Effect from the Toolbar:



This underlines text (like this). The position and thickness of the underline is set by underlying styles (such as *Normal*). (Refer to the description of underline in the Style Editor *Text* dialogue box in *2.6 Styles*.)

Underlining is rarely useful for emphasis. You will find emphasising text using *Bold* or *Italic* generally look better when printed.

Superscript

Keyboard short cut *Ctrl-Shift-J*.

This displays text in superscript (like this). The position and size of superscript characters is set by underlying styles (such as *Normal*). (Refer to the description of superscript in the Style Editor *Font* dialogue box in *2.6 Styles*.)

Superscript 1, 2, 3 (^{1 2 3}) are available directly from the keyboard. (Characters 185, 178, 179 or *Alt-1* to *Alt-3*. Not all fonts include these characters.)

Subscript

Keyboard short cut *Ctrl-Shift-K*.

This displays text in subscript (_{like this}). The position and size of subscript characters is set by underlying styles (such as *Normal*). (Refer to the description of subscript in the Style Editor *Font* dialogue box in *2.6 Styles*.)

2.6 Styles

This section covers:

- what are Styles?
- using Styles
- when to use Effects and when Styles
- the Style Editor
- creating grids, tables etc.

Related sections of this manual:

- 2.5 Effects
- 2.7 Rulers

What are Styles?

A style is a named collection of *effects* and text markers.

Some effects (such as font and alignment) duplicate options on the Effects menu; others (such as paragraph rules) are unique to Styles. All text has at least one Style applied to it – the default or *Normal* Style. This defines all possible effects. You can then overlay *Normal* with other Styles, Effects and Rulers to alter the appearance of your document.

For example, section headings in this manual are 18pt Homerton Bold. Because this combination is frequently used, the two Effects are grouped together in a Style. Whenever a new section heading is required, this Style can be applied to it. The heading then appears with the required combination of Effects. Applying a style is also quicker than applying several effects.

All Styles are named; we call the Style for section headings *Heading*. The name can show its use (“*Heading*”) or its appearance (“*Green italic*”). Impression has several Styles already defined but you can modify these if required as well as create totally new Styles.

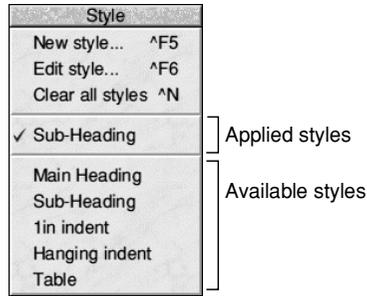
A further advantage of Styles is that if you change them, all text in that Style automatically the changes. For example, if we changed *Heading* to 20pt, every section heading in this manual would automatically change to 20pt.

The Style menu

The *Style* menu gives access to editing existing Styles, creating new Styles and applying and removing Styles from the cursor and regions of text. It also shows which Styles are currently applied to the cursor or region of text.

You can choose the *Style* menu either from the Main Menu or from the toolbar .





An example Style menu

New style...

(*Ctrl-F5*) This displays the Style Editor ready for you to create a new Style. The Style Editor is described later.

Edit Style...

(*Ctrl-F6*) This displays the Style Editor ready for you to edit or examine an existing Style. The Style Editor is described later.

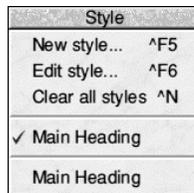
Clear all styles

(*Ctrl-N*) This removes all Styles (except *Normal*), Effects and Rulers applied at the cursor or over the selected region.

The applied Style list

The second section tells you which Styles (other than *Normal*, which is applied underneath all Styles and Effects) are currently applied at the cursor or selected region. Applying and removing Styles is described later.

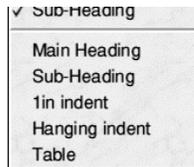
Currently applied styles are ticked:



Main Heading is currently applied

If there is a selected region, this list tells that a Style is used over some *part* of that region, not necessarily the *entire* region.

The Style list



Sample Style list

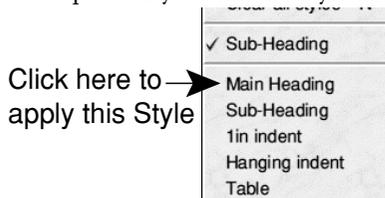
The last part of the menu lists Styles available in this document. Usually this is a full list of Styles. However, the Style Editor (described later) allows you to exclude selected Styles from the list. (The *Show on style menu* option.)

Using Styles

Applying Styles

To apply a Style to a region of text, first select the region. (Some Styles automatically apply to whole paragraphs – this is controlled by *Automatic paragraph apply* in the Style Editor. For such Styles you can select any part of the paragraph.)

Then choose the required Style from the Style list.



Applying the Style to a selected region applies it over the entire region even if the Style was previously applied to a part of the region.

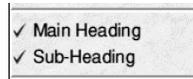
Style changes at the cursor only apply if you type something.

However, if you move the cursor using the mouse or the arrow keys, the change is forgotten. If you return to the original position and start typing, the Style change is not applied to your typing.

As with most menu operations, **Select**-clicking applies the Style and removes the menu. **Adjust**-clicking applies the Style but does not remove the menu. This lets you make further changes.

If you apply conflicting Styles the last applied Style takes precedence. For example, if you apply a Style that sets text to 18pt then a Style that sets 24pt, the second Style (24pt) applies.

If there is a cursor, the Style list shows the order in which Styles were applied (latest at the top of the list):



Sub-Heading was applied first followed by *Main Heading*. Effects set by *Main Heading* take precedence over the same effects defined in *Sub-Heading*. The resultant text is controlled by effects set by *Main Heading* and non-conflicting effects in *Sub-Heading*.

If there is a selected region, the order of Styles in the list has no significance.

The merits of when to use Effects and when to use Styles are described later in *Effects & Styles*.

Overlaying Styles

More than one Style can be applied to any region of text. So, for example, a Style that sets the text colour to green can be applied to a region of text that already has a Style that italicises the text. The visible result is italic, green text.

If you overlay two Styles that set conflicting effects, the last applied Style take priority. For example, if the existing Style uses Trinity font:

Here is some sample text.

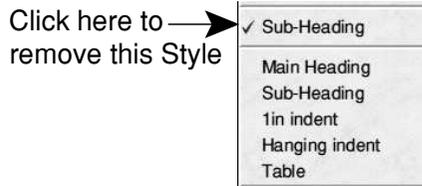
and you overlay it with a Style that uses Homerton font, the text now appears in Homerton font:

Here is some sample text.

A Style does not have to visibly change text. An example is a Style that marks text for inclusion in an index. This might just set the *Index label* attribute.

Removing a Style from the text

Click on the Style name in the applied Style list to remove it from the cursor or selected region of text.



Removing a Style at the cursor (unless it is paragraph-based; that is, *Paragraph apply* is set) only takes effect if you type something. If you move the cursor without typing, the change is forgotten.

Modifying Styles

The power of Styles is that you can modify them and the modification applies to all text that uses that Style. You can use either:

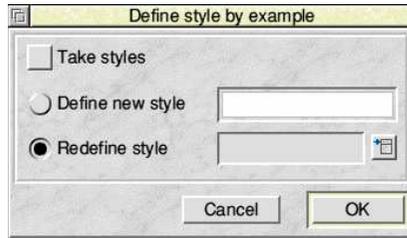
- the Toolbar, or
- the Style Editor (described later).

Using the Toolbar

- 1 Create some text with the required Effects, Styles and Rulers applied.
- 2 Position the cursor in that text.
- 3 Click on the *Define* button on the Toolbar:



This displays a dialogue box:



- 4 The modified style always includes applied Effects and any local ruler in the example of text.
Click on *Take styles* to also include any applied Styles.
- 5 Click on *Redefine style*.
- 6 Click on the menu icon to display a list of Styles.
- 7 Choose the Style.
- 8 Click on *OK* to modify the Style. This applies the Style to the text example and removes any applied Effects.

Creating a new Style

You can either:

- Choose *Style* ⇒ *New style*. This displays the Style Editor. You can then set effects as required or merge effects from existing Styles or from the cursor. See *Style Editor* for more information.
- Use the Toolbar. This is similar to modifying a Style. That is, you apply the required Effects, Styles and Rulers to some text and then display the *Define style by example* dialogue box. Select *Define new style* and type a name into the editable field. Click on *OK*.

Deleting an unwanted Style

- 1 Display the Style Editor.
- 2 Click on *Delete*. (An Alert box warns you if the Style is used anywhere.)

Creating tables, grids, etc.

Impression lets you create tables and grids using:

- rule-offs – these are lines drawn above and below lines of text,
- vertical rules – these are vertical lines drawn to connect to the rule-offs,
- line spacing and rule-off offsets – used in combination, they let you join or separate the other elements of table drawing.

Rule-offs and their associated offsets are described in the Style Editor section under *Rules dialogue box*.

Vertical rules are also described under *Rules dialogue box*. Placing the associated Vertical rule tabs (which specify where to draw vertical rules) is described in 2.7 *Rulers*.

Line spacing is controlled either using Effects or in the *Text* section of the Style Editor.

Here are a few hints when using these features:

- A table often looks better with a wider than normal spacing between lines of text. To do this, increase the *Line spacing* value.
 - To move an entire table up or down relative to the text, alter only the *Below text offset* value. (Negative values move the table downwards.)
 - To draw boxes using rule-offs and vertical rules, type a negative value into the *Above text offset*. This leaves a gap between the two rule-offs. Separate the boxes using blank lines in a Style with no rule-offs set.
 - To draw sidebars against a paragraph (as this paragraph has), create a special Style with
 - a ruler with one or more vertical rules,
 - the *Vertical rule width* button on, and
 - a *Vertical rule width* other than 0.
-

An alternative is to use *TableMate*, the OLE utility supplied with Impression. This can create two types of table:

- a ‘DDF’ text file that uses a combination of vertical and horizontal rules, or
- a graphic table that uses the OLE mechanism to display and edit the table.

Effects & Styles

This section provides guidance as to when to use an Effect and when to use (or create) a Style. In many cases it is obvious which is better but there is a grey area where the two overlap. Often the decision will be on personal preference.

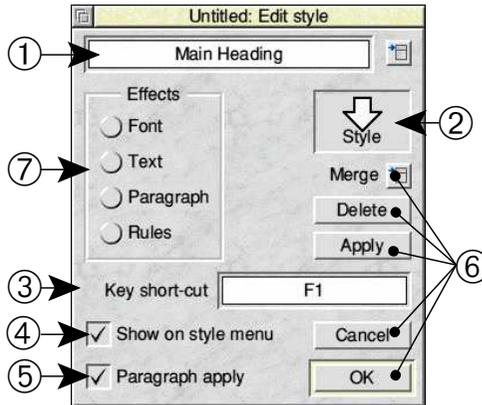
- If you want to make a simple change, such as centre justify some text, then use the Effect provided rather than create a new Style.
- Some changes cannot be made using Effects such as setting rule-offs or background colour. For these changes you must create a Style.
- If you are producing a simple document, for example a letter, it is easier to use combinations of Effects. If you want to change the application of an Effect, this is reasonably quick in a short document.
- If you are producing a long document, using Styles rather than combinations of Effects is easier. You can alter a Style and all text in that Style changes to reflect the Style alteration. The heading at the top of this page (Effects & Styles) is in the Style *Main heading*. We wouldn’t use a combination of Effects (*24pt* and *Homerton Bold*) because *Main heading* is used so often in this document. If we wanted to change to, say, *22pt*, it would be tedious to go through the manual and change every example.
- If you are producing a template document that will be used to produce other documents (for example, a basic newsletter layout document), then creating a range of suitable Styles helps to maintain a consistent appearance to documents produced from it. You need a good memory to remember

that main titles are always in 20pt, centre-justified Homerton Medium and subtitles in 16pt Trinity Medium Italic. It's a lot easier to create suitable Styles and give them the names *Title* and *Sub-Title*. You will then know later what their use is.

Style summary

- A Style sets only certain stylistic effects. Effects not set by a Style take their appearance from the Styles and Effects applied earlier to the text.
- A Style may be applied by choosing its name from the Style List (the bottom section of the Style menu).
- A Style may be cleared (turned *off*) from the selected region by choosing its name from the Applied Style List (the central section of the Style menu).
- One or more Styles may be turned *on* or *off* using **Adjust** – this retains the menu on the screen.
- If there is a selected region – pressing the Style short cut key applies the Style over this region if it does not occur anywhere within the region. If the Style already occurs within the region then it turns it *off*.
- If there is a cursor – pressing the Style short cut key turns that Style *on* at the cursor if it is currently *off*, and turns it *off* if it is already *on*.
- Styles currently applied at the cursor (and the order in which they were applied) are shown in the current Style list.
- The Styles that occur in a selected region are also shown on the current Style list. (No information can be inferred from the order of the list.)

The Style Editor



This dialogue box is displayed when you create or change Styles. While the Style Editor is on the screen you can continue to edit the document.

When you edit an existing Style you are actually working on a copy of the Style. Any changes you make are not applied to the document until you click on either the *Apply* or *OK* button. If you want to quit the Style Editor and leave the original Style unchanged, you can click on *Cancel*.

Similarly, if you are creating a new Style, it is not copied into the document until you click on *Apply* or *OK*. Therefore, if you decide you don't need the Style you are creating, click on *Cancel* and the document is unchanged.

① Style name

This shows the name of the Style currently displayed in the Style Editor. To change to a different Style either

- click on the menu icon to the right or
- click **Menu** on the editable field and choose from the menu.

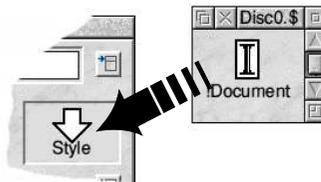
If you click using **Adjust**, this menu remains on screen and you can browse through several Styles.

If you want to change the name of the currently displayed Style, click in the editable field and edit the name. Style names can be up to 31 characters long and you can use any character including *Space*.

If you are creating a new Style, you can either change it by typing in a new name or let the Style Editor assign it a name when it is copied into the document. Automatic Style naming is described later.

② Loading Styles

Dropping an Impression document from a directory window onto this target adds Styles from that document into the current document.



This is useful for loading pre-prepared Style templates. For example, a blank document could be created that has one or more new Styles defined. If this is then saved, it can be used as a '*Style file*' and loaded into other documents.

③ Key short cut

This lets you apply and remove the Style using the keyboard. Click in the field and then press the required combination of keys. You can use *a-z* in combination with *Ctrl* and *Shift* and *F1-F12* directly or with *Ctrl* and *Shift*. (We do not recommend *F12* as this is used by RISC OS.)

For example, if you click in the field, hold down *Shift* and press *F9*, *Shift-F9* appears in the field. After you click *OK*, whenever you press *Shift-F9*, you select or remove this Style. Note that using a key combination for a Style over-rides any existing use. In the

example, *Shift-F9* no longer selects 90% scaling (its normal use).

To remove a short cut, display the Style, click in the field and delete the contents. (*Ctrl-U* is a quick way to do this.) Click *OK* to implement the change.

④ Show on style menu

When this switch is set, the *Style name* appears on the Style list.

Not showing a Style reduces the length of the Style list. However, you can then only select the Style by using the key short cut or clicking *Apply* in the Style Editor.

⑤ Paragraph apply

Select this option to apply the Style to entire paragraphs. (A paragraph ends when you press *Return*. Therefore, a paragraph, in Impression terminology, can be as short as a single line.)

Selecting any of the paragraph-based options (such as *Space above paragraph*, described later) automatically selects this option.

⑥ The action buttons

These are the buttons on the right of the Style Editor window.



If you click **Select** on any of these, the selected action takes place and the dialogue box is removed from the screen.

If you click **Adjust** on any of these, the selected action takes place but the Style Editor remains on screen so that other changes can be made. This is useful if you are trying out changes and want to see how they look. You only see a change if some text in that style is displayed in the document window.

Apply

This applies the Style to the selected region or to the cursor. It is a quick way of defining or modifying a Style and applying it to a selected region.

The Style, complete with any changes, is copied into the Style list as if you had clicked on *OK*.

Merge

You can merge the information in the Style Editor with either an existing Style or the combination of Styles and Effects set at the cursor. This operation is described later in *Merging Styles*.

If you click this button by mistake, remove the menu by clicking on another part of the *Style Editor* dialogue box.

Delete

Use this to delete an unwanted Style. An Alert box warns you if the Style is used in the document.

Cancel

Click on this to cancel any changes you have just made to the Style. If you are creating a new Style, the Style is discarded as it does not currently exist in the document.

If you are editing a Style, clicking **Adjust** on this button discards any changes you have made and then copies the existing version of the Style from the document into the Style Editor again.

OK

Pressing *Return* has the same effect as clicking on this button.

If you have created a new Style, it is added to the Style list.

If you have edited an existing Style, the changed version overwrites the old version of that Style. Any text in that Style changes to reflect your alterations. This reformatting can take several seconds for a long document.

⑦ Text & Paragraph

These display dialogue boxes that let you alter the effects that are

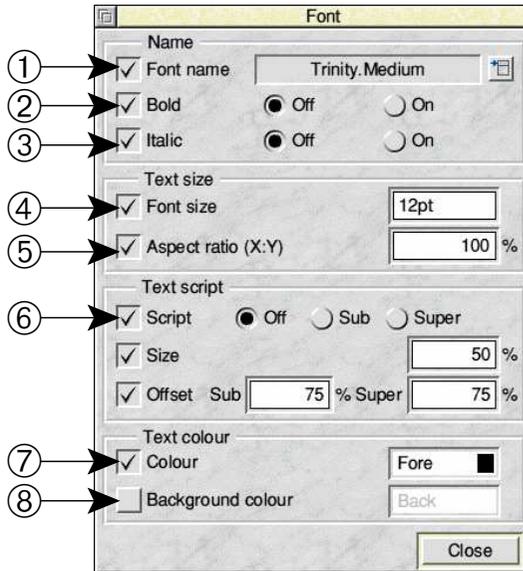
set by this Style..

All effects have a switch to their left:

- If the switch is *off*, the effect is not defined in this Style (it is 'don't care'). That effect is then controlled by other Styles already applied to the text (such as *Normal*).
- You can only select or set a value for an effect if its switch is *on*. Where you can type in a value (such as font size) you can use any of the units recognised by Impression. (These are listed in *Appendix 3. Using dialogue boxes*.) The displayed units (by default points, *pt*) can be changed – see *2.16 Customising Impression* for details.

Font dialogue box

This controls effects that apply to individual characters such as the font, character size and colour.



① Font name

This acts in the same way as the *Text font* Effect – see 2.5 Effects for details.

② Bold

This acts in the same way as the *Bold* Effect. It applies the *Bold* font variant (or *Demi*, if there no Bold variant) to text to which it is applied. If neither variant exists, the text is unchanged.

If you wanted this Style to use a specific bold font you would normally set *Font name* to use that font directly. You would normally use *Bold* to select the bold equivalent of the current font. (See the description of the Bold Effect for more details.)

③ **Italic**

This acts in the same way as the *Italic* Effect. It applies the *Italic* or *Oblique* variant of text to which it is applied. Fonts which do not have these variants are unchanged.

④ **Font size**

This acts in the same way as the *Text size* Effect.

The font size is the size of the characters. It is usually measured in *points* (*pt* 72pt = 1 inch).

⑤ **Font aspect ratio (X:Y)**

This controls the relative width of characters. It is a percentage and so does not have any units.

As an example, an aspect ratio of 50% displays characters at half their normal width. The height of the characters is unchanged.

⑥ **Script**

Off - characters are displayed at their normal height,

Sub - characters are displayed in a smaller font size and in the subscript position; thus, _{1 2 3}. This acts in the same way as the *Subscript* Effect. (The size and position are controlled by the *Size* and *Offset* fields described below.)

Super - characters are displayed in a smaller font size and in the superscript position; thus, ^{1 2 3}. This acts in the same way as the *Superscript* Effect.

The line spacing is unchanged.

Size

This specifies the size of subscript and superscript characters relative to the current font size. For example, *50%* sets subscript/superscript characters to half the current font size. Note that you can set *Size* independently of *Sub* and *Super*. This provides extra flexibility for specifying subscript and superscript characters.

A value of *0* has a special meaning. Subscript and superscript characters then appear in the default values that applied to

previous versions of Impression (such as Impression II or Impression Junior) that had fixed values for size.

Offset

This is similar to *Size* (described above). These fields specify the offset of subscript and superscript characters from the baseline. For example, for 12pt text, a value of *50%* offsets the subscript or superscript characters by 6pt.

Like *Size*, a value of *0* uses the same default offsets as previous versions of Impression.

To maintain a consistent look to your document, you often define *Size* and *Offset* in *Normal Style* but set *Script* to *off*. Other Styles can then set *Sub* or *Super on* and use the settings for *Size* and *Offset* defined in *Normal Style*.

⑦ Colour

This controls the colour of the characters which is, by default, black. Click on the colour icon to display the Colour Picker (described in *2.12 Colour handling*).

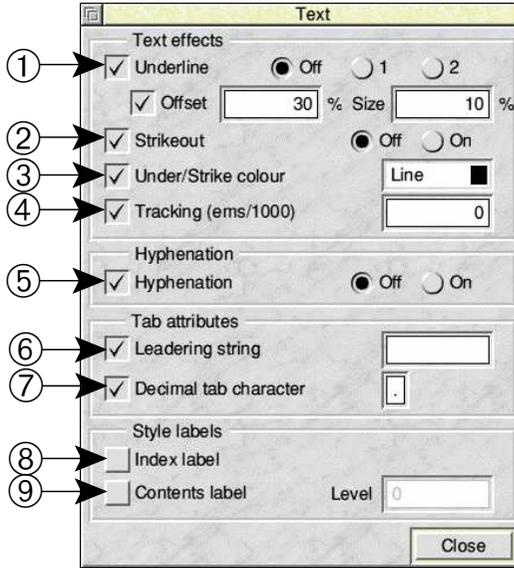
⑧ Background colour

This defines the colour of the background on which the text is displayed. Click on the colour icon to display the Colour Picker (described in *2.12 Colour handling*). It is unusual to set a background colour.

Technical note: the font manager's anti-aliasing tries to anti-alias between the font background and the font foreground colours.

Text dialogue box

This controls effects that usually apply to areas of text rather than individual characters.



① Underline

Off - no underline is drawn.

1 - a single line is drawn under text in this Style (like this). This acts in the same way as the *Underline* Effect.

2 - a double line is drawn under text in this Style.

Offset

Offset is the position of the underline relative to the character baseline. *Size* specifies the thickness of the underline. In both cases, the value is relative to the current font size. *0* selects the same default values used in previous versions of Impression.

For flexibility, you can specify *Offset* independently of applying an underline. Often you define *Offset* in *Normal* Style but set *Underline off*.

② Strikeout

When this attribute is *on*, a single line is drawn through the characters (~~like this~~). The line is drawn in the *Under/Strike colour*.

③ Under/strike colour

This controls the colour of the underline and strikeout lines. You could create a Style that sets only this one attribute (although it would probably not be very useful).

④ Tracking

This lets you change the spacing between characters. Specify the extra space between characters in $1/1000$ ths em.

sample text with no tracking

sample text with $^{200}/_{1000}$ ths em tracking

If you output this document to a PostScript file:

Applying tracking to a large area of text can create very large PostScript files.

Note the difference between *tracking* and *kerning*. *Tracking* changes the horizontal spacing between groups of characters. *Kerning* changes the spacing between individual pairs of characters. *Kerning* can also change the vertical alignment between a pair of characters.

⑤ Hyphenation

This turns on or off the automatic hyphenation. For hyphenation to work, the hyphenation module must be loaded; see *Hyphenation* in *2.14 Spell checking and the dictionaries* for more details.

Selecting *on* automatically loads the hyphenation module if this is not already loaded.

⑥ **Leadering string**

The leadering string can be from one to four characters long and contain any printable character. This string is drawn by Impression whenever it meets a tab character in text with this Style applied. The space between the tab character and the next tab position on the current ruler is filled with the leadering string. A commonly used string is three full stops and a *space* ('... ..').

Its most common use is in contents pages to draw the eye across to the page numbers.

⑦ **Decimal tab character**

This is the character that decimal tabs align numbers or text to. You can use any single character such as

. , · ± (12.3 12,3 12·3 12±3)

(Centre decimal point is character 183, ± is character 177.)

Tabs are described in *2.7 Rulers*.

Style labels

Style labels are not true effects because they do not change the format of the text. They mark text for inspection by the index and contents compilers. Any text with these effects set will be found by the compilers even if they are overlaid by other Styles that do not have this attribute set. See *2.15 Contents and index generation* for more details.

⑧ **Index label**

This marks text that is to appear in the index. Normally you create a Style that has only this attribute set and apply it to appropriate words or phrases.

It is sometimes useful to set the background colour so that you can see which text has this attribute set. Remember to reset the background colour before printing anything.

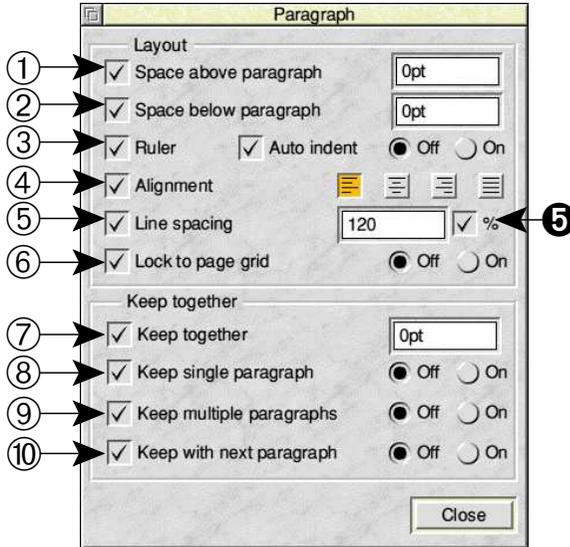
⑨ **Contents label**

This marks text that is to appear in the contents list. Typically, the Styles used for main headings and sub-headings have this attribute set so that they are automatically included in the contents list.

See *2.15 Contents and index generation* for details of using *Level*.

Paragraph dialogue box

This controls effects that are normally applied to complete paragraphs. Selecting any of these effects, sets the *Paragraph apply* button on the main Style Editor dialogue box.



① Space above paragraph

This sets the amount of extra space inserted above a paragraph. Set 0 if you do not want any extra space.

Typically you would use this to insert extra space above headings.

② Space below paragraph

This is the amount of extra space inserted below a paragraph. (A paragraph ends when you press *Return*.)

If you want a blank line below each paragraph, set *Space below paragraph* to the same value as the line spacing. Using *Space below paragraph* avoids the chance of a blank line at the top of a frame as can happen if you type an extra *Return* character at the end of each paragraph.

If you do not want any extra space below a paragraph, set *Space below paragraph* to 0.

③ Ruler and Auto-indent

Click on *Ruler* if you want to associate a ruler with this style. That is, if you want this Style to set different tabs and margins. Click on *Auto-indent* if you want text in this Style to auto-indent from the current ruler. Rulers and auto-indenting are described in 2.7 *Rulers*.

④ Alignment

This acts in the same way as the *Alignment* Effect. Refer to that description for examples of the four types of alignment.

⑤ Line spacing

This acts in the same way as the *Line spacing* Effect. It is the space between the top of one line of text and the top of the next line. This is often called *leading* from the strips of lead traditionally used when setting metal text.

You can define line spacing as:

- An absolute value. For example, *15pt*. If you later change the text size, the line spacing does not change. To enter an absolute value, clear the % button (Ⓢ).



- A percentage of the current font size. For this set the % button (Ⓢ). If you later change the text size, line spacing automatically adjusts to suit the new value. Traditionally line spacing is *120%* of the current font size.



Examples:

This block of text shows the effect of line spacing.

10pt text; 10pt line spacing

This block of text shows the effect

10pt text; 12pt line spacing (120% spacing)

of line spacing.

This block of text

10pt text; 16pt line spacing

shows the effect

(160% spacing)

of line spacing.

A spacing of 0 has a special meaning. Any text using this spacing does not affect the line spacing. This is useful if you want to include some large text in the middle of a line without affecting the line spacing. For example:

Without defining the line spacing, the words “large text” move the middle line down. **large text**. This gives an unbalanced look to the paragraph.

In this paragraph “large text” has a line spacing of 0. This retains the existing line spacing. **large text**. The paragraph now has even spacing between the three lines.

A common use for large text is including the *Dingbats* telephone symbol (character 37) in a line of text. This is a small character and looks better in a larger font size:

☎ 0442 63933 (☎ and text at 10pt)

☎ 0442 63933 (☎ at 14pt) (To get the telephone symbol level with the number, we kerned the number up slightly. The second telephone symbol shows the result without kerning.)

⑥ Lock to page grid

On complex, multi-column documents, you often want to ensure that lines of text are aligned across the columns.

With this option selected, lines of text lock to an invisible grid covering the entire page. The result is that any text in a Style with this grid-lock attribute set always aligns across columns regardless of where the tops of the frames are positioned or what text occurred before or what objects occur over the frames.

Lock to page grid overrides the current line spacing value.

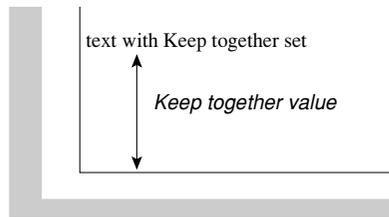
The *Alter master page* and *New master page* dialogue boxes let you specify the grid spacing. Refer to *2.10 Master pages* for more information. Note that only *Y offset & spacing* affects text.

Show flow on the Icon Bar Menu or the Toolbar displays the grid.

⑦ Keep together

Often the bottom of a frame splits paragraphs across two frames. Documents look better if you avoid having only the first line of a paragraph at the bottom of a frame. (The technical term is an *orphan*.) *Keep together* lets you avoid this.

If the first line of a paragraph is closer to the bottom of the frame than the *Keep together* value, the text moves to the start of the next frame.



The value entered is the distance from the bottom of the line. So, for example, if you want to keep the first two lines together, make *Keep together* equal to the line spacing. If you want to keep three lines, make *Keep together* equal to twice the line spacing.

⑧ Keep single paragraph

This acts in the same way as the *Keep together* ⇒ *Paragraph* Effect. (See 2.5 *Effects* for details.) It ensures that the whole paragraph appears on one page and is not split across a frame boundary.

⑨ Keep multiple paragraphs

This acts in the same way as the *Keep together* ⇒ *Paragraphs* Effect. (See 2.5 *Effects* for details.) It ensures that a group of paragraphs appears on one page and is not split across a frame boundary.

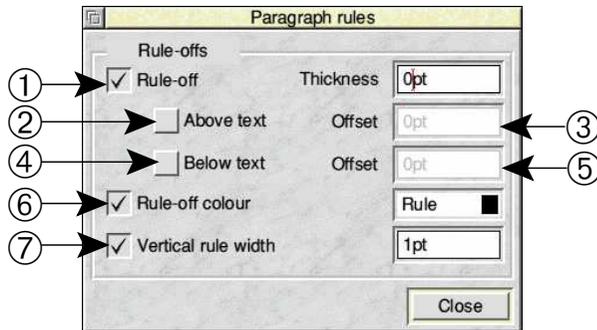
⑩ **Keep with next paragraph**

This acts in the same way as the *Keep together* ⇒ *Next* Effect. (See *2.5 Effects* for details.) It ensures that this paragraph and the following paragraph always appear together on the same page and do not split across a frame boundary.

Its main use is to prevent headings appearing as the last line on a page. *Keep with next*, applied to a heading Style, ensures the heading is kept with the body of the paragraph. (The heading and first paragraph immediately above are so marked, forcing a page break before it, if part of it would otherwise split across a page.)

Rules dialogue box

This part of the Style Editor controls Rule-offs and Vertical rules. For more details on using these to create tables and grids, refer to *Creating tables*.



A rule-off is a horizontal line drawn whenever a *Return* (end of paragraph) is met in this Style. Rule-offs can be drawn either above and below the text or in just one of these positions.

Note the difference between *rule-offs* and the *underline* effect. *Underline* only draws a line under those characters where the attribute is set. *Rule-offs* are drawn between margins only when a *Return* character in this Style is seen. (The margins are the special rule-off margins or, if you do not define these, the text margins – for more information, see 2.7 *Rulers*.) You cannot draw a rule-off in the middle of a paragraph.

① Rule off

Set this switch *on* if you want to draw horizontal rule-offs above or below a paragraph. (Remember, a paragraph is any block of text terminated by a *Return* – it can be just a single line of text.)

Rule-offs are displayed behind any text. This can be used to highlight the last line in a paragraph.

Thickness controls the vertical width of the rule-off lines. A thickness of *0* is an invisible line.

② **Above text switch**

Set this switch *on* if you want to draw a rule-off above the text. The *Offset* field ③ controls the position of the rule-off.

A rule-off above is drawn if this effect is applied to the **first** line in a paragraph.

If the preceding paragraph has *Rule-off below* set, this overrides any settings for *Rule-off above* for this paragraph. In fact, no rule-off above is drawn and vertical rules (if any) align with the preceding rule-off below.

③ **Offset editable field**

This controls the vertical position of the rule-off or top of vertical rules (described in 2.7 *Rulers*) relative to the top of the text. (Technically the top of the text's bounding box.) A negative value moves the rule-off downwards; a positive value upwards.

If necessary, Impression increases the distance between lines of text to ensure rule-offs do not overlap the previous line:

This line has no rule-off.
This line has a rule-off
above with 0 offset.

This line has no rule off.
This line has a rule-off
above with 5pt offset.

④ **Below text switch**

Set this switch on if you want to draw a rule-off below the text. The *Offset* field ⑤ controls the position of the rule-off.

A rule-off below is drawn if this effect is applied to the **last** line in a paragraph.

⑤ **Offset editable field**

With a value of 0, the rule-off or the bottom of a vertical rule is directly below the text. In this position rule-offs may clip descenders on characters such as 'y'. A negative value moves the rule-off downwards; a positive value upwards.

⑥ **Rule-off colour**

This controls the colour of the rule-offs.

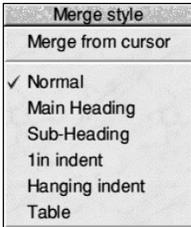
⑦ **Vertical rule width**

Set the switch *on* if you want vertical rules (described in 2.7 *Rulers*). Remember to put vertical rule tabs on the ruler in the required positions.

The editable field controls the width of the vertical rule. Note that a thickness of 0 is an invisible line.

Merging Styles

Click on the *Merge* button in the Style Editor to display a menu of available Styles. (The first option *Merge from cursor* is described below.)



Clicking on a Style name merges the effects of that Style with the information in the Style Editor. Only the information in the Style Editor changes; the merging Style (the one you chose from the menu) is unchanged. You can merge several Styles in this way.

The new Style name is a combination of the names of the Styles that were merged into it. For example, if you merge *Style1* and *Style2*, the Style in the Style Editor is called *Style1/Style2*. You can, of course, edit this name if you wish.

Merge from cursor

This is the first option on the menu. It is greyed if there is no cursor (for example, when there is a selected region). If you click on this option, the information in the Style Editor (if any) is merged with the Effects and Styles set at the cursor. This is useful for easily creating new Styles from combinations of Effects. By creating some text with the required Effects and Styles applied, you can preview the appearance of the new Style. The new Style is called *From cursor*.

You can also use *Merge from cursor* to alter an existing Style (including *Normal*). Display the Style you want to change in the Style Editor and then click on this menu option. The Effects and Styles set at the cursor are then merged with the existing Style information in the Style Editor. The Style name has */from cursor* appended to it.

Automatic Style naming

When you create a new Style, the name in *Style name* is *Untitled*. If you do not change the name before clicking on *OK*, the Style Editor will give it an appropriate name.

2.7 Rulers

This section covers:

- types of ruler
- using Text rulers

Related sections of this manual:

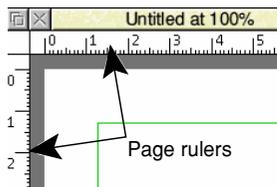
- 2.5 Effects
- 2.6 Styles

Rulers in Impression

There are two completely separate types of ruler:

- page rulers, and
- text rulers.

Page rulers are displayed along the top and left-hand edges of the frame.



They allow you to measure items but have no effect on the format of the document. They are only displayed for information. *Show page rulers* in *Preferences* on the Icon Bar Menu, *View ⇒ Page rulers* and a keyboard short cut of *Ctrl-P* turn the page rulers *on* and *off*.

The following descriptions cover text rulers.

Text rulers allow you to adjust the margins and tab positions for the document and so have an important part in formatting the document. A 'ruler' is a specific set of margins and tab positions. There are two types of text ruler:

- local rulers, and
- style rulers.

Local rulers are used in just one place. You create them by simply dragging the blobs on the ruler.

Style rulers are, as the name suggests, associated with a style. (A style can merely define a ruler, if that is what you require.) You can use a style again and again throughout a document.

If you look through this manual, you will see that we use a number of different rulers. For example, headings in this manual have their own ruler which positions them to the left of the body of the text.

Similarly, sections are often indented to the right like this, to emphasise something or to list options. This requires a different set of margins and tabs to the default ruler that controls the main body of the text.

To display or hide the current ruler (local or style) use *View* ⇒ *Tool bars* ⇒ *Style ruler*.



A typical text ruler

Rulers are always displayed at the top of the Impression window. The zero point on the ruler usually aligns with the left-hand edge of the selected frame. (It does not align if you have set *Insert* in the *Alter frame* dialogue box – see 2.8 *Frame handling* for details.) If you click in a different frame, the ruler moves to keep its alignment with the frame edge.

All text has at least one ruler applied to it (the ruler defined in *Normal Style*).

The ruler shown is that currently applied at the cursor or in the selected region. The exceptions are:

- When the Style Editor (see 2.6 *Styles*) is displayed on screen – the ruler associated with that style is then shown. (No ruler is shown if the style does not define a ruler.)
- When you display a selected region that contains more than one ruler. The appearance of the ruler changes to indicate that multiple rulers are present.

Note to users of Impression II and Impression Junior:

This is different to the way rulers worked in these programs. The ruler now always reflects the state at the cursor or in the selected region as a result of local rulers and styles – as you move the cursor, it updates.

Changing text margins (create a local ruler)

- 1 Select the region of text you want the ruler to apply to.
- 2 If necessary, display the *text* and *ruler bars*. (*View* ⇒ *Tool bars* ⇒ *Show text/ruler bars*.)
- 3 Modify the ruler by adding or removing tabs or changing the margins. This automatically creates a new local ruler and applies it to the selected text.

This operation creates a *local ruler*, that is, a set of margins that applies only to this text. A *style ruler*, on the other hand, is a set of margins and tabs that can be used in many different parts of the document. It is just a ruler within a style.

Creating a new style ruler

You can either:

- 1 Create a new local ruler or select some text containing an appropriate local ruler.
- 2 Create a new style using the *Define* dialogue box. (This is described in *Creating a new style* in 2.6 *Styles*.) You can therefore reuse a local ruler by converting it to a style ruler.

or

- 1 Create a new style using the Style Editor.
- 2 Select *Ruler* in the *Paragraph* dialogue box of the Style Editor. This displays the ruler bar which you can modify as required.
- 4 Click on *OK* in the Style Editor to implement the change. (For more details, see 2.6 *Styles*.)

A style ruler is just a style that defines a ruler. So like a style, it has a name and can be used in many different places.

Changing a style ruler

You can either:

- 1 Display some text in the required style.
- 2 Move the tabs and margins as required on the ruler.
- 3 Redefine the style using the *Define* dialogue box. (This is described in *Modifying styles* in 2.6 Styles.)

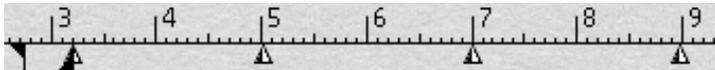
or

Use the Style Editor (described in 2.6 Styles).

Creating an auto-indenting ruler

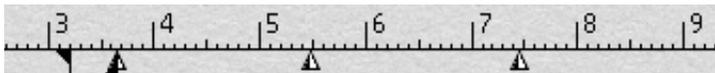
These are useful when creating lists and tables. An auto-indenting ruler automatically indents from the left-most tab of the current ruler. For example:

- This is the current ruler:



This is some sample text to show the effect of the above ruler. This is some sample text to show the effect of the above ruler. This is some sample text to show the effect of the above ruler.

- The ruler below is auto-indented, created from the current ruler. Notice that it is indented from the left-most tab of the current ruler at 3.2cm.



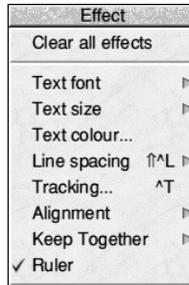
This is some sample text to show the effect of the above ruler. This is some sample text to show the effect of the above ruler. This is some sample text to show the effect of the above ruler.

Auto-indented rulers are created when you apply a style with the *Auto indent* option set. This option is in the *Paragraph* dialogue box of the Style Editor.

The auto-indented ruler has no effect if you later overlay the text with a local ruler or another style that defines a ruler.

Removing a local ruler

- 1 Select the region of text with the ruler applied.
- 2 Choose *Effects* ⇒ *Ruler*:



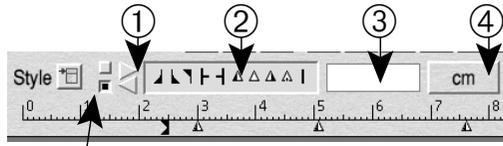
Removing a style ruler from the text

- 1 Select the region of text from which you want to remove the style ruler.
- 2 Remove the style. For details of removing styles see *removing a style from the text* in 2.6 *Styles*.

Removing a ruler from a style

- 1 Display the style in the Style Editor.
- 2 Display the *Paragraph* dialogue box of the Style Editor.
- 3 Click on *Ruler* to deselect it. This removes the ruler from the Style.
- 4 Click on *OK* in the Style Editor to implement the change. (For more details, see 2.6 *Styles*.)

The ruler bar



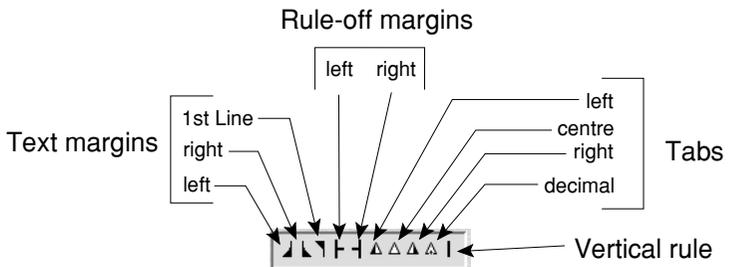
Click here to display the tabs

① Bump icons

Use these to step through items on the ruler.

If the cursor is in the editable field ③, pressing *Tab* has the same effect as clicking on the right-facing bump icon. Pressing *Shift-Tab* is the same as clicking on the left-facing bump icon.

② Ruler icons



The tabs are described later. *Vertical rule* in *Creating tables* in 2.6 *Styles*.

Left margin

Except for the first line in a paragraph (which is controlled by the *1st line margin*), this defines the left margin for all text using this ruler.

Right margin

This defines the maximum right-hand margin. The right margin is relative to the right-hand edge of the frame and so defines the gap between the edge of the text and the edge of the frame.

The *right margin* is normally relative to the right-hand frame

edge. If you position it 3mm from the right-hand frame edge, it maintains that 3mm margin even when the ruler is applied to a different sized frame or the frame resized. When typing into editable field use:

- negative numbers for right-relative values, and
- positive numbers for left-relative values.

Be careful about placing small text actually touching a frame's edge. It can be very difficult when using the mouse to position the text cursor between the frame's edge and the adjacent letter.

1st line margin

(Also called the *Return margin*.) When you press *Return*, the cursor moves to this position on the next line. If you want all left-hand margins to be in line, set this margin to align with the *left margin*. (If you are creating or editing a ruler and you do not place the *1st line margin* on the ruler, it is automatically aligned with the *left margin*.)

Rule-off margins

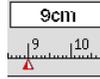
These control the left and right margins of rule-offs. (Refer to *Rules dialog box* in 2.6 *Styles* for details of associating rule-offs with a style.) This is the ruler for the rule-off below this paragraph:



③ Editable field

Click on a tab or margin to select it. The editable field then tells you the exact position of that tab or margin on the ruler. You can move items on the ruler by:

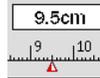
- 1 selecting the item,



- 2 typing their new value into the editable field, and

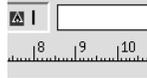


- 3 pressing *Return*.



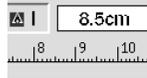
You can also place extra tabs on the ruler by:

- 1 clicking on the appropriate icon in *Ruler icons*,

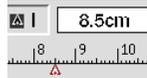


decimal tab selected

- 2 typing the required position into the editable field,



- 3 pressing *Return*.



(You can also move and place items on the ruler by dragging icons – this is described later.)

④ Units

Click on this box to step through the available ruler measurement units. These are

centimetres

inches ($\frac{1}{10}$ ths divisions)

picas (a pica is $\frac{1}{6}$ th inch).

inches ($\frac{1}{8}$ ths divisions)

Changing the units only changes measurements displayed on the ruler. It has no effect on items placed on the ruler.

Tabs

This diagram shows how the types of tab available in Impression are used:



| | | | |
|-------|---------|-------------|--------|
| This | is | some | 1.0 |
| text | that | illustrates | 123.45 |
| the | various | types | .0123 |
| of | tab. | The | 67.89 |
| right | hand | column | .00004 |
| is | a | decimal | tab |

- The first column is controlled by the conventional *left tab*. Text is left aligned.
- The second column is controlled by a *centre tab* meaning that the entire column is centered around the tab position.
- The third column is controlled by a *right tab*. Text is right aligned to the tab point.
- The last column is controlled by a *decimal tab* which is only usually used for columns of numbers. In this case the whole column is aligned around the decimal point as is traditional for tables of figures. Anything without a decimal point in it treats this as a *right tab*.

The character used as a decimal point is specified in the Style Editor (see *2.6 Styles*).

Vertical rule

These are placed on and moved around the ruler exactly like ordinary tabs. However, they are not used to format text but to position *vertical rules*. These are lines used to construct tables and grids – for more information, see *Creating tables* in *2.6 Styles*.

Note that before a vertical rule is drawn, you must have set:

- a *vertical rule* in the required position on the ruler,
- set the *Vertical rule width* switch in the *Rules dialogue box* section of the Style Editor, and
- set a width other than 0 (which is an invisible line).

Placing and moving items on the ruler

You place or move items on the ruler by:

- Clicking on one of the icons to highlight it.



Then, click on the graduated scale. This places one of those items at that position on the ruler.



This mainly applies to tabs, as you can have up to 32 tabs (of varying kinds) on the ruler at once. With margins, you can only have one of each type on the ruler, so clicking with a margin highlighted moves that margin to a new position on the ruler.

Restriction: The *right margin* must be to the right of both the *return margin* and the *left margin*. The margin does not appear if you click in an illegal place.

- The icons can also be dragged, either from their current positions on the ruler, in which case that item's position changes,



or from the icons at the top of the ruler which places a new item on the ruler.



If there is already one of those items on the ruler (in the case of margins) or there are already 32 tabs on the ruler (in the case of tabs) then dragging has no effect.

- The *editable field* lets you accurately place the icons. This is described above in ④ *Editable field*.

You can combine dragging icons with using the editable field. You could drag or drop icons on the ruler in approximately the required position and then accurately position them using the editable field.

When dragging items around the ruler, notice that they appear to ‘stick’ to the ruler, as if the ruler were magnetic. This means you can tell if an item is being placed correctly: if it sticks, it stays on the ruler if dropped.

Notice that when you drag items along the ruler, they snap to the ruler marks. To disable this snapping, hold down *Shift* during the drag.

If you **Adjust**-drag an item, you also move any items (except the margins) to its right. This lets you move several tabs in one operation.

Removing items from the ruler

To remove an item from the ruler, drag it from its current position upwards, until it no longer sticks to the ruler.



Dropping the item while it is still sticking to the ruler only alters its position. It does not remove it.

Changing tab types

Remove the existing tab and place a tab of the correct type in the same place. The editable field shows the exact position.

Indents and hanging indents

It is quite a common requirement to have a series of numbered paragraphs where the numbers hang to the left of the main text

left margin. This is sometimes referred to as an '*outdent*'. Impression can create this attribute very easily by using the *1st line margin*. The position of this on the ruler controls the left edge of the first line of every new paragraph. This is often useful if the first line of each paragraph is to be indented, in which case the symbol would be positioned a small amount to the right of the left margin indicator.

A hanging indent would be the opposite. The 1st line margin symbol would be positioned slightly to the left of *left margin* thus



This creates the following result.

1. This is a numbered paragraph. As this line is at the start of a new paragraph it starts slightly to the left of this second line. Indeed all subsequent lines will use the *left margin* until the start of the next paragraph.
2. In fact we can go one better than this by using the *tab* feature as well. With the ruler shown above, the first line of every paragraph will start outdented. However this may not always be wanted.

For example, a paragraph that does not start with a number would normally look better if it lines up with the normal left margin and is not outdented.

Of course this can be achieved simply by typing a few spaces at the line start but it can be quite difficult to get accurate results. However, if a tab symbol is positioned exactly coincident with the left margin thus:



then it is only a matter of pressing the tab key at the start of a paragraph to move the line start to the normal left margin position. In the above diagram the left tab is positioned directly over left margin mostly obscuring it.

1. This is an outdented numbered paragraph.

Whereas this paragraph starts with a *tab* so that its left edge aligns with the left margin.

2. Whereas this is a normally outdented line again.

2.8 *Frame handling*

This section covers:

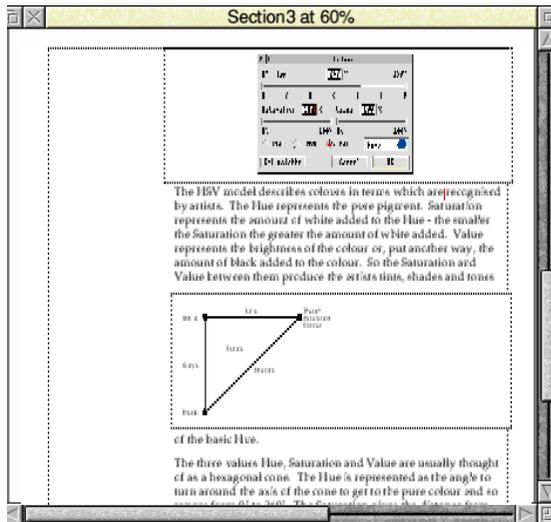
- the types of frame
- flowing text stories
- grouping frames
- frame borders
- the *Alter frame* dialogue box

Related sections of this manual:

- *2.9 Graphics handling*
- *2.10 Master pages*

How Impression uses frames

A frame is a box that contains either text or a graphic. Everything in a document is contained within frames and all editing action occurs within a frame. You cannot mix text and graphics inside a single frame, but by overlaying text and graphic frames you can produce a page that appears to freely mix text with graphics.



Example text and graphic frames

A frame cannot be larger than the page it exists on nor can it extend onto another page. Within these limits, you can create, move and adjust frames as you wish.

There are these types of frame:

- *blank*
- *text*
- *graphic*
- *guide*,

and they can be used as

- *master page frames*
- *local frames*
blank, text, and graphic frames can also be used as
- *repeating frames*
- *headers & footers* (a special form of repeating frame)
- *embedded frames*.

You create a frame as either a *blank* frame, a *blank repeating* frame or a *guide* frame.

Blank frames

If you type or drop text into a *blank* frame, it becomes a *text frame*.

If you drop a graphic into a blank frame, it becomes a *graphic frame*. A graphic is usually an illustration. (For more details on graphics, see *2.9 Graphics handling*.)

You cannot drop a graphic into a text frame or put text into a graphic frame.

Irregular frames

These are a special form of graphic frame. Irregular frames can have any number of sides, which do not have to be horizontal or vertical. All other frame types are rectangular with vertical and horizontal sides. Irregular frames are useful in masking parts of a graphic or flowing text around a graphic.

Guide frames

These are used to position other frames and cannot themselves hold text or graphics. They are used to create magazine-type page layouts which are usually multi-column. Guide frames would then show the positions of these columns, and text and graphic frames

would be positioned to the column outlines.

Guide frames have an orange outline.

Guide frames cannot be used as repeating or embedded frames.

There is more on guide frames later in this section.

Master page frames

Any frame on a master page is a *master page frame*. (For information on master pages see *2.10 Master pages*.)

Local frames

A *local frame* appears only on a single normal page (that is, a page that is not a master page).

Repeating frames and Headers & footers

You sometimes want to repeat information on several consecutive pages (like the heading to this page – *2.8 Frame handling*). To do this you use these types of frame.

There is more later in this section.

Embedded frames

These are text or graphic frames embedded into the text. They are described in detail later.

The selected frame

Normally you can only move or resize the *selected frame*. The selected frame always has a solid outline (orange for guide frames, blue for irregular frames and green for other frame types). Click **Select** inside a frame to select it.

You can also move or resize a frame if it is a multiple selected or grouped frame – described later.

Creating new frames

Use *Frame* ⇒ *New frame* ⇒ *submenu* or
Ctrl-Shift-I for a new blank frame or
Ctrl-Shift-E for a new repeating frame.

There is no keyboard short cut for guide frames.



You can also use *Frame* tool on the Toolbar. **Select**-click on the tool to display the submenu. **Adjust**-click to choose *Blank frame*.

- 1 A pair of cross-wires tracks the mouse pointer. Position them where the top left-hand corner of the frame is to be.
- 2 Press and hold down **Select**.
- 3 Drag the cross-wires to where you want the bottom right-hand corner to be.
- 4 When in position, release **Select**.

The newly created frame is always the selected frame.

Dragging frames about the page

Frames can only be physically moved about a single page. To move a frame to another page or document, use cut and paste.

Frames can be moved using either the mouse or a dialogue box. Using the mouse is generally easier but is not so precise as using the dialogue box.

Using the mouse

This method will not work if the frame has been locked in place. (*Lock frame* is set using the *Alter frame* dialogue box – described later.) Also, it does not work for master page frames except in the master page window. (See 2.10 *Master pages*.)

Position the mouse pointer inside the frame and then either

- hold down **Select** for at least a second, or,
- for immediate effect, first hold down the *Ctrl* key and then press **Select**. (This only works if the frame is the selected frame.)



In both cases, the mouse pointer changes shape to signify that the frame can be moved about. You must keep the mouse button held down as you move or drag the frame about.



Alternatively position the mouse pointer over any edge of the selected frame, avoiding the frame handles (described later). The mouse pointer changes shape. You can now slide the frame as just described. This method requires precise positioning of the mouse pointer. You may not be able to pick up some of the edges (particularly vertical edges).

Using the *Alter frame* dialogue box

Use *Frame* ⇒ *Alter frame* or the Toolbar to display the *Alter frame* dialogue box. This is described later.

Cutting, Copying and Pasting frames

Cut Frame

Edit ⇒ *Cut frame* or *Ctrl-X* or the *Cut* tool on the Toolbar.



This option copies the frame to the clipboard and deletes it from the document.

If the frame contains a complete story or a graphic, or an embedded frame, then the story, graphic, or embedded frame is cut as well.

If the frame contains a text story that flows into other frames, then removing this frame causes the text to re-flow in the remaining frames. That is, it only cuts the frame, not the contents.

A frame is cut with all its attributes including border style, dimensions, background colour and story type.

If the frame is a master page frame, it can also be deleted from the page on a local basis. This does not cut the frame from the master page – it simply removes the local copy of it on this page. To delete the frame from the master page, go to the master page (*View* ⇒ *View master pages*) and use this option or the similar *Delete frame* option.

Copy frame

Use *Edit* ⇒ *Copy frame* or *Ctrl-C* or the  Toolbar.

This is similar to *Cut frame* except that the frame is only copied to the clipboard. It is not removed from the document.

Paste Frame

Use *Edit* ⇒ *Paste frame* or *Insert* or *Ctrl-V* or the Toolt .

A pair of cross-wires tracks the pointer. Position them to where you require the top left-hand corner of the frame. When in position, click **Select** to paste the frame.

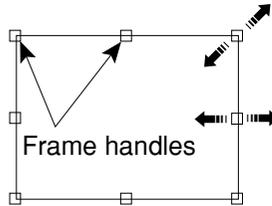
If the frame holds a complete story, then the story is also pasted. Similarly, if the frame contains a graphic, that is also pasted.

If a frame has been cut or copied from a series of flowing text frames, then its contents are not copied to the clipboard. In this case, the frame becomes an empty frame when it's pasted back – relink text into it if required.

Resizing frames

There are two ways of changing the size of the selected frame. You can either:

- Use the mouse to drag one of the eight frame handles.



This allows you to see how the resized frame will look as you alter it. You cannot use this method if the frame has been locked in place or for master page frames on local pages.

You can use either **Select** or **Adjust** to resize the frame. If the frame contains text or is empty (blank), both buttons have the same effect. If the frame contains a graphic, **Adjust** resizes both the frame and the graphic; **Select** only resizes the frame and leaves the graphic size unchanged.

- Use the *Alter frame* dialogue box (described later). This option lets you alter the position on the page, the height, and width of the frame. Although you cannot preview how the resized frame will look, this lets you accurately control the frame's position.

Impression reformats any text within a frame when it is resized.

Transparent frames and repelling text

Normally, any underlying text flows up to and around the boundaries of the frame. If required (by using the *Alter frame* dialogue box), text can be repelled away from a frame's boundaries or can flow under the frame as in this example (the frame has a solid outline):

This is some sample text. This is some sample text. This is some sample text. This is some sample text.

If you want underlying text to be repelled away from the borders of a frame, set the *Repel text outside* option and enter the required values in the editable boxes. This example uses *2mm* repel to the left and *10mm* on the right.:

This is some sample text. This is some sample text. This is some sample text. This is some sample text.

If you want to see text or a graphic that is underneath the frame, set the frame background to *transparent*. (This option is on the *View* page of the *Alter frame* dialogue box.)

This is some sample text. This is some sample text.

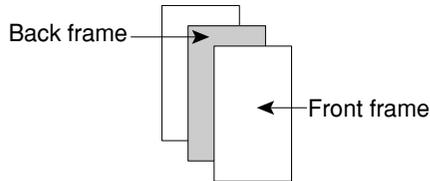
If you want the frame to hide any text or a graphic that is underneath it, make the frame opaque by setting a background colour.

This is some sample text. This is some sample text.

Irregular frames have only a single value for repel which applies to all sides. There is more on irregular frames later.

Changing the stacking order of frames

When you create a frame, that frame is always the ‘front’ frame (other than a guide frame, which is always behind other frames) and masks any parts of other frames that it overlaps.



You can change the frame order using:

- *Bring to front* or the *Bring to front* tool. These move the frame in front of all other frames.
- The *Move forward* tool. This moves the frame one step towards the front.
- *Frame* ⇒ *Put to back* or the *Put to back* tool on the Toolbar. These move the frame to the back, behind all other frames.
- The *Move backward* tool. This moves the frame one step towards the back.

Move forward  Bring to front
Move backward  Put to back

Be careful when using the backwards options as you may accidentally hide a frame behind a larger frame. If this happens, the next section explains how to retrieve the frame.

Selecting overlapping frames

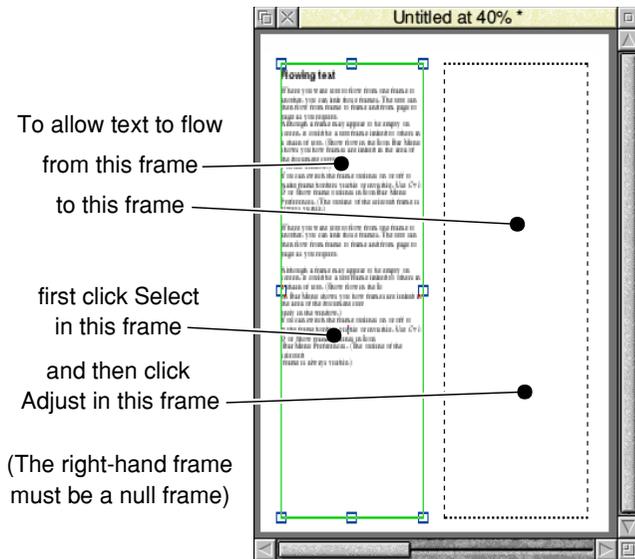
If you have a frame hidden by another overlapping frame, you cannot select it by clicking on it because of the overlapping frame. To select the underlying frame:

- Use the *Put to back* menu option to move the overlapping frame to the back. This lets you select the previously hidden frame as normal.
- Position the mouse pointer over the underlying frame. Hold

down *Alt* and then click on a mouse button to select the frame. Using *Alt-click* allows you to alternate between the two frames. This method can be used on any number of overlapping frames.

Flowing text

Where you want text to flow from one frame to another, you can link those frames. The text can then flow from frame to frame and from page to page as you require.



You can link frames together at any time, either before entering any text or while you are typing in the text.

You can also link in more frames this way. Click **Select** in the last frame in the story and then click **Adjust** in the frame to be added. (You can add more frames in the middle of the chain in exactly the same way.)

If you subsequently delete one of the frames, the text story

reformats itself in the remaining frames.

Although a frame may appear to be empty on screen, it could be a text frame linked to others in a chain of text.

Show flow on the Icon Bar Menu or the *Show flow* tool shows the text flow of those frames currently displayed in the editing window. Arrows from the bottom-right corner of a frame to the top-left of the next frame indicate the text flow.



Text story frames linked

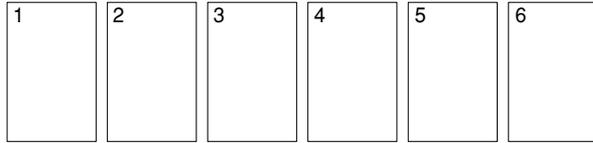
More on...

...repeating frames

Repeating frames are ideal for inserting headers and footers into a document. These are small frames at the top and bottom of each page containing, for example, section headings or page numbers.

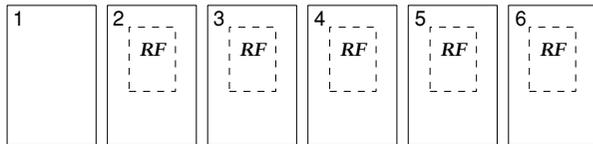
If you put a repeating frame on one page of a left/right pair of pages, it does not repeat on the other page of the pair. This lets you position different headers and footers on both sides.

To show its application, assume you have a 6-page document

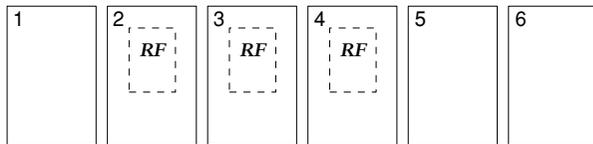


and you want a repeating frame on pages 2, 3, & 4.

If you put a repeating frame (*RF*) on page 2, it will initially appear on pages 2 to 6 but not on page 1:



To stop the frame appearing on pages 5 and 6 of the finished document, remove it from page 5 by selecting and then deleting it. It then disappears from pages 5 and 6 but remains on pages 2 to 4:



There are certain rules with repeating frames:

- You can move or resize a repeating frame on any page where it is used. This changes the other copies of that frame.
- You can move a graphic in a repeating frame on any page where the frame is used. This changes the graphic in the other copies of the frame.
- You can only edit text in the first frame and not in any of the copies. A quick way to move to the first frame is to double-click in any of the copies.
- Repeating frames cannot be grouped. (Grouping and multiple selection of frames are described later.)

...Headers & Footers

These are a special form of repeating frame. *Edit* ⇒ *Add Header*

adds a header frame to the top of the page and *Edit* ⇒ *Add Footer* Adds a footer frame to the bottom of the page. You can then enter text or drop a graphic into the frame.

You may want to change to a different header or footer part way through a document. Make the first page where the new header or footer is required the current page. (The current page contains the selected frame.) Then choose *Add Header* or *Add Footer*.

...guide frames

To help when aligning frames set *Frame* ⇒ *Snap* ⇒ *To guides*. When this option is set, any frame edge brought close to a guide frame snaps to the guide frame as though drawn to a magnet.

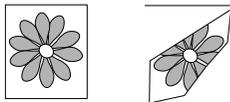
(There is a similar option, *Frame* ⇒ *Snap to frames*, that snaps to the other types of frame. You can make snapping the default – see 3.14 *Customising Impression* for details.)

If you change a local guide frame, this does not affect any frames already snapped to it.

If you change a master page guide frame, the change applies to any local frames already snapped to it.

...irregular frames

Only graphic frames can be made irregular. Irregular frames have a blue outline if they are the selected frame and a solid light-grey outline otherwise. Irregular frames are useful for cropping graphics (as shown below) or repelling text away from an irregular shaped graphic.



Left: a graphic in a normal frame.

To make a frame irregular use *Right: the same graphic cropped by an* *Frame* ⇒ *Make irregular*. *irregular frame.*

When you make a frame irre-*(Frame outlines shown solid.)*

gular, the only visible change is that the frame outline changes to blue. However, the eight frame handles are now separate handles on the edge of the frame.

To make the frame regular again use *Frame* ⇒ *Make regular*.

You can only edit an irregular frame (add, delete or drag handles) if *Frame* ⇒ *Show irregular* is set. (*Shift-F1* toggles this option *on* and *off*.) If *Show irregular* is *off*, a rectangular outline is drawn surrounding the frame. You can resize the frame as a normal frame.

To change the shape of the frame, drag any of the handles on the frame edge.

To add a new handle, click on the frame edge.

To delete a handle, either:

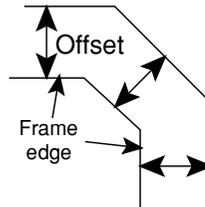
- *Shift-Select* click on the handle
- drag the handle over another handle.

To rotate a graphic frame, *Adjust-drag* on the *Rotate* handle of the graphics tool. (The graphics tool is described in *2.9 Graphics handling*.) Rotating a regular frame automatically makes it irregular.

To scale the frame and the graphic inside it, *Adjust-drag* on the *Scale* handle of the graphics tool. (You can also scale a frame and graphic by *Adjust-drag*ging a frame handle.)

You can apply a simple line border to an irregular frame. Refer to the *View* dialogue box (later) for details.

You can repel text away from the edges of the frame by specifying a repel offset in the *Alter frame* dialogue box (described later). This offset is perpendicular to the frame edge:



Embedded frames

These are text or graphic frames that are embedded in the text story. They retain their relative position in the story regardless of any edits that may be made to earlier text. Most of the pictures of menus and dialogue boxes in this manual are in embedded frames.



For example, the graphic to the left and this text are in embedded frames. (Frame outlines shown solid for clarity.) Embedding a text frame next to a graphic is an easy way to add captions or annotations to graphics.

You can increase or decrease the size of embedded frames, except that they cannot be wider than the current text margins.

Embedded frames act like text. Thus, you can apply styles and effects to them, such as centering them within a column of text. Cut & paste or drag & drop operations on text that includes embedded frames also copies those embedded frames.

To embed a frame, you

- 1 Create a local frame of approximately the required size. (Final adjustments to the size can be made after the frame is embedded.)
- 2 Cut the frame to the clipboard.
- 3 Position the cursor where you want to insert the frame.
- 4 Embed the frame, either by typing *Ctrl-Shift-F* or using *Frame* ⇒ *Embed frame*.

There is a quick way to embed a graphic:

- 1 position the cursor where you want to embed the graphic,
- 2 drop the graphic onto the current frame. This embeds the graphic at the cursor – see *2.9 Graphics handling* for more details.

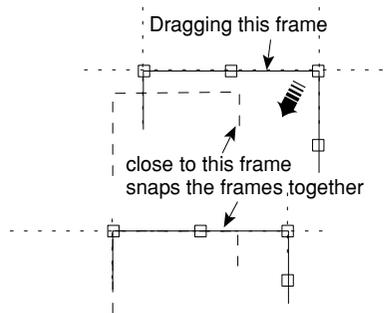
Aligning frames

Aligning to other types of frame

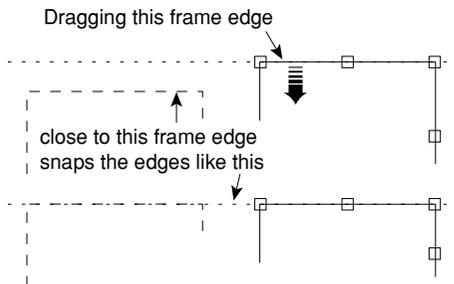


Often you want to align the edges of two or more frames. Impression makes this easy. Choose *Frame* ⇒ *Snap* ⇒ *Snap to guides* (for guide frames), *Frame* ⇒ *Snap* ⇒ *Snap to frames* (for other frame types). (The *Frame snap* tool toggles the current snap selection *on* or *off*.) Then frame edges snap together or into alignment as though drawn to a magnet. This option has two uses:

- to snap frames or frame edges together:



- to align frames or frame edges:



You can make frame snapping the default – see [2.16 Customising Impression](#) for details.

Aligning to the page grid

The horizontal and vertical spacing of the grid is set when you create the master page. See *2.10 Master pages* for more details. Click on the *Show flow* tool to display the page grid.



With *Frame* \Rightarrow *Snap* \Rightarrow *Snap to grid* selected, moving frames and frame edges causes them to snap to the nearest grid point.

Multiple selection of frames

An example of using multiple selection – a graphic frame may be overlaid with several text frames containing captions or comments. To move the frames, you can multiple select them and then move them as though they were one frame.

To do this either:

- select any of the frames in the usual way by clicking **Select** inside it. Then hold down the *Shift* key and click **Select** in each of the other frames in turn. As you click inside a frame, its outline changes from dotted to solid. (To select overlapping frames, you may need to also hold down the *Alt* key.)
- Hold down *Shift* and drag the mouse diagonally. This creates a frame-selection rectangle.

When you have selected all the frames you can move them as a single frame by dragging or cut and paste and so on.

You can also detach a frame from the group by *Shift-clicking* in it again. (You cannot detach the frame showing handles.)

Multiple selection is useful if you want to delete several frames on a page. Instead of selecting and deleting each frame in turn, you can quickly multiple-select them and then delete them all at once. It is also useful if you want to move several independent frames together by the same amount (for example, to make space for inserting a new frame).

Multiple selection only groups the frames temporarily. If you click in another frame that is not part of the group, the grouping ends and the frames again become independent of each other. To

make the grouping permanent use *Frame* ⇒ *Group frames*. The frames then always move as if they were a single frame.

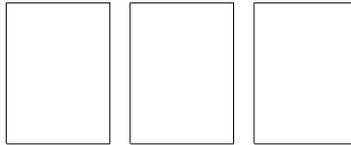
To cancel the *Group frames* option, click **Select** in one of the frames and then choose *Frame* ⇒ *Ungroup frames*. Do this if you want to reposition one frame relative to the others in the group.

Grouped and multiple-selected frames can be cut, copied, deleted, pasted, and dragged exactly the same as normal frames.

Grouped frames also scale together in proportion. This feature is very powerful in two ways:

- Suppose you have three columns of text and you want to make them all slightly wider. By grouping all three frames, the group now acts as one, three-column frame. If you now resize the group, all three columns change in proportion.

Grouped and multiple selected frames rescale in slightly different ways.



The original frames



*Moving the right hand edge of **multiple selected** frames only moves that edge. The left hand edges do not move and so the distance between the frames gets narrower.*



*Moving the right hand edge of **grouped** frames rescales the frames and the gaps between them. The distance between the frames gets wider.*

- If a selection of graphic frames are grouped, they then behave like a single graphic frame. Resizing the group changes the size of all the individual parts. Using **Adjust** also rescales the graphics (exactly the same as for a single graphics frame).

Creating duplicate frames

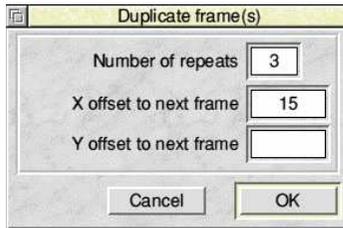
Frame ⇒ *Duplicate frames* lets you replicate one or more frames. This is useful for creating forms and similar documents that have several identical frames equally spaced. (For example, when laying out business cards.)

Creating a series of duplicate frames

- 1 Either create a new frame or select an existing frame. (You can also duplicate multiple selected frames.) This example uses a 10mm square frame:



- 2 Display the *Duplicate frame* dialogue box (*Frame* ⇒ *Duplicate frame*) and enter the required values. Positive values duplicate frames to the right (*X offset*) or down the page (*Y offset*). Negative values duplicate to the left or up. A blank field (*Y offset* in the illustration) means no offset:



- 3 Click *OK* to create the duplicate frames:



If the document layout requires it, you can now multiple select these frames and then duplicate them again down the page.

Drawing lines

Impression does not have a separate line drawing function. Instead for drawing horizontal lines under text you can use rule-offs. (These are described in *Style Editor* in 2.6 *Styles*.) For drawing vertical lines you can use vertical rules. (These are described in the 2.6 *Style Editor* and 2.7 *Ruler*.)

There are also two ways of using frames:

- put a border on one or more edges of a frame (described later), or
- create a separate frame and set an appropriate background colour.

You can create lines of any size and in any position by creating a long, thin frame the length and width of the required line. You will find it easier to adjust the frame using the *Alter frame* dialogue box rather than dragging the frame handles.

When you have created the frame, go to the *View* page of *Alter frame*. Click on the *Colour* radio button and then click on the Colour editable box. This displays the colour picker (described in 2.12 *Colour handling*) and you can use this to change the frame's background to black.

You can also create faint lines this way by changing the frame colour. For printing, you may need to experiment using different colours to get the required density of line.

Once a thin frame has been created, it can easily be used again and again by copying it to the clipboard and then pasting it where required.

If you want to create more complex lines or curves, we suggest using *!Draw* to create the line. Place this in a transparent frame. You can then use the graphics tool to scale, rotate, or position the line as required.

Borders

You can put a border around any type of frame (except a guide frame). Each edge of the frame can have a different border design or can have no border. (Special limitations apply to irregular shaped frames – see below.) You can also specify a border colour.

Eleven border designs are provided as standard by Impression. These are:

- 1 1/4 pt black line
- 2 1 pt black line
- 3 4 pt black line
- 4 1/4 inch Dark grey mitred slab
- 5 1/4 inch Light grey mitred slab
- 6 1/8 inch Black drop shadow left
- 7 1/8 inch Black drop shadow right
- 8 1/4 pt black line and 1/8 inch offset 2pt black line
- 9 1/8 inch offset, centre and corners only, 4pt black line
- 10 1/4 inch offset 4pt black line with curved corners.
- 11 Cut marks. This border is useful if you want to print one or more a small cards or leaflets (such as business cards) on a larger sheet of paper and then cut them to size after printing.

Appendix 6 shows these borders.

You can also create other border designs using */Draw* and then include them in a document. There can be up to 29 of these borders (numbered 12-40).

There are some differences between the standard borders 1-10 and the draw-file borders 12-40:

- You cannot delete borders 1-11 from the borders list. Borders 12-40 can be deleted.
- Borders 12-40 occupy space in the document. A complicated border can require large amounts of storage space. This can make even simple documents occupy a lot of disc space. Borders 1-11 do not occupy space in the document.

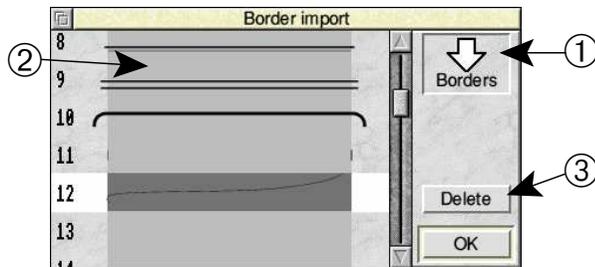
Putting a border around a frame or changing the border colour is described later in *Alter frame*.

The file *Borders* in the Impression package provides a range of extra borders. *Appendix 6* also shows these borders. Loading extra borders and controlling the border list is described below.

Available from your supplier is a *Borders* package which provides over 100 extra borders in a wide variety of styles.

Importing and deleting borders

Use *Frame* ⇒ *Border import*.



Importing borders

Import borders in Draw format. Drop their file icon onto the load target ①. This loads the border and adds it to the scrolling list ②.

Deleting borders

You can only delete borders 12 to 40.

- 1 Display the required border in the scrolling list ②.
- 2 Click on it to select it. (The illustration shows border 12 selected.)
- 3 Click on *Delete* ③ to delete it.

Creating new borders using *!Draw*

There are some rules to follow when creating a new border design using *!Draw*. These are

- Create the left-hand border. That is, make it tall and thin and

designed so that it touches the left-edge of the frame. When Impression uses this border on the other edges of a frame, it rotates the border as required.

- You can have several objects in your draw-file. If so, there are differences between how the backmost object and the other objects are handled:
 - The edge of the frame is aligned with the right-hand edge of the backmost object. The other objects are positioned relative to this edge.
 - The backmost object is stretched so that it exactly fits the edge of the frame. The other objects do not change shape but slide to a scaled position along the edge of the frame.

The backmost object is, by default, the first object created. You can change the stacking order in *!Draw* using the *Select* command. For more information on *!Draw*, refer to Acorn's *User Guide*.

Irregular shaped frames

These cannot use standard or imported borders. Instead, the *View* dialogue box of Alter frame lets you specify a border thickness and colour. This border is applied to all frame edges.

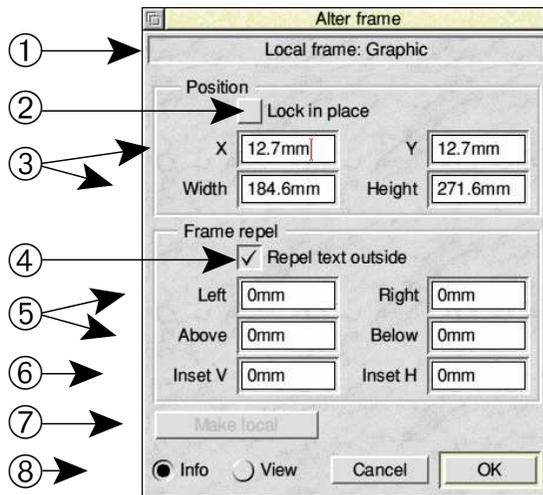
The *Alter frame* dialogue box

Use *Frame* ⇒ *Alter frame* or *Ctrl-F10* or the *Alter frame* tool.



This lets you alter the size and position of the selected frame which can be of any type (*text*, *graphic*, *guide* or *blank*). It also lets you change the frame borders and the colour (if any) of the frame background. These two groups of functions are controlled by two separate pages of the dialogue box. Use the *Info* and *View* buttons ⑧ to flip between the pages.

If the *Alter graphics* dialogue box is on screen, it is automatically closed if this option is chosen.



While the *Alter frame* dialogue box is on screen, documents can be edited normally. If the selected frame changes during editing (you might click in another frame or move the cursor into a new frame), the *Alter frame* dialogue box is updated to show the newly selected frame.

Changes are incorporated in the document only when you click on *OK*. If you make changes and then move on to another frame without clicking on *OK*, those changes are discarded.

Adjust-click on *OK* to make the changes and keep the dialogue box on screen.

Info page

① Information panel

This describes the type of frame (for example, *Local frame: Graphic*).

The final item only applies to text frames and it tells you whether the text story overflows from this frame. Text can overflow from a frame if there is more text than will fit in the frame and there is no other frame for the text to flow into (*truncated text*). This is a very important warning because it means that some of the text is not shown in the document!

Position area

These options are greyed if the frame is a master frame and the cursor is not in the master page window.

② Lock in place

This allows the frame to be locked onto the page so that it cannot be accidentally moved or resized by the mouse.

③ Dimensions

These describe the position and size of the frame on the page.

X and *Y* give the distance of the top left-hand corner of the frame from the top left-hand corner of the page.

Width and *Height* give the width and height of the frame. The *X*, *Y*, *Width* and *Height* values are shown in millimetres by default, but they can be entered in any of the standard units. See the *Appendix 2: Using dialogue boxes* for a full list of units recognised by Impression.

Frame repel area

These options are greyed if the frame is a guide frame.

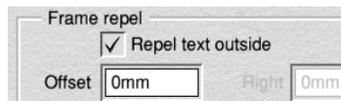
④ Repel text outside

The frame only repels text in frames underneath it if this switch is *on*; when *off*, text in lower frames flows underneath the frame.

⑤ Repel distance

When the *Repel* switch is *on*, these describe how far the text will be pushed from that edge of the frame. The repel distance is in addition to the width of any frame border that might be drawn along that edge.

⑤ Offset (irregular frames)



Irregular frames have a single repel value that applies to all edges of the frame. Refer to *Irregular frames* for more information.

⑥ Inset

The *Vertical* and *Horizontal* settings allow you to repel text or a graphic inside a frame away from the edges of the frame. If a frame has a border, usually you want text to start about 3 mm away from the edge of the frame. You would therefore set both values to *3mm*.

⑦ Make local

Local frames can be resized and can be dragged around the page whereas master page frames cannot. So there are occasions when you want to adjust a master page frame, but only on one page.

This is used to make a master frame become local to the page on which it exists. Only the copy of the frame on the current page is “made local”; the parent frame on the master page itself is unchanged. The button is disabled if the frame is not a master

page frame.

Making a frame local means it is no longer automatically altered when the parent frame is altered on the master page. A warning box appears reminding you of this before the frame is made local. The change is only made when you click on the *OK* button so you still have the option of clicking on *Cancel* to keep the frame as a master frame.

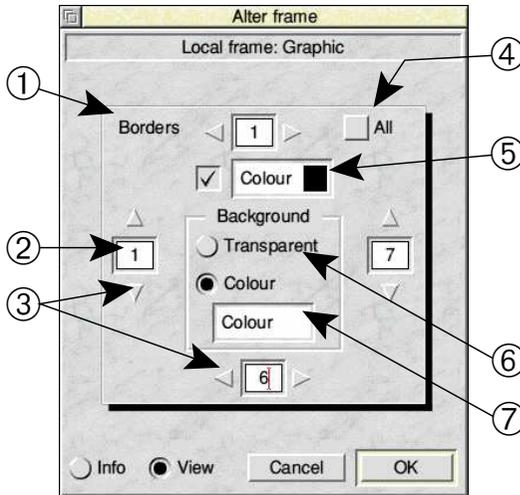
If this frame contains part of a flowing text story, making the frame local has no affect on this. The story continues to flow through this frame as before.

⑧ **Info / View buttons**

Click on *View* to display the *View* dialogue box.

View dialogue box

You cannot access this dialogue box if the frame is a guide frame. Irregular shaped frames have a special version of this dialogue box (described later).



The *View* display describes how the frame is drawn. The thin white rectangle ① represents the frame and the editable fields against each of the edges ② hold the border number for each edge. A half-size version of the border is drawn in the dialogue box to show you the effect. The border numbers can be changed by:

- Clicking on the bump icons ③ around them.
- Clicking on them and typing. Any changes are only implemented when the cursor is moved out of the editable field with the cursor keys, *Tab*, *Shift-Tab* or *Return*.
- Moving the mouse pointer over where the half-size border is displayed ①. The mouse pointer changes to a page shape when in the correct place. Click **Menu** to display the border list (described earlier). Click on the required border in the list to select it.



Creating additional borders is described in *Borders* (in this section).

Notice that the illustration of the dialogue box shows how to use the drop shadow borders 6 and 7.

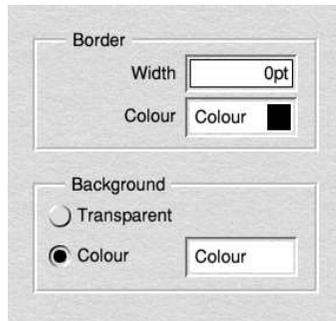
All ④ lets you alter all the borders simultaneously. While this switch is *on*, changing any one of the four border numbers changes the other three to the same value.

Colour ⑤ displays the current frame border colour. Click on it to display the colour picker; this is described in *2.12 Colour handling*.

Transparent and *Colour* ⑥ determine whether the frame has a filled background or not:

- If *Transparent* is set, the frame has a transparent background. Anything underneath the frame will show through wherever text or graphics don't fill the frame.
- If *Colour* is set, the frame background is set by the colour field and anything underneath the frame is hidden. Click in the colour field ⑦ to display the colour picker; this is described in *2.12 Colour handling*.

View dialogue box (irregular frames)



You can apply a single line around all the edges of an irregular frame. Specify width and colour in the *Border* section.

Background is identical to ⑥ and ⑦ in the normal *View* dialogue box.

2.9 Graphics handling

This section covers:

- what are graphics
- loading graphics
- manipulating graphics
- saving graphics
- the *Quality* menu option
- Object Linking & Embedding (OLE)
- the *Alter graphics* dialogue box

What are graphics?

Graphics are generally illustrations but could be, for example, an equation generated in *Equasor* (a separate application supplied with Impression). In Impression graphics can be:

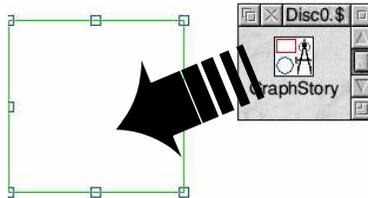
- Draw files. Many packages on Acorn computers can export data in Draw format.
- Sprites or bit-images. These are produced by painting packages such as *!Paint* and also scanners. Impression supports new format 16-bit and 24-bit sprite. It can display these and print them on suitable colour printers. Your supplier can provide suitable drivers for many colour printers.
- ArtWorks files produced by MW-Software's *ArtWorks* application.
- Any graphics file that follows the OLE conventions. For example, *Equasor* and *TableMate*. (There is more information on OLE later in this section.)
- Any graphics file for which Impression has a loader or converter such as TIFF images. (TIFF files are widely used on other types of computer.) A graphics loader package is provided as part of Impression-X. This includes enhanced TIFF and JPEG loaders and loaders for Clear and PhotoCD files.

Generally Impression treats all these types of graphics in the same way. The following descriptions use *Graphics* to mean any of these file types and only uses the individual names where the particular file type is treated differently.

Loading graphics

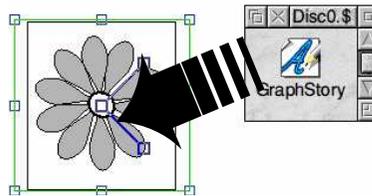
You can load graphics into Impression in three ways:

- Create a blank frame and drop a graphics file icon onto it.



This loads the graphics and scales it to exactly fit the frame.

- Drop a graphics file icon on an existing graphics frame.



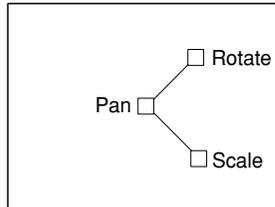
This overwrites the existing graphic. The new graphics is scaled to exactly fit the frame (unless *Lock values* – described later – is set).

- Position the cursor where you want to embed the graphic. (Refer to *Embedded frames* in *2.8 Frame handling*.) Drop the graphics file icon onto the frame containing the cursor. This creates a new embedded frame which contains the graphic. The graphic is shown full size (100%). If the graphic is wider than the embedded frame, it is scaled to fit (that is, it is displayed at less than 100%).

Except for an embedded graphic, a text frame can never hold a graphic. If you want to replace a text frame with a graphic, you must first delete the text frame and then create a new graphics frame of the same size. (The converse is also true – you can never use a graphics frame as a text frame.)

The graphics tool

Click inside a graphics frame to display the graphics tool:



Pan is described in *Moving graphics*.

Rotate in *Rotating graphics*.

Scale in *Resizing graphics*.

Moving the mouse pointer over a handle changes the pointer shape. Hold down either **Select** or **Adjust**. The tool disappears and you can then perform the required action.

Using Select...

...pans, rotates, or scales the graphic, as appropriate.

Using Adjust...

...pans the graphic or

...rotates both the graphic and the frame or

...scales both the graphic and the frame.

Resizing graphics

You can resize (enlarge or reduce) a graphic by:

- resizing the frame using **Adjust**, or
- using the Scale editable field in the *Alter graphics* dialogue box (described later), or
- dragging the *Scale* handle. This interactively scales the graphic. If the frame is too small to do this accurately, use the *Zoom* feature to enlarge your view of the frame, or

- double-clicking **on** the *Scale* handle (this scales the graphic to 100% and sets the aspect ratio to 100% – the aspect ratio is described later).

Resizing the frame scales the graphic from the edge of the frame. The other methods scale the graphic around the centre of the frame.

If *Lock aspect* (in the *Alter graphic* dialogue box) is *off*, resizing the frame or dragging the *Scale* handle may change the X:Y aspect ratio. Using the *Scale* editable field or holding down *Ctrl* while dragging the *Scale* handle maintains the aspect ratio.

Moving graphics

You can move the graphic within the frame without moving the frame itself by:

- Dragging the *Pan* handle.
- Double-clicking **on** the *Pan* handle. This moves the graphic to the centre of the frame.
- Using the *Alter graphic* dialogue box. This allows you to change the X-Y coordinates of the graphic and is useful for large movements of the graphic.

If you have the *Alter graphic* dialogue box on screen while sliding the graphic with **Select**, you see the X-Y co-ordinates update as the graphic moves.

Rotating graphics

To rotate a graphic either

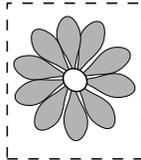
- drag the *Rotate* handle (hold down *Ctrl* to constrain the rotation to multiples of 45°), or
- double-click **on** the *Rotate* handle (this cancels any previously applied rotation to the graphic – it has no effect on any applied rotation of the frame), or
- type in an angle (in degrees) into the *Angle* editable box in the *Alter graphics* dialogue box.

All methods rotate the graphic around the centre of the frame. You can always rotate Draw files. If you have RISC OS 2, you can only rotate Sprites if *Dither graphics* is set in *Preferences* on the Icon Bar Menu. (See 2.16 *Customising Impression* for details.) This option is not needed for graphics rotation in RISC OS 3.

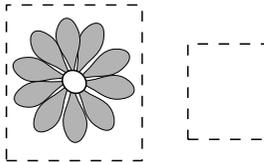
Linking graphics

Graphics can occupy a lot of memory. Where you require the same graphic in more than one place, it saves memory if they are linked. In this way, the graphic is stored only once but can be used in several frames. As the complete graphic is always stored, each view can show a different part of the same graphic.

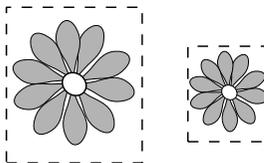
To link graphics, first create a frame and drop in the graphic.



Then, next time the graphic is required, create a blank frame.



Click **Select** on the original graphic and click **Adjust** on the blank frame. (This is the same sequence as linking text frames.) The complete graphic now appears in the second frame; the view in the first frame is unchanged.



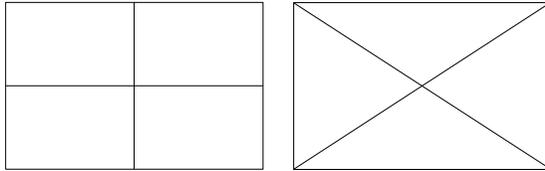
You can now re-size or crop the second view as normal.

The graphic is always stored separately from the frame informa-

tion. This allows you to delete the original frame without affecting the second view of the graphic. Only when all frames that use the graphic are deleted is the actual graphic removed from memory.

Hiding graphics

Complicated graphics can be slow to redraw on the screen. To speed up screen updating you can hide graphics. Hidden graphics appear as vertical and horizontal crossed lines. (Graphics also not displayed when they have been saved to disc by a *Minimise memory* operation. In this case, the frame contains two diagonally crossed lines.)



Left: a 'hidden graphic' frame

Right: frame contents saved to disc to minimise memory.

You can either

- hide an individual graphic by using the *Alter graphic* dialogue box, or
- hide all graphics in the document by using *View ⇒ Hide all graphics*.

To restore a hidden graphic either

- cancel *Hide graphic* in the *Alter graphic* dialogue box or
- choose *View ⇒ Show all graphics*.

To restore a graphic that has been saved to disc click in the frame.

Note that hidden graphics are not printed; graphics saved to disc by minimise memory are printed.

Quality menu option

| Quality | |
|-----------------|------|
| 11 Anti-aliased | ↑^F5 |
| ✓ 10 Normal | ↑^F6 |
| 5 Simple | ↑^F7 |
| 0 Outline | ↑^F8 |

Complicated illustrations can take several seconds to redraw on screen. The *View* ⇒ *Quality* menu option lets you control the amount of detail shown and hence control the speed of redrawing.

(You can also display this menu from the Toolbar.)

Quality controls illustrations prepared in ArtWorks or imported as Draw files. Changing the *Quality* setting only changes the appearance of the document on-screen; it has no effect when printing.

 *Quality 11 Anti-aliased* – this displays illustrations in complete detail and anti-aliased. (This improves their appearance on-screen.) Redrawing is slightly slower.

Quality 10 Normal – again the illustration is shown in full detail but is not anti-aliased. (Adjust-clicking on the *Quality* tool directly selects *Quality 10*.)

Quality 5 Simple – line thickness is ignored; all lines are drawn the same width. Line dash patterns and end caps are ignored. ArtWorks graduated fills are shown as flat fills.

Quality 0 Outline – illustrations are shown purely as outlines (wire-frames) with minimal detail. However, this gives the fastest redraws.

Exporting graphics

Use *File* ⇒ *Save graphic* or *Save file* in the *graphic information* dialogue box (described later).

Sprites are exported as *Draw* files (as *Draw* files can contain *Sprites*). Files imported using loaders (such as TIFF files) are

exported as *Sprites* or *Draw* files. Other types of graphic are exported as the same file type used to import them.

Object Linking & Embedding (OLE)

This provides a simple way to modify a graphic in Impression. Simply hold down *Ctrl* and double-click in the graphic frame. Impression exports it to a suitable external application (for example, *!Draw* for draw files). Impression even loads the application if it is not already on the icon bar.

After you have made any changes, close the window in the external application. This usually displays a Save box – click on *OK* and the graphic is returned to Impression. (Most applications follow the convention of having an *F3* short-cut, so you can transfer the graphic back to Impression by pressing *F3-Return*.) The graphic is displayed at the previous scale and position.

Points to note

- OLE can only load an application if it knows where it is. Usually this means that the application's icon has been displayed in a directory window (even if you later closed the directory window).
- To return the graphic to Impression just click on *OK*. Altering the filename shown in the Save box in any way breaks the link to Impression.
- Graphics are transferred using a disc file. OLE may fail if there is insufficient space on your disc.
If you are using floppy discs, you may be prompted to swop discs.
- **If you are using Acorn's 3D 'NewLook'**
If you find that some applications crash when transferring files back to Impression using OLE, run *BorderUtils* (supplied on the new-look disc).

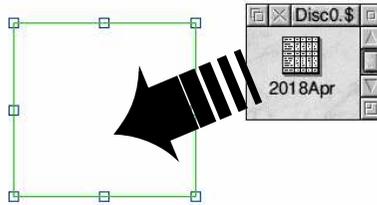
Loading an OLE object

Several applications handle the OLE protocol so that they can

save and load information in their proprietary format, using a registered file type. If the same file is imported into Impression, it will be treated as a graphic file in a very similar way to a Draw file. Such applications include TableMate, FamTree, Equasor and ArtWorks.

Many types of graphic load back into the application that created them. For example, Equasor format files load back into Equasor. Other types load back into *!Draw*. (This is controlled by the application that created the file and not by Impression.)

For more information on OLE refer to the on-line help as this contains many technical details.



The diagram above shows an OLE graphic (actually a TblMate file) being loaded. It is treated as a graphic object as it is, in fact, a Draw file with special tags which identify it but with a file type that identifies it to the parent application.

The *Alter graphics* dialogue box

Call up this dialogue box by:

- double-clicking inside a graphics frame, or,

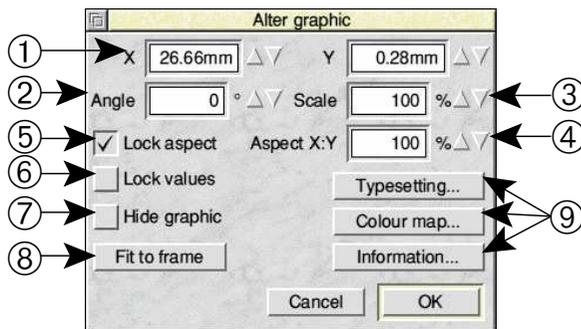
if the selected frame is a graphic frame,

- *Ctrl-F11*, or
- *Frame* ⇒ *Alter graphic*, or



- **Adjust**-clicking on the *Alter frame/graphics* tool.

Displaying this dialogue box closes the *Alter frame* dialogue box if this is open. You can edit while the *Alter graphics* dialogue is on screen. Selecting a non-graphic frame automatically closes the *Alter graphics* dialogue box.



① X & Y

These show the distance of the bottom-left corner of the graphic from the bottom-left corner of the frame. These can show negative values when you are showing only a part of the graphic.

Clicking on the bump icons moves the graphic in steps of $\frac{1}{8}$ th of an inch (approximately 3mm). Clicking the icons moves the graphic immediately.

② **Angle**

This allows you to rotate the graphic by any angle between 0° and 360° . (You can also rotate the graphic using the *Rotate* handle on the graphics tool.)

③ **Scale**

This shows how the graphic has been scaled relative to its original size. **200%** means the graphic is twice its original size.

④ **Aspect X:Y**

This shows the ‘fatness’ or ‘thinness’ of the graphic. It measures how the graphic is scaled in the horizontal direction relative to the vertical direction (as set by the *Scale* field). When *Aspect X:Y* is set to **100%** the graphic is equally scaled in both directions. That is, a square in the original graphic remains as a square in the scaled graphic. Numbers smaller than **100** in the *Aspect X:Y* field make the graphic thinner than the original, larger numbers make it fatter.

The appearance of the graphic on the screen may be distorted by the aspect ratio of the pixels displayed by the monitor.

Notes on *Scale* and *Aspect X:Y*

Altering either value rescales the graphic around the centre of the frame.

To show a graphic at its original shape and size, set both the *Scale* and *Aspect X:Y* fields to **100%**.

Acorn sprites do not store any information about the original size of the bitmap and so *Impression* treats sprites as always being stored at screen resolution no matter where they originally came from.

⑤ **Lock aspect**

When it is on, the graphic keeps the aspect ratio set in the *Aspect X:Y* field no matter what the shape of the frame. This is a useful protection against accidentally changing the aspect ratio when changing the size of the frame with **Adjust**. It also stops the aspect ratio changing when you drag the *Scale* handle.

⑥ **Lock values**

Lock values is similar to *Lock aspect*. With it set, you cannot use the mouse to slide the graphic around in the frame. It also locks the *Scale*. Even if you drop another graphic into the frame, the scaling is unchanged.

⑦ **Hide graphic**

This controls whether or not the graphic is shown in the document. Some graphics take a long time to re-draw, which can slow down the response time of the program, so it is useful to be able to hide the picture once you have made sure that it looks right. There is also an option in the *View* menu to hide all graphics.

Note that hidden graphics do not print.

⑧ **Fit to frame**

Fit to frame is a quick way to resize the graphic to fill the frame. If *Lock aspect* is *off*, the graphic is rescaled both horizontally and vertically to fill the frame. If the switch is *on*, the graphic is resized to fit the frame without changing the aspect ratio.

⑨ **Typesetting/Colour map**

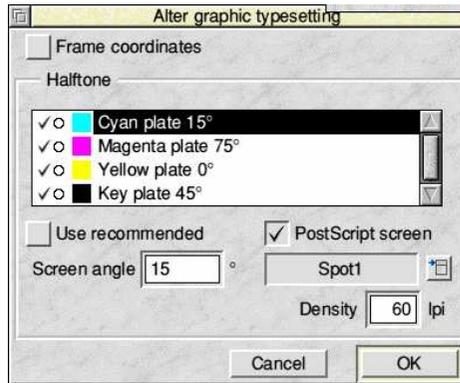


These display extra dialogue boxes, described below.

⑨ **Information**

This displays an extra dialogue box, described below.

Typesetting dialogue box



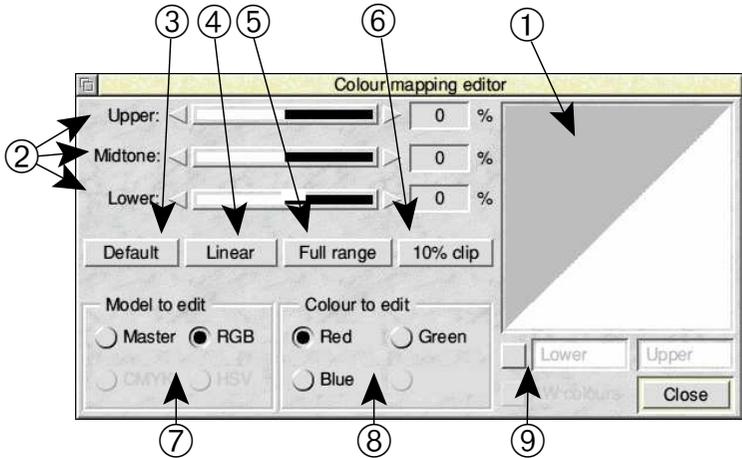
This is used when outputting to a PostScript device such as a typesetter. It overrides the settings in the *Print* dialogue box for *Angle*, *Density*, and *Spot pattern* for this individual graphic. (See the description of the *Print* dialogue box in 3.4 *Printing* for more details of these functions.)

Frame co-ordinates displays information about the graphic.

Colour map dialogue box

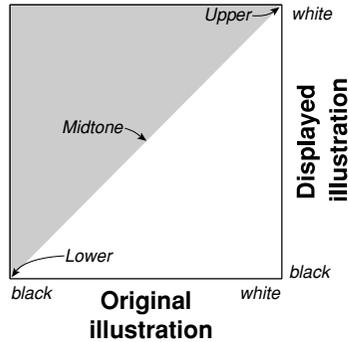
This lets you alter the brightness, contrast and colour balance of graphics. Impression remembers the original contrast and brightness and you can return to the original values at any time by clicking on *Default* ③.

It also lets you change the foreground and background colours of monochrome illustrations. For example, you can change a black-and-white illustration to a red-and-yellow illustration. You can also convert a coloured illustration to a monochrome illustration.



① Colour map

This illustrates the effect of changes to the sliders ②.



The graph represents a map of the brightness levels. The default straight line means that dark colours map to dark (lower left corner) and light colours map to light (upper right corner) and all intermediate shades are mapped linearly.

- Altering *Upper* alters light colours.
- altering *Lower* alters dark colours
- altering *Midtone* alters the brightness of midtones (and has an effect similar to altering the gamma brightness values).

② Sliders

These let you adjust the colour balance. The three sliders operate in the same way.



- 0% means no modification. For example, setting *Midtone* to 0% means a mid-tone shade in the original appears as the same shade on screen and when printed.



- To increase the contrast select *Master* and increase *Upper* (make it positive) and decrease *Lower*.



- Conversely, to reduce the contrast select *Master* and decrease *Upper* and increase *Lower*.



- To increase the brightness select *Master* and increase *Midtone*.
With the colour model options, this action increases the proportion of the selected colour. With the RGB model, this also increases the brightness. With this CYMK model this decreases the brightness.
- To decrease the brightness select *Master* and decrease *Midtone*.
With the colour model options, this action decreases the proportion of the selected colour.

③ **Default**



This cancels any colour correction applied to the graphic. If you have been experimenting with changing the colour map, *Default* provides a quick way to return to the original values.

④ **Linear**



This sets *Midtone* to 0% and gives a linear colour map. It does not change *Lower* or *Upper*.

⑤ **Full range**



This sets *Lower* and *Upper* to 0%. *Midtone* is unchanged.

⑥ **10% clip**



For some applications (such as scanned photographs that will be typeset) it is undesirable for illustrations to contain pure white or pure black. *10% clip* reduces the contrast range to 10% to 90% black.

⑦ **Model to edit**



Master lets you adjust the overall graphic brightness in one operation. Its main use is to make the graphic lighter or darker or increase or decrease the contrast.

The other options select a colour model and let you adjust the

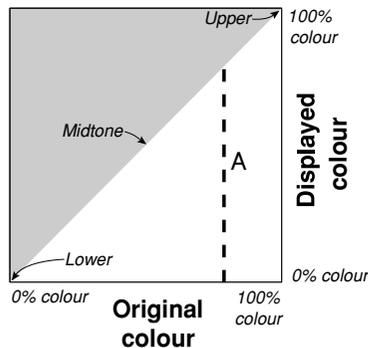
individual colour components by selecting from the *Colour to edit* field . Some buttons may be greyed if the colour model is not applicable for this graphic:

- **RGB** is the usual model for normal sprites, draw files, and so on,
- **CMYK** is only available for CMYK sprites or for ArtWorks graphics,
- **HSV** is only available for ArtWorks graphics.

Each option only affects objects that use that colour model. For example, if you select *HSV*, moving the sliders modifies only objects defined using the HSV colour model.

Note:

By altering the various intensities of the individual colours, you can perform a wide range of colour correction. For example, when using an RGB sprite, altering the midtone of only the Blue colour tends to make the picture more blue or more yellow (the opposite of blue).



If the graphic uses only a few colours, dragging the sliders may appear to have no effect. For example, in the illustration above small changes to *Lower* have little effect on the 80% colour **A**.

Note that in the RGB colour model, black is defined as 0% each of red, green and blue. Similarly, white is 100% of each colour. Thus, changing any of the colours can also change white, black or grey shades.

In the CMYK colour model, each colour element (cyan, magenta,

yellow or black) is independent so changing, for example, cyan does not affect black, white or greys. It just changes the proportion of cyan in the graphic.

⑨ Colour

This has two functions:

- Converting a multi-coloured graphic to monochrome (single-coloured). You cannot convert a sprite containing more than 256 colours ('deep colour' sprites).
- Changing the upper and lower colours of a monochrome graphic. Click on the colour fields to display the colour picker. (This is described in *2.12 Colour handling*.)

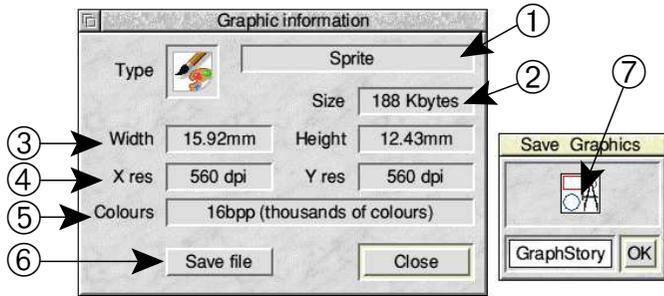
Changing the colours provides a simple way to incorporate spot colours on graphics into a document that will be professionally printed. If one colour is white, you can change the other colour to be cyan, magenta, or yellow and then produce a separation for that process colour. The professional printing company can then print that separation in any colour ink. (There's more on producing separations in the *Commercial Printing Guide*.)

Impression preserves the original values for the graphic. This lets you cancel any changes made to the colour by deselecting this button.

On disc 7 are some tints generated in ArtWorks. You can drop them into a frame and change the colours to create background tints to your document.

Information dialogue box

This gives you information about the size and type of graphic shown in the selected frame.



① Graphic type

This tells you the graphic type (such as *Sprite* or *ArtWorks*).

② Graphic size

The amount of memory required to hold the graphic. This is particularly important for scanned images as high-resolution scans can consume large amounts of memory.

③ Dimensions

The original dimensions of the graphic. These are the same as the current size when the graphic is displayed at full size.

④ Resolution

This is blank unless the graphic is a sprite.

It shows the current resolution. Resolution is important when printing as using too low a resolution (below 60 dpi for a laser printer) gives poor quality results. If the sprite resolution is higher than needed for good quality reproduction, more memory than necessary is required.

Increasing the scaling of the sprite decreases the current resolution. For example, scaling a 90 dpi sprite to 200% of its original size reduces the effective resolution to 45 dpi. Conversely,

decreasing the scale increases the resolution – a 90 dpi sprite becomes effectively 180 dpi when displayed at 50%. (This assumes you print the document at 100% – different print scaling also affect the effective resolution.)

Note:

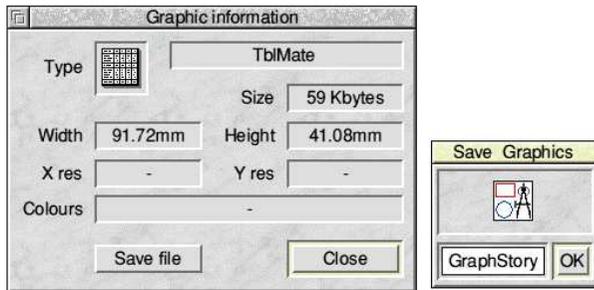
It is unusual to require an effective resolution greater than 150 dpi, even for the highest quality typesetting.

⑤ **Colours**

This is blank unless the graphic is a sprite. It shows the number of colours in the sprite.

⑥ **Save file**

This duplicates *File* ⇒ *Save graphic*. It displays a Save box ⑦.



The example above shows the information dialogue box for an OLE object, a TblMate file. As it is an OLE object, CTRL-double clicking on its image in the graphics frame will open it for editing in its parent application TableMate (if it has been seen by the filer) and allow it to be saved directly back into Impression. The save graphic window above allows it to be saved as a draw file.

2.10 *Master pages*

This section covers:

- what are master pages?
- using master pages
- editing master pages
- creating new master pages
- *New master page* dialogue box
- *Alter master page* dialogue box

Related sections of this manual:

- *Alter chapter* dialogue box in 2.11 *Chapters*

What are master pages?

The fundamental layout of your document is dictated by a *master page* or *pages*. A master page acts like a template which has a pre-selected arrangement of frames, empty or containing text or graphics, that is reproduced on all the actual document pages (the *normal pages*).

Normal pages, when created, are copies of the current *master page*. The difference is that normal pages can be printed, whereas master pages exist only inside Impression.

All documents must, by default, have one master page, though different chapters can use different master pages. All pages in a chapter are based on the same master page (or pair of master pages).

Logos, messages, or graphics placed on a master page appear on every normal page that uses that master page. For example, if you needed a multi-column page layout, then you would choose a master page layout with text frames arranged as columns, linked so that the text story flow from the bottom of one column frame to the top of the next. (See below for a list of the pre-defined master pages. Linking text stories is described in *2.8 Frame handling*.)

Of course, new frames containing text or graphics can be introduced into any local pages throughout a document, and these may be altered at any time.

Master pages serve five main purposes:

- They allow a variety of different page sizes to be used in a document.
- They determine whether the pages appear as left/right pairs on screen or as single pages.
- They provide a high degree of control over the overall look of a document and allow simple changes to a master page to affect the appearance of entire chapters.
- Any changes you make to a master page are reflected in all pages that use that master page. This retroactive editing is an

important feature of Impression and gives it much of its flexibility.

- They simplify layout work because repetitive items need only be defined once.

The default master pages

A4 (210x297 mm) pages

A4 portrait one column, portrait

A4 port DPS one column, portrait, left/right pair

A4 por 2col two column, portrait

A4 2col DPS two column, portrait, left/right pair

A4 landscap landscape

A5 (148x210 mm) pages

A5 portrait single column, portrait

The default document uses master page *A4 portrait*.

Using master pages

Changing to a different master page

You can change to another master page at any time. Use the *Alter chapter* dialogue box to change the master page. Remember that this changes all pages in the current chapter to be based on the new master page.

You can also select a different master page when you create a new chapter. For a different master page, change the *Master page* field in the *New chapter* dialogue box.

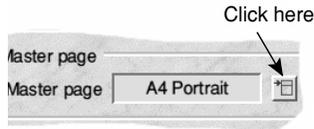
(See 2.11 *Chapters* for details of the *Alter chapter* and *New chapter* dialogue boxes.)

Example:

If you want to create a document using A5, portrait pages:

- 1 Open a new document. This displays the usual A4 portrait page (*A4 portrait*).

- 2 Open the *Alter chapter* dialogue box (*Edit* ⇒ *Alter chapter*).
- 3 Click on the menu icon.



This displays a list of available master changes.

- 4 From the menu choose *A5 portrait* and click on *OK*.

The document now uses A5 portrait pages.

Changing master page frames

On a normal page you **can**:

- delete a master page frame,
- make a local copy of the master page frame. (Use *Make local* in the *Alter frame* dialogue box.)

You **cannot**:

- move a master page frame, nor
- change its size. You can only move and resize master page frames on the master page itself.

Editing master pages

Before you can edit a master page you must open the master page window. Use

- *View* ⇒ *Master pages* or
- *Ctrl-Shift-F2*.

The window initially shows the current master page.

Master pages look like normal pages on screen. You can scroll around them and put frames on them containing text or graphics.

On normal pages you **can**:

- enter text into master page *blank* frames.

You *cannot*:

- enter text into master page *text* frames,
- edit text in master page *text* frames,
- change the graphic in master page *graphic* frames.

Any alterations made to the master pages are reflected throughout the document in all pages based on that master page. Herein lies the power of master pages. If a frame is re-positioned, or some text edited on the master page, then closing the master page window updates all pages based on that master page to reflect the change.

For more details of creating and editing master pages refer to *New master page* and *Alter master page* (described below).

Deleting master pages

You can delete unwanted master pages by displaying the master page window then using *Edit* ⇒ *Delete master page*. You can only delete unused master pages, never those used in the document.

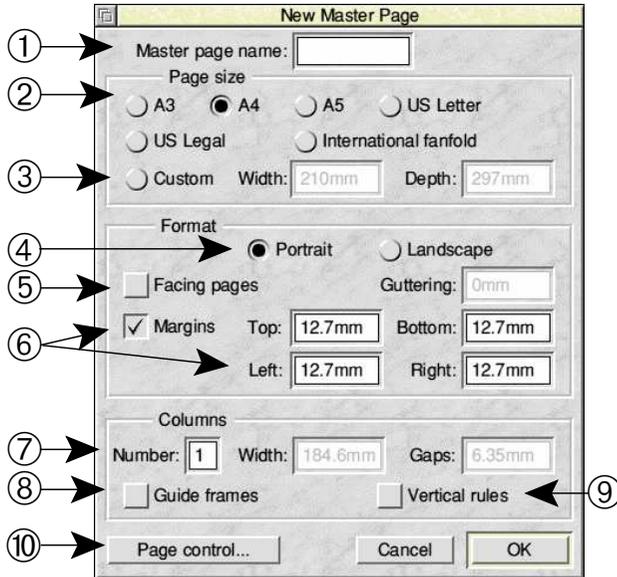
Deleting unused master pages does not make the document significantly smaller. The main use is when you have created a new master page based on an existing master page and want to delete the old page.

Master page summary

- The master pages can be seen only in the master page window, selected by *View* ⇒ *Master pages*.
- All pages in a chapter have to be based on a particular master page, or a particular left/right pair of master pages.
- Master pages, like normal pages, may have *blank*, *text* or *graphic* frames placed at any position.
- Alterations to master pages are reflected throughout a document.
- Blank frames, linked together on the master page, indicate the positions of flowing text in the main document.
- Create new master pages with the *New master page* or *Alter master page* dialogue box.
- The name or number of the master page is displayed in grey at the top-left corner of the master page in a master page window. The *Alter chapter* dialogue box shows which master page the current chapter is based on.
- Alterations to the master page do not affect the main document until either the master page window is closed, or you click in a normal page window.
- Use *Edit* ⇒ *Alter chapter* to change to a different master page.

New master page dialogue box

To display this dialogue box use *Edit* ⇒ *New master page* or *Ctrl-F7*. These are only available when viewing the master pages.



① Master page name

You can name master pages. This often makes it easier to identify them (for example, *Letters* for a master page with the correct layout for your letters). Names can be up to 11 characters long. *Spaces* and punctuation are allowed.

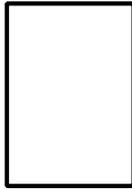
② Page size

These buttons select standard page sizes.

③ Custom page

If you want a non-standard page size, click on *Custom* and type in your own page size.

④ Format

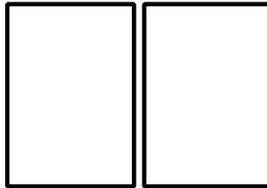


Portrait or upright page orientation



Landscape or sideways page orientation

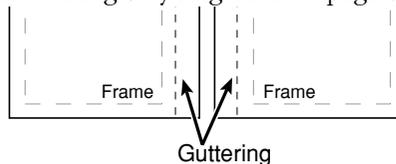
⑤ Facing pages



Facing pages

Selecting *Facing pages* allows the creation of pairs of master pages. These are shown as two pages side by side.

When *Facing pages* is selected, you may type in a measurement for the *Guttering*. This is the additional space that is added to the inner margins to allow for binding the pages. This measurement is ignored when creating only single master pages.



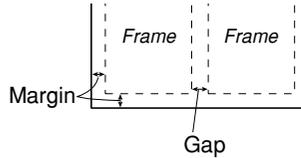
The right-hand page is a mirror image of the left-hand page.

⑥ Margins

These define the distance from the edge of the page to frames.

Note the difference between *Margins* and *Gaps*:

- *margins* control the distance from the edge of the page,
- *gaps* control the distance between frames.



⑦ Columns

You can generate simple one frame master pages or pages with multiple columns.

Type the number of columns into *Number*. The column width field is updated as you type.

Gaps controls the space between frames. Again, this changes the *Width* measurement. Gap does not define the distance from the edge of the page to the nearest frame: this is controlled by *Margins*.

⑧ Guide frames

This creates guide frames rather than blank frames. If a master page requires both guide and normal frames, it is usually best to create the guide frames first. You can then add the blank frames to the page later and, if *Snap to guides* is *on*, you can easily align them with the guide frames.

The advantage of placing guide frames (either now or later by creating new guide frames) on the master page is that, if you later move them, all frames in the document that are already snapped to them move to reflect the change.

⑨ Vertical rules

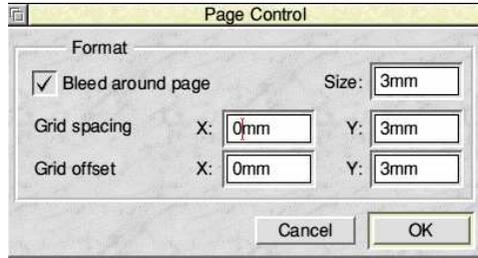
When this is *on*, the new page will have black lines between each column. These lines are 0.141 mm (0.006 in.) wide.

Note that this option has no connection with vertical rules set on the rulers. This option creates an inter-column line on a master

page; vertical rules on the ruler draw lines in selected paragraphs.

⑩ Page control

This opens the *Page control* dialogue box:



Bleed around page

A Bleed is a margin (usually about 3mm) outside the normal page size. It is needed for documents that have text or graphics running off the page. The bleed area is cut off after printing. For more information, refer to the *Commercial Printing Guide*.

Grid offset & spacing

These options let you create a grid across the page. *Offset* sets the start of the grid relative to the top left of the page. *Spacing* is the distance between points on the grid.

Frames

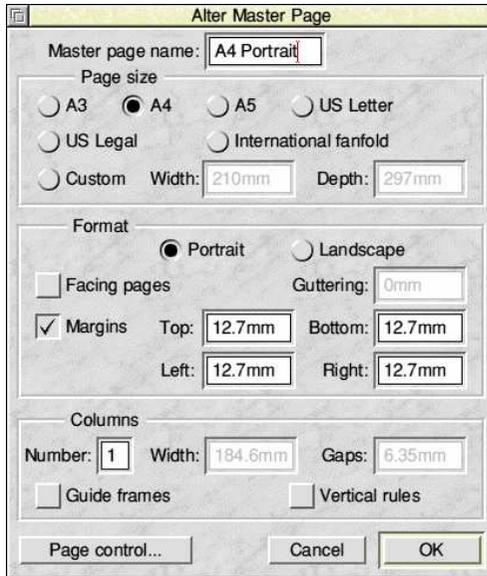
If *Snap to grid* is selected, moving or resizing the frame snaps it to points on the grid.

Text

Text snaps to the *Y* grid if the text is in a style with *Lock to page grid* set. (*Lock to page grid* is described in *Paragraph dialogue box* in 2.6 *Styles*.) The *X* grid has no effect.

Alter master page dialogue box

To display this dialogue box use *Edit* ⇒ *Alter master page* or *Ctrl-Shift-A*. These are only available when viewing the master pages.



This dialogue box is similar to *New master page* already described. Use it to create a new master page based on an existing master page. Use the *Alter chapter* or *New chapter* dialogue box to change to using the new master page. (We suggest you give the new master page a different name to identify it from the existing master page.)

2.11 Chapters

This section covers:

- what are chapters?
- word counts
- the *New chapter* dialogue box
- the *Alter chapter* dialogue box

Related sections of this manual:

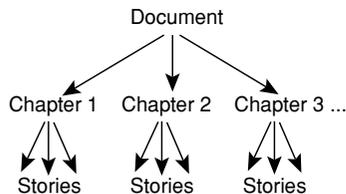
- *2.10 Master pages*
- *Automatic page creation and Flowing text stories* in *2.3 Text handling*

What are chapters?

Chapters in Impression are similar to chapters in a book. That is, they break the document into smaller sections. The advantages of chapters are:

- They speed up reformatting of text after changes. This makes working on large documents easier.
- They let Impression handle documents far larger than the available memory in your computer. Chapters that are not being worked on can be saved to disc. (There is more on memory management in *2.1 The basics*.)
- Different chapters can use different master pages. This lets you use different page sizes and layouts within a document. For example, index and contents pages often have a different layout to the main part of the document.

Impression documents are structured like this:



A simple document (like a letter) contains one story in a single chapter. A complex document contains several chapters each of which can have several stories.

Chapter numbering

Internally Impression numbers chapter numbers sequentially from *1*. In the *New chapter* and *Alter chapter* dialogue boxes (described later), you can allocate a different number to a chapter. You would do this if you wanted to insert into the text a chapter number different to the internal chapter number. Use *Utilities* ⇒ *Insert* ⇒ *Current chapter number* to insert the chapter number into the text.

Deleting chapters

Use *Edit* ⇒ *Delete chapter* to delete the current chapter. (The current chapter contains the selected frame.)

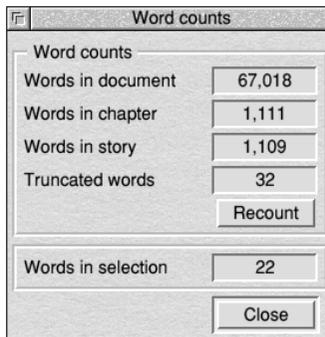
We recommend that you save the document before deleting a chapter. If you change your mind or delete the wrong chapter, you can then retrieve the document from disc.

If the document contains only one chapter, you cannot delete that chapter.

Word counts

The Main Menu Info box (described on page 23) shows the number of words in the current story.

A further Info box, *Utilities* ⇒ *Count words* or *Ctrl-Shift-F4*, displays additional word counts.

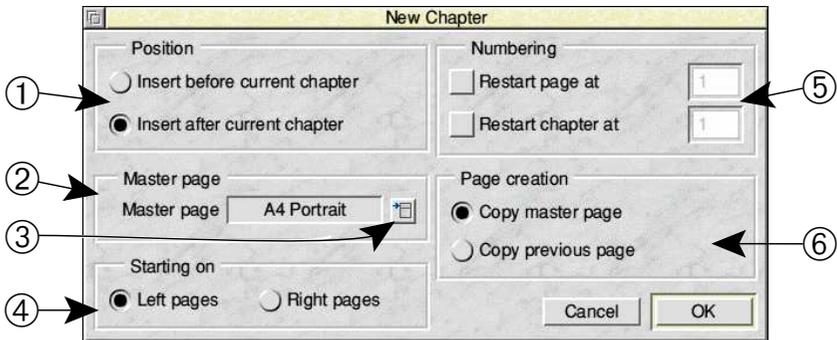


The relationship between document, chapters and stories in a document is described on page 211. Truncated text is described on page 40.

Words in story automatically updates when a different frame is selected by either clicking or cursor movement. *Words in selection* automatically updates when the selected region changes. You can also update the counts by clicking *Recount*.

The *New chapter* dialogue box

To display this dialogue box use *Edit* ⇒ *New chapter* or *Ctrl-F7*. Use this dialogue box to start a new chapter.



① Position

You can insert the new chapter either before or after the current chapter. (The current chapter contains the selected frame.)

② Master page

New chapters may be based on any master page. This lets you alter the page size or layout part way through a document by starting a new chapter. For example, an index usually has a different layout from the rest of a document.

To change the master page, click on icon ③; this displays a menu of master pages. Choose the new master page from this menu. Master page names and numbers are displayed in the top-left corner of the master page when viewed in the master page window. (See 2.10 *Master pages* for information on the master page window.)

④ Starting on

Left pages

Right pages

These two options control how left/right pairs are displayed on the screen.

For many documents (such as this manual), new chapters always start on the right-hand page. For such documents, select *Right pages*. Other documents start on left-hand pages; for these, select *Left pages*.

⑤ Numbering

Restart page at

Selecting *Restart page at* and typing in a new page number restarts the page numbering for this chapter at that number.

If you want to continue the page numbering from the previous chapter, set this switch *off*.

You can restart page numbering on any chapter boundary. This is particularly useful for sections that are numbered separately. For example, the introduction pages may be numbered in Roman *i*, *ii*, *iii* etc. the main text pages then starting from page *1*.

If you split a document into several files (not really necessary with Impression) then this mechanism can be used to start numbering each section at the required page number.

Page numbers may be displayed in Roman (upper or lower case) or conventional Arabic numerals. Use *Utilities* ⇒ *Insert* ⇒ *Current page number* to insert the page number into the text.

Restart chapter at

This is similar to *Restart page at* and lets you renumber chapters. Use *Utilities* ⇒ *Insert* ⇒ *Current chapter number* to insert the chapter number into the text.

⑥ Page creation

This option controls when a new page is automatically created. See *2.3 Text handling* for more information on flowing text stories and automatic page creation.

Copy master page

A new page is created when text fills a master page frame and there is no other master page frame for it to flow into.

The new page is a copy of the master page and contains only repeating frames from the previous page and master page frames. This is the normal option.

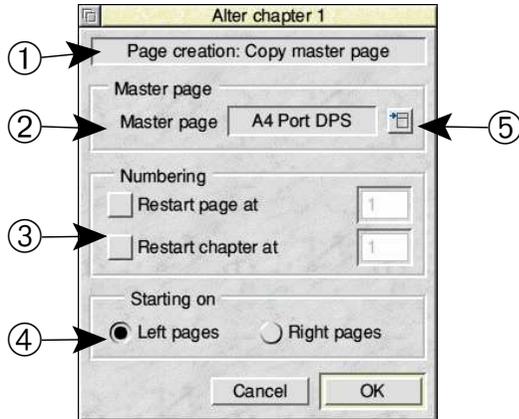
Copy previous page

A new page is created when text fills any frame, local or master page, and there is no other frame for it to flow into.

The new page is a copy of the previous page except that any local frames are empty. A graphic frame is only copied if it is a grouped frame (that is, it is one of several frames which have been grouped together). This is how pages are created in a previous software package, Impression Junior, and this option lets you work in a manner consistent with Impression Junior.

The *Alter chapter* dialogue box

To display this dialogue box use *Edit* ⇒ *Alter chapter* or *Ctrl-Shift-A*. This lets you change the page layout or page numbering of the current chapter.



① Page creation

This shows the current page creation rule – described further in *New chapter*.

② Master page

Changing this changes the master page used for the chapter. For example, you might want to change the number of columns on the page, or to change from single pages to left/right pages.

Click on icon ⑤ to display a menu of master pages.

③ Numbering

Restart page at

Selecting *Restart page at* and typing in a new page number restarts the page numbering at that number.

If you want to continue the page numbering from the previous chapter, set this switch *off*.

Restart chapter at

This is similar to *Restart page at*.

④ Starting on (left pages - right pages)

This option is described in *New chapter*.

2.12 Colour handling

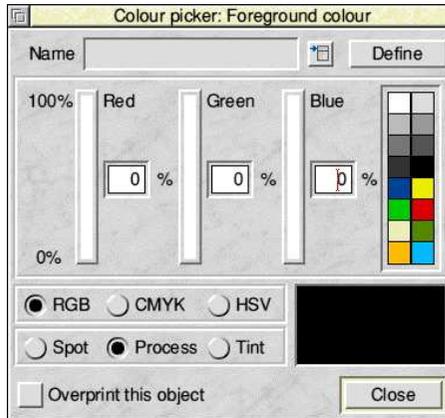
This section covers:

- the RGB, CMYK and HSV colour models
- using the colour picker

The colour picker

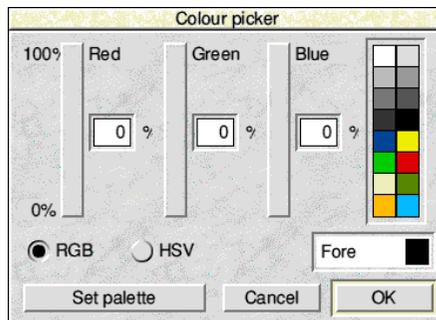
The Colour Picker appears whenever you click on a colour field in a dialogue box.

RGB colour model

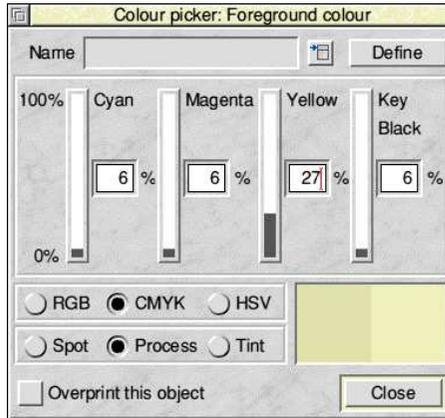


This is the model used by the computer screen.

On older computers using 4- and 16-colour modes, the window below includes a 'Set Palette' option.



CMYK colour model

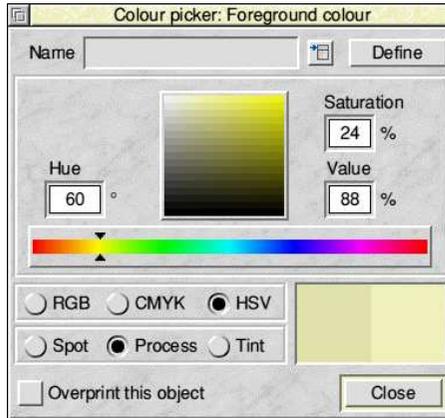


This is the colour model used by colour printers and printing presses. (*CMYK* are the colours of the four inks – *Cyan*, *Magenta*, *Yellow* and *Black* or *Key* – used to print full colour documents.) Printers use Black to reinforce dark colours that cannot be printed properly using only the Cyan, Magenta and Yellow inks. Colours specified using CMYK may appear different on screen and when printed. This is because inks are not pure colours. For example, 100% Cyan+Magenta appears on screen as dark blue but is purple when printed.

When output to a CMYK device, colours defined in CMYK are output without modification. Colours defined in RGB or CMYK are converted to CMYK for output and may therefore show slight colour changes.

Some older colour printers use only Cyan, Magenta and Yellow inks (CMY colour model). The CMYK colour model is suitable for these. Set black to **0** when specifying colours.

HSV colour model



HSV describes colours in terms which are recognised by artists. *Hue* represents the pure pigment. *Saturation* is the amount of white added – the smaller the Saturation the greater the amount of white added. *Value* is the brightness of the colour or, put another way, the amount of added black. So Saturation and Value between them produce all the shades and tones of the basic Hue.

To get pure colours from the HSV model both Saturation and Value must be set to 100%. Hue gives the colour.

To get greys Saturation must be set to 0 and Value then gives the amount of white. Hue doesn't matter.

Altering colours in the Colour Picker

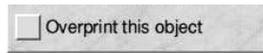
The RGB dialogue box shows the 16 colours on the default palette (eight greys, two blues, two greens, red, orange, yellow, and cream). To select a colour from this palette, click on the appropriate colour panel.

Registration black

This is a special colour defined as 100% each Black, Cyan, Magenta and Yellow. It is used for printing registration marks and alignment targets when producing typeset separations.

Do not use this for ordinary text – the printed results may be disappointingly blurred. Instead use it when you want include notes on each separation (such as document name or date).

Overprint



This is used for typeset separations.

Normally if you print (for example) black text on a cyan background, the outline of the text appears as a silhouette on the cyan separation. (The technical term is that the text *knocks-out* the background.) In theory, during printing the text exactly fits the silhouette in the background. In practice, there may be a slight misalignment and white unprinted lines appear at the text/background boundary. These areas are usually very small but can be noticeable when printing dark colours. (The technical term is that the printing is *out of register*.)

Overprint gets round this problem by not knocking-out the background colour. Usually you only overprint black, which is sufficiently opaque to mask any underlying colour. Other colours can show colour shifts. For example *Blue* and *Yellow* overprinted gives *Green*.

2.13 *Spell checking & the Dictionaries*

This section covers:

- what a spell checker can and cannot do
- spell checking your document
- the main spelling word list
- user dictionaries
- abbreviation expansion
- hyphenation and the exceptions dictionary

Related sections of this manual:

- the *Hyphenation* effect in *2.6 Styles*
- *2.16 Customising Impression*

What a spell checker can and cannot do...

What it can do...

It can easily spot two of the most common mistakes, misspellings and mistyping.

The rules of English spelling are very complicated and there are many anomalies both in word roots and in the behaviour of endings. Very few people spell every word correctly every time. Impression lets you check spelling as you type and also check the entire document when it is complete. (These are described later.) It can suggest corrections for mistyped or transposed character sequences.

Even if you know how to spell words, it is easy to make mistakes when typing in the text. The main types of error are:

- transposing two letters (*exmaple* instead of *example*),
- omitting the space between two words (*aspace* instead of *a space*).

What it cannot do...

It cannot detect that you have used a valid word in the wrong context, for example:

“The **whether** is sunny today” (should be **weather**).

Nor can it detect typing mistakes if the result is a valid word:

“What time is **diner**?” (when you meant **dinner**).

A spelling checker helps you but you should always read through your documents carefully as a final check. You will find errors easier to spot from a printed copy rather than reading from the screen.

The WordWorks thesaurus and dictionary can tell you the meanings of words. To load WordWorks you can either double click on its file icon or choose *Utilities* ⇒ *Thesaurus*.

The main word list

The main word list contains almost 60,000 words, with each different word ending treated as a separate word. It is an English (UK) list and covers the basic vocabulary of an average person. Some terms peculiar to the Acorn and computing are included (such as *Archimedes*, *podule*, and *byte*) as are most country names and UK county and city names.

Loading the main word list

You can:

- Set *Spelling checker* in the Icon Bar Menu *Preferences*.
If you then click on *Save* in *Preferences*, *Impression* always starts-up with the main word list loaded. (See 2.16 *Customising Impression* for more details.)
- Choose *Utilities* ⇒ *Spelling* ⇒ *Dictionary*. You are asked if you wish to load the Main word list.
- Using any spelling function (such as *Check word* or *Check text*) asks you if you want to load the Spelling checker if it is not already loaded.

This is probably the best way if you are short of memory as it means memory is only used when you actually require the word list.

Loading the main word list also loads the spelling checker and requires approximately 112 KB of RAM.

The error message **No room in RMA** means that the load failed because of insufficient memory. Remove any application programs (apart from *Impression*) currently loaded and try again. If necessary, reset the computer to free more memory.

User dictionaries

The main word list cannot include personal words such as names of people, roads and towns. For these, Impression provides *User dictionaries*. You can have up to eight User dictionaries in memory simultaneously.

Each User dictionary, when loaded, occupies 8 KB of memory. This is sufficient for approximately 1,500 words. Usually just one dictionary is sufficient with, perhaps, others containing specialist vocabularies for use on specific documents.

Saving User dictionaries

This is described later in *Word list dialogue box menu*.

Loading user dictionaries

You can drop a dictionary file icon onto:

- the **Load target** of the *Word list* dialogue box (described later), or
- the *Modules set-up* window in Icon Bar Menu *Preferences* (described in *2.16 Customising Impression*).

The easiest way to load User dictionaries is to include them in Impression's *Auto* directory. (All suitable files in the *Auto* directory are loaded every time you load Impression.) To include a dictionary:

- save the dictionary to the *Auto* directory using the *Word list* dialogue box menu (described later), or
- use the *Modules set-up* window in Icon Bar Menu *Preferences* (described in *2.16 Customising Impression*).

Spell checking your document

You can spell check any word of three or more letters. Words can include apostrophes (') and hyphens (-).

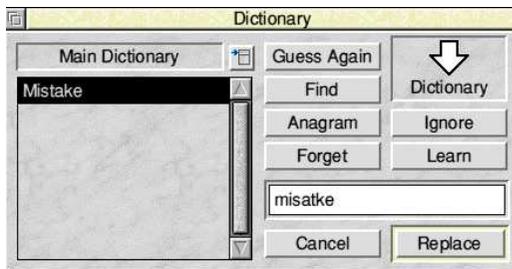
Checking individual words

You can check the spelling of the word containing the cursor using either

- *Utilities* ⇒ *Spelling* ⇒ *Check word* or
- the short cut *Ctrl-W*.

This check has three possible results:

- The word is correctly spelt. In this case, you hear a 'happy' beep.
- The word is not found in the dictionaries. Then:
 - you hear the normal 'error beep',
 - the word in the text is highlighted,
 - the Word list dialogue box is displayed with the incorrect word in the editable field, and
 - the guess option invoked. (The illustration shows *misatke* as a mistyped word. The spell checker has guessed it should be *mistake*.)



The *Word list* dialogue box is described below.

- The word is only one or two letters long. Then you hear the 'error beep' and the word is ignored.

Checking as you type

This automatically checks each word as you finish typing it. (The word ends when you type a *Space*, *Tab*, *full stop* or *Return*. The word is not spell checked if you move off the word using the cursor keys or the mouse.) An ‘error beep’ warns you if the spell checker does not recognise the word. You can then

- ignore the warning (the word may be correct but not in the word list; for example, part of an address),
- correct or retype the word, or
- position the cursor in the word and use *Utilities* ⇒ *Spelling* ⇒ *Check word* or *Ctrl-W* to recheck the word and display alternatives.

You can select *Check as you type* from either:

- The Icon Bar Menu (*Preferences* ⇒ *Check as you type*). If you then click on *Save*, this becomes the default and applies every time you run Impression.
- *Utilities* ⇒ *Spelling* ⇒ *Check as you type*.

Checking the text

Impression has two options to check the text in a document. Both options are in the *Utilities* ⇒ *Spelling* submenu:

- *Check from cursor* (keyboard short cut *Ctrl-F*). This checks from the word containing the cursor to the end of the current story.
- *Check entire text*. This checks all the text in the current document.

If any unknown words (words not in the word list) are found, the *Word list* dialogue box is displayed with the unknown word in the editable field. (The *Word list* dialogue box is described below.)

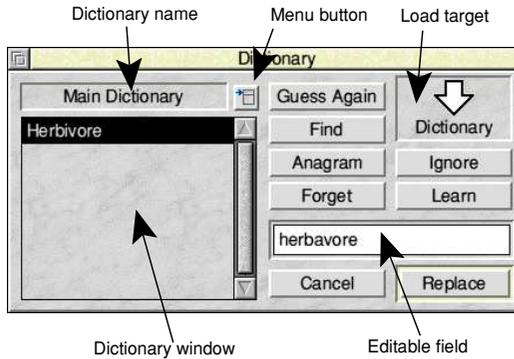
The *Word list* dialogue box

This dialogue box is used to:

- add and delete words from User dictionaries,
- load and save User dictionaries and
- spell check a word.

It also controls hyphenation and abbreviation expansion dictionaries (described later).

It is automatically displayed when *Check word at cursor*, *Check from cursor* or *Check entire text* finds a word not in the word list. It also has a keyboard short cut of *Ctrl-F8* or you can use *Utilities* ⇒ *Spelling* or *Utilities* ⇒ *Spelling* ⇒ *Dictionary*.



Menu Button

Either click on this or click **Menu** anywhere on the dialogue box to display the *Directory* dialogue box menu (described below). This controls which dictionary to display and the setting up, deleting, and saving of User dictionaries.

Guess

Guess again

This button performs a guess operation on the current word in the editable field. A list of any words that are found is displayed in the word list window.

After the operation, the button changes to *Guess again*, which provides a different guessing facility. Both *Guess* and *Guess again* highlight the top item in the list:



Guess uses *typo matching*. This assumes a single typing error such as two characters transposed or one missing letter or one extra letter, and searches the word list for close matches.

Guess again uses *fuzzy matching*. This performs a ‘sound-alike’ search through the word list noting any close matches.

Find

Find next

This button finds the closest match to the word in the editable field in the main word list and displays the word list from this point onwards in the scrolling list. If the word is in the word list, it becomes the top item in the list.

If the editable field contains * or # characters in the word in the editable field, the button performs a wildcard matching operation on words in the main word list. (This is an easy way to cheat at crosswords.)

represents one unknown character. * represents multiple unknown characters. For example:

Comput#r - lists the word **Computer**.

Fr#a* - lists all words that start with the letters **FR** and have an **A** as their fourth letter.

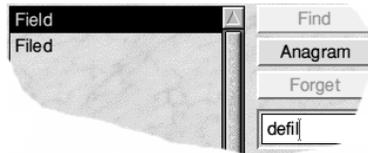
Rel#v#nt - shows whether the correct spelling is **relevent** or **relevant**.

If the number of words that match the current specification is more than can be stored in memory, the last word that was checked is noted and the operation is stopped.

The words up to this last word are displayed in the scrolling list and the button changes to *Find Next*. If the button is pressed again then the operation continues from the point at which it left off. The button is reset to *Find* if either all words in the word list have been matched against or you change the word in the editable field.

Anagram

This button performs an anagram operation on the current word in the editable field. This searches through the entire word list and lists words that have exactly the same letters as specified in the editable field.



Ignore

Pressing this button tells Impression to ignore this word and all further occurrences of it.

Possible errors include:

No room in RMA = there is insufficient free memory to create the ignore list.

Illegal character = a * (star) or # (hash) character is present in the word (hyphens are ignored).

String too short = word is only 1 or 2 characters long.

If the dialogue box is displayed because either *Check entire text* or *Check from cursor* found an unknown word, click on *Ignore* to resume searching. Searching continues from the next word in the text.

Learn

This adds the word to a User dictionary. If no User dictionaries are present then a default one is created.

Possible errors are the same as for *Ignore*.

Forget

This deletes the word from all User dictionaries. You can delete words only from User dictionaries - never from the Main word list.

Possible errors include:

Illegal character = a - (hyphen) , * (star) or # (hash) character is present in the word.

String too short = word is 1 or 2 characters long.

Word not found = there are no matching words present in any user dictionaries.

Unable to delete word = the word is in the main word list or does not exist in the dictionaries.

Replace Insert

These buttons have an effect only if there is a highlighted word in the Word list window.

When it says *Replace*, the highlighted word in the Word list window replaces the selected word in the text. When replacing the word, notice is taken of the case of the letters. If the new word is longer, then the case of the new letters on the end reflects the case of the last letter of the old word.

When the button says *Insert*, the highlighted word is inserted into the text at the cursor position.

A short cut is double-click on the word in the scrolling list.

Editable field

This provides the word for all dialogue operations. When the dialogue box is brought up onto the screen, the cursor is placed into this field and, when spell checking, the unknown word is copied into this field. Amendments can be made to the word using the normal editing keys. The characters which you can type into the field are:

A-Z, a-z, * (star), # (hash), ' (apostrophe) and - (hyphen).

As you type into the editable field, the word list window displays the nearest match in the word list. If the word includes * or #, the scrolling list is not updated.

A space in the editable field acts as a terminator. For example, typing 'hello there' into the editable field and clicking on *Find* performs a search on 'hello'.

As with all editable fields, *Ctrl-U* is the easiest way to delete the entire line of text.

Word list window

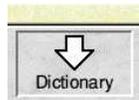
This contains a display of

- the chosen dictionary (you cannot display the WordWorks dictionary) or
- words found from other options such as a *Guess* operation.

A single click on an item in the list transfers it into the editable field and highlights that word in the list.

A double click is the same as pressing the *Insert/Replace* button or pressing *Return*.

Load Target



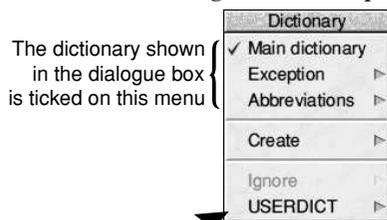
You can load any previously saved *User*, *Exception* or *Abbreviation* dictionary by dropping its file icon onto the load target. (*Exception* and *Abbreviation* dictionaries are described later.) If

the file is recognised then it is loaded in. Dictionary filenames can only contain the characters **A-Z** or **a-z**.

The error message *No room in RMA* means that there is no space for the word list in memory.

Word list dialogue box menu

Click **Menu** on the *Word list* dialogue box to display this menu:



If there is more than one User dictionary, a tick indicates which one will have words added to it when you click on the Learn button

There may be up to eight user dictionaries loaded, and each of them will have a menu option. (In the above example, there is one user dictionary loaded called *USERDICT*.) If you click on the name of a user dictionary in this menu, a tick appears against the name. Then any words you add using *Learn* in the *Word list* dialogue box are added into that dictionary. This is useful if you have more than one User dictionary.

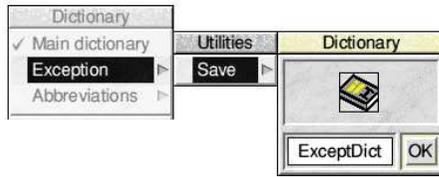
Main dictionary

If you choose this option the word list window shows entries the Main word list and any User dictionaries.

Exception

If this option is chosen, the word list window shows the hyphenation Exception dictionary (described later). If the hyphenation program is not present, a warning box appears allowing you to load it in.

Save on the submenu lets you save the Exception dictionary.



Either:

- drag the icon to a directory window, or
- click on *OK*. This saves the dictionary to Impression's *Auto* directory and it will be reloaded every time you load Impression. You only need to save a dictionary to the *Auto* directory once. Any future changes are automatically incorporated into dictionaries in the *Auto* directory whenever you quit Impression.

Abbreviation

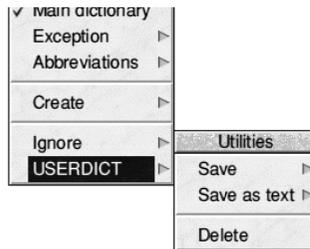
This refers to the Abbreviation dictionary (described later) and operates in the same way as *Exception*.

Create

This lets you create up to eight User dictionaries by moving onto the submenu and typing a name for the user dictionary. The name can be up to 10 letters long and can only contain **A-Z** or **a-z**. You cannot use numbers.

Pressing *Return* or clicking **Select** creates a User dictionary with the given name.

User dictionaries



Save lets you save the User dictionary. Either:

- drag the icon to a directory window, or
- click on *OK*. This saves the dictionary to Impression's *Auto* directory and it will be reloaded every time you load Impression. You only need to save a dictionary to the *Auto* directory once. Any future changes are automatically incorporated into dictionaries in the *Auto* directory whenever you quit Impression.

Save as text lets you save the dictionary as plain text. You can then edit the file using applications such as *Edit*. Give the modified file a suitable name and drop its icon on the load target on the *Word list* dialogue box. This creates a new User dictionary. The name can be up to 10 letters long and can only contain **A-Z** or **a-z**. You cannot use numbers.

Delete removes this User dictionary.

Abbreviation expansion

When typing a long document, you often find that you are typing many of the same words or phrases repeatedly. Impression offers a method of speeding up your typing by letting you define abbreviations for often used phrases, which are then automatically expanded as you type. For example the phrase *for example* could be abbreviated to *eg*. Then, every time the word *eg* is typed on its own, it is expanded to *for example*.

Use *Utilities* ⇒ *Abbreviations* ⇒ *Dictionary* to display the Abbreviations dictionary. Enter abbreviations in the format
eg for example

Important: the abbreviation must be a single word. Impression substitutes everything after the first space (*for example*) for the word before the first space (*eg*).

The Abbreviations dictionary can be automatically loaded when Impression starts up. See *Word list dialogue box menu* for details.

To turn on abbreviation expansion, use *Utilities* ⇒ *Abbreviations* ⇒ *Expand as you type*. You can also customise Impression to start-up with this option set. (Set *Expand abbreviations* in *Preferences* on the Icon Bar Menu. See 2.16 *Customising Impression* for more details.)

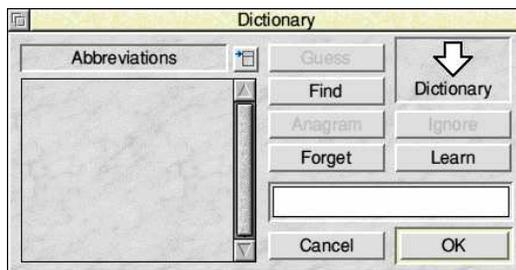
One particular use for this option is expanding frequently used, long telephone numbers. By entering, for example, *tn1* as an abbreviation for *010 1 415 684-7729*, you not only save yourself typing but also ensure that the number is correct each time it is used. (When typing it is very easy to transpose two numbers such as *7792*.)

Abbreviations are only expanded if they are terminated by a *space*, *full stop*, *Tab* or *Return*. If you move off the word using the arrow keys, the abbreviation is not expanded. Abbreviations are not expanded if preceded by a character such as a bracket. Also, they are case-sensitive – in the examples above, only *eg* and *tn1* would be expanded; *Eg* or *TN1* would not.

Adding an abbreviation

You can not only expand abbreviations but also substitute one word for another during typing. For example you can substitute *don't* (with the correct apostrophe character) for *don't*.

- 1 Use *Utilities* ⇒ *Abbreviations* to display the Abbreviations dictionary in the dialogue box.



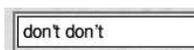
- 2 Type

don't don

To enter the ' character hold down *Alt* and type *145* on the numeric keyboard on the right of the keyboard.

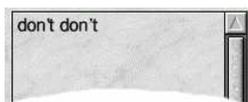
Type the final t.

The editable field looks like this:

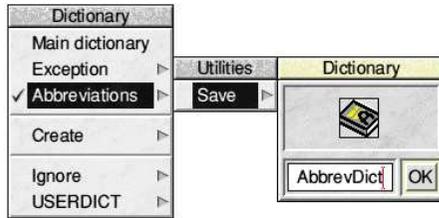


(The apostrophe is shown incorrectly if you have RISC OS 2.)

- 3 Click on *Learn* to add the word to the dictionary:



- 4 If you want to save the dictionary, click **Menu** on the dialogue box. (Usually you will want to save the dictionary so that you can reuse it in the future.)

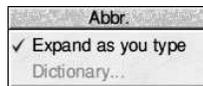


Drag the file icon to a directory window if you want to save the dictionary as an ordinary disc file. You will have to reload the dictionary into Impression if you want to reuse it in the future.

It is more convenient to save the dictionary to Impression's *Auto* directory. It will then be automatically loaded whenever you start Impression. Click on *OK* to save to the *Auto* directory.

(If, in the future, you make changes to dictionaries loaded from the *Auto* directory you do not need to save them. Impression automatically updates auto-loaded dictionaries when you *Quit* Impression.)

- 5 You can now close the dialogue box. (Click on *OK*.)
- 6 Lastly, you need to enable abbreviation expansion. You can either
 - choose *Utilities* ⇒ *Abbreviation* ⇒ *Expand as you type*. A tick against *Expand as you type* shows when abbreviation expansion is enabled:



This enables it temporarily – it is not enabled when you next load Impression.

- choose *Expand abbreviations* in *Preferences* on the Icon Bar Menu. If you then click on *Save* you enable this option and also make it the default so it applies every time you load Impression.

Now, whenever you type *don't*, Impression substitutes *don't*.

Hyphenation

A word that runs over the end of a line can be either moved to the next line or split over the two lines and the two parts separated by a hyphen. Hyphenation is the splitting of words over two lines.

If you do not wish to use the automatic hyphenation module, it need not be loaded. This saves about 17KB of memory. Words can also be hyphenated using soft hyphens; these are described later.

Impression can automatically load the hyphenation module when it starts up by setting *Hyphenator* in the Icon Bar Menu *Preferences*. See 2.16 *Customising Impression* for more details.

If the hyphenation module has not been automatically loaded, you can do so from the *Word list* dialogue box menu (described earlier). Choose *Exception*. You are asked if you wish to load the hyphenation module and Exception dictionary.

Using hyphenation

Hyphenation is used when a word:

- does not fit at the end of a line, and
- is in a style with the *Hyphenation* attribute set.



Impression first checks to see if the word is in the Exception dictionary. If not it attempts to apply its own built-in hyphenation rules to the word. The hyphenation system uses a combination of word list look-up and a sophisticated hyphenation rule method. In addition you may specify the exact position of hyphenation points in any word by using the hyphenation exception dictionary.

Of course, not every word that does not fit is hyphenated. It depends on a variety of factors. The larger the gap left at the end of the line by a word not fitting, the more likely it is to hyphenate. Also if there are hyphens already at the end of previous lines then

it is less likely to hyphenate as a run of hyphens is undesirable.

Only if the ideal conditions are met **and** suitable hyphenation points in a word can be found will the word be hyphenated.

Generally, the narrower the columns of text, the more necessary it is to hyphenate text. Also, fully justified text benefits more from hyphenation as it helps reduce large gaps between words.

Special cases

- If a single word is too long to fit onto a line, it is always hyphenated.
- Words shorter than 4 characters are never hyphenated.
- Words longer than 32 characters are forcibly hyphenated.
- Any non-alphabetic character or hyphen already in the word means that the word will not be hyphenated.
- The last word in a paragraph is never hyphenated.
- A word containing a soft-hyphen (*Ctrl-hyphen*) will be hyphenated at the soft-hyphen.

Special Words

Some words are special cases where the point of hyphenation depends on the context in which the word is used. For example:

I give you a pres-ent.

I pre-sent you with this.

In such cases the word should not be automatically hyphenated. Such words are entered into the Exception dictionary with no hyphenation points present. If hyphenation is required then this should be entered manually using a soft hyphen (described below).

Adding words to the Exception dictionary

Words are added to the Exception dictionary in the same way as they are added to other dictionaries. The word should be typed into the editable field as normal, and any hyphenation points indicated by a number (1, 3 or 5 with 1 being the worst point and 5 being the best). For example:

night3mare

would make sure the word *nightmare* is only hyphenated between *night* and *mare*.

Click on *Learn* to add the word to the dictionary.

Deleting words from the exception dictionary

To delete a word, click on the word in the dictionary window to put the word in the editable field, then click *Forget*.

Soft hyphens

A soft hyphen is inserted in the text by pressing *Ctrl-hyphen* (*Ctrl* plus the - key). This special character allows you to override the automatic hyphenation on any required word or to force hyphenation when the hyphenation module is not present.

When a word is likely to be hyphenated because it appears at the end of a line, insert the soft hyphen at the point where you want the word to hyphenate. In the example word *present* you might put a soft hyphen between *e* and *s* (if that is correct for the context). If the word is hyphenated, the break will be between *pre* and *sent* and the soft hyphen replaced by a normal hyphen. If the word is not hyphenated (later edits may move the word to the middle of the line), the soft hyphen is invisible and has no effect.

If you step the cursor through a word containing a soft hyphen, you will see it pause at the soft-hyphen. This is because the soft hyphen is a character in the word even though it is invisible.

Often you want the whole document to be automatically hyphenated. (Set *Hyphenation* in *Normal* style to do this.) Sometimes you will find that a word has hyphenated when it would be better unhyphenated. The easiest way to stop a word hyphenating is to

insert a soft-hyphen at the end of the word. Move the cursor after the last character and type *Ctrl-hyphen* (*Ctrl* plus the - key).

2.14 Mail merging

This section covers:

- using the *Start mail merge* menu command
- mail merging using *Start mail merge*
- inserting merge commands from CSV files
- using the *Merge command* menu option
- mail merging from a database

Mail merging

Impression has a simple but very flexible method of mail-merging. You insert merge commands into a document at the required places. Impression can then communicate with a database program or use its own merge facility. The merge commands in the document are replaced by data from the database or a suitable data file and the document printed. This process continues until either all the mail-merge records have been processed or you stop the process.

Preparation

Before running mail-merge you must prepare a suitable data file in *CSV* format. This is a common file format used by most database programs. The filetype must be CSV (if you have RISC OS 3, use the filer menu to change the type if necessary). The format is:

```
data field 1,data field 2,etc.
```

with commas separating each field (hence, *Comma Separated Value – CSV*). Enclose the field in sexless double quotes (") if it includes a comma (for example, "One ,two"). Use \N if you want a *Return* character in the field.

At the head of the file should be a list of field names. These names should match those in the Impression document merge commands. For example, a simple file might have three fields:

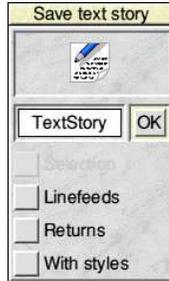
```
Name , Telephone , Room Return
```

Note that there is no comma after Room. This tells Impression that this is the end of the field names.

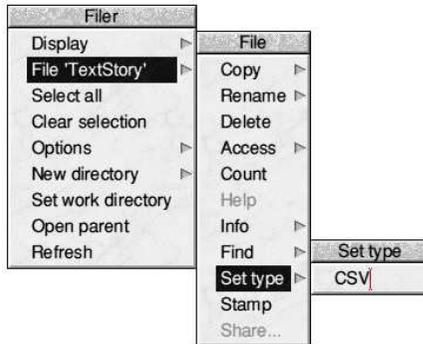
The data for merging comes after the field names. A simple file with just two sets of data might look like this:

```
Name , Telephone , Room Return  
John , 26 , B12 , Return  
Kate , 38 , T3
```

You can prepare files using Impression. Save them using *File* ⇒ *Save text story* and reset all save options:



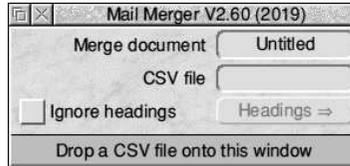
After saving the data to disc you can use the filer to change the filetype to *CSV*.



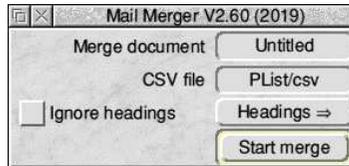
If you later reload the file into Impression for further editing, ensure that *Smart quotes* in *Preferences* on the Icon Bar Menu is *off*. If this option is *on*, the sexless quotes "" get changed to true quotes “. See 2.16 *Customising Impression* for details of *Preferences*.

Start mail merge menu option

Use *Utilities* ⇒ *Start mail merge* to display a small dialogue box:

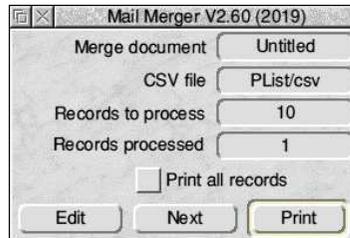


Drop a CSV file onto the dialogue box. An extra button *Start merge* then appears in the bottom corner of the dialogue box and the *Headings* tab becomes active:



Select *Ignore Headings* if the first line of the file is not a list of headings (field names). (See *Mail-merging using Start mail merge* for more details of field names.)

Click on *Start merge* to begin the mail merge operation.



Impression replaces the Merge commands with the first entry in the CSV file.

Click on *Print* to print this document. You can click on *Print* again to print another copy of this entry.

Click on *Print all records* and then *Print* to print all the remaining entries in the file.

Click on *Next* to replace the Merge commands with the next entry in the CSV file. Press *Next* again if you don't want to print this entry.

Click on *Edit* if you want to edit the currently displayed document. This quits the mail merge operation but retains the currently merged data. If you save this document to disc, remember to change the file name. If you keep the same filename, you will overwrite the original document.

Mail-merging using *Start mail merge*

Impression includes a simple mail-merge facility accessed from *Utilities* ⇒ *Start mail merge*. (The menu option is described earlier.)

The mail merge operation is based on an Impression document which contains merge commands, which appear as the field name surrounded by angle brackets. These are created as described below, not simply typed in as they appear.

In order to place merge commands inside your Impression document, in the place where you want to insert data from the CSV file, choose the field name from the *Headings* tab and the command will be inserted at the current cursor position. For example, a simple letter to John and Kate might look like this:

```
To <Name> room <Room>
From Mark
Your extension number will change on Thurs-
day to 3<Telephone>.
```

When you merge the first record, the data from the CSV file replaces the merge commands and the letter reads:

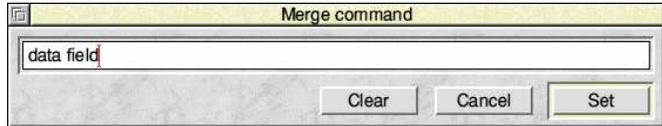
```
To John room B12
From Mark
Your extension number will change on Thurs-
day to 326.
```

An easy way to insert merge commands using CSV files

- 1 Display the *Start mail merge* dialogue box.
- 2 Drop the CSV file onto the dialogue box. (The CSV file must contain a headings line.) This ungreys the *Headings* option.
- 3 Position the cursor where you want to insert the Merge command.
- 4 Click on the arrow to the right of *Headings*. This displays a menu of available field names.
- 5 Choose the required field name from the menu. Impression inserts the correct format Merge command for that field name into the document at the cursor.

Merge command menu option

Use *Utilities* ⇒ *Merge command* to display this dialogue box:



Use this dialogue box to enter mail-merge commands into the document. Merge commands are inserted at the cursor, so reposition the cursor if necessary. Type the required merge command (up to 250 characters) into the editable field. (In the illustration, this field contains *data field*.)

Click on *Set* to insert the command into the document. Merge commands are shown in the document as *<Field name>*.

Click on *Cancel* to close the *Merge* dialogue box and ignore any changes made to the editable field.

Click on *Clear* to delete the merge command to the right of the cursor from the document. You can also delete merge commands using any of the delete keys.

Mail merging using database applications

Merging is entirely under the control of the database application. The database communicates with Impression whenever a *<Field name>* command needs replacing with record data.

Impression sets no restrictions on the format of the merge commands, which are entirely database dependent. For this reason, you should refer to the documentation supplied with the database for merge command syntax.

Other software developers wishing details of the *Impulse* inter-application command language used by Impression should contact RISC OS Developments.

2.15 *Contents & Index Generation*

This section covers:

- creating a list of contents
- creating an index chapter

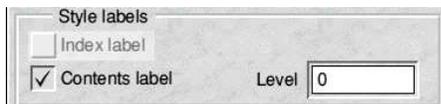
Related sections of this manual:

- *2.4 Effects, Styles & Rulers*
- *2.11 Chapters*

Many aspects of contents & index generation are easier to describe by example. The sample document *Index* on the Publisher discs shows you how to create appropriate styles and select appropriate master pages.

Compiling a list of contents

Before you can compile a list of contents you must mark those words and phrases you want include in the contents. Use the *Contents label* attribute in the Style Editor for this. (The Style Editor is described in detail in 2.6 *Styles*.)



Any text in a style with this attribute set will be included in the contents list. (The predefined styles *Main Heading* and *Sub heading* already have this attribute set.)

Associated with *Contents label* is *Level*. This lets you use different styles when creating the contents list to show the relative importance of different entries. For example, *Main Heading* has level 1 set; *Sub-heading* level 2. Impression has 16 levels of contents style, 0 to 15.

To use levels you need to create one or more styles called *ContentsN* where *N* is the level number. (*Contents1* for level 1 for example.) Note: the *Contents* styles affect how entries appear in the contents list – they have no effect on text in the main part of the document.

Using levels is optional. Impression substitutes *Normal* style for any missing *Contents* styles.

Use *Utilities* ⇒ *Compile contents* to display the *Compile* dialogue box (described later). This creates a new chapter at the beginning of the document containing a list of contents. Entries can contain any character including spaces but leading and trailing spaces are removed before they are entered in the contents list. Each entry is followed by a space, a *Tab* character and then the page number on which it appears. The whole line has the style *ContentsN* (if defined) applied over it.

Styles with the *Label* attribute set do not need to have any effect on the format of the text to generate entries in the compiled

chapters. For instance, you may have marked some text in *Sub-Heading* style and subsequently applied another style over it so that the effects of the *Sub-Heading* style are completely hidden. Any text in *Sub-Heading* style will still appear in the contents pages.

Compiling an index

This is similar to compiling a list of contents. You first mark text for inclusion in the index by applying a style with the *Index label* attribute set.



Usually you would create a special style (*Index* is a sensible name for it) with just the *Index label* attribute set. However, it can be useful temporarily to set the text background colour for the index styles. The coloured background shows you which text will be included in the index. It is up to you to decide which words and phrases you want in the index by applying the *Index* style to those words.

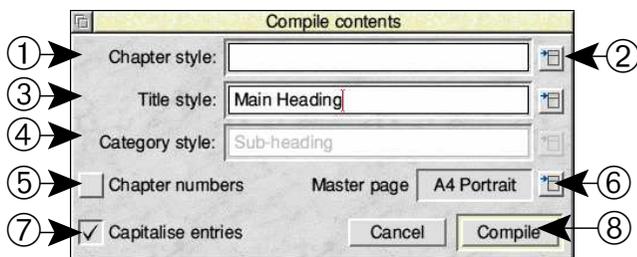
Use the menu option (*Utilities* ⇒ *Compile index*) to display the *Compile* dialogue box (described later). This creates a new chapter at the end of the document containing the index.

Each piece of text marked for inclusion in the index is given an entry in the index (the case of alphabetic characters is ignored). Entries can contain any character including spaces but any leading and trailing spaces are removed before they are entered in the index. A list of the page numbers containing each entry is constructed after the entry. If an entry appears on two or more consecutive pages a range is shown (*123-125*).

Entries are arranged alphabetically under category headings of the letters *A* to *Z*. If an entry does not start with an alphabetic character it appears either before the *A* category or after the *Z* category, depending on the character.

The *Compile* dialogue box

Use either *Utilities* ⇒ *Compile contents* or *Utilities* ⇒ *Compile index* to display this dialogue box.



① Chapter Style

This is the style that will be applied to the whole chapter. It should be appropriate for the layout of the chapter. If the *Chapter* style is defined to have no tabs then the page list will be displayed directly after the entry text. If the *Chapter* style defines a tab position it should be set so that it is beyond the end of the longest entry text. Then all the page number lists will line up vertically. The left margin and return margins can be used to control the wrapping of long page number lists. It is also probably a good idea to set the *Space below paragraph* attribute of the *Chapter* style to **0** otherwise text may be spaced out too much.

② Style lists icon

You can type style names into *Chapter style*, *Title style* and *Category style*. An easier alternative is to:

- click on the *Style lists icon*, or
- click **Menu** on the editable field.

Either action displays a list of styles from which you can choose.

③ Title style

This is applied to the word *Index* or *Contents* that is always placed at the start of the chapter.

④ Category style

This is only used in index compilation.

It is applied to each of the category headings *A* to *Z*. It is useful to set the *Space above paragraph* attribute to at least **4pt** so that each category is separated from the preceding entries.

⑤ Chapter numbers

If this is *on*, page numbers are shown in the form *chapter.page*.

This lets you number each section of a manual independently and show the complete section number in the index and contents pages. (See 2.3 *text handling* for details of inserting page and chapter numbers into the text.)

If the button is *off*, only the page number is shown.

⑥ Master page

This lets you choose a suitable master page to use for the index or contents chapter. As index entries are usually fairly short, a two column master page (as shown in the illustration) can make better use of the space on the page.

Click on the menu icon to display a menu of master pages.

⑦ Capitalise entries

If this is *on*, entries have an upper-case first letter. Otherwise the entries are shown as they first occur in the document.

⑧ The *OK* button

Click on this to create the index or contents chapter. You can edit these like normal chapters. If you ever need to re-compile them, any edits that you have made do not appear in the new version. For this reason, creating a new index/contents chapter does not delete the old one. This gives you the opportunity to examine the changes between the old and new chapters. The old chapter can then be deleted using *Edit* ⇒ *Delete chapter*.

Common aspects of index & content compilation

Text stories that exist only on master pages, such as headers and footers, are not included in the index/contents search.

If the document is very large the index/contents compiler may have to bring in text stories which have been shuffled out of memory - so there may be some disc access while the new chapter is being compiled.

2.16 *Customising Impression*

This section covers:

- changing the master page
- *Preferences* in the Icon Bar Menu
- auto-loading files

Introduction

Every owner of Impression has a different use for it. One user might want it mostly for letters, another for producing newsletters, and another for writing books. No matter what your requirement for Impression, you will almost certainly find that one aspect or another is not exactly as you would like it.

For this reason, many features of Impression are changeable.

Changing the default document

(The default document is the blank document that appears when you click on the Impression icon on the icon bar.)

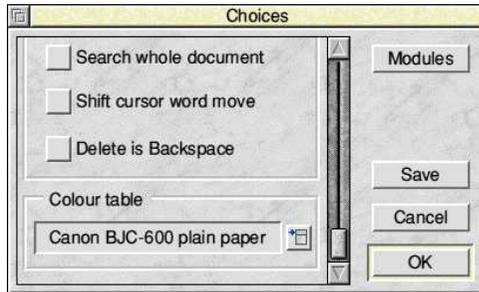
The *Utilities* ⇒ *Save as default* menu option lets you overwrite the default document with the current document.

To modify the default document:

- 1 Click on the Impression icon to open a new document.
- 2 Make any necessary changes. (These changes could be adding, modifying or deleting styles from the style list; modifying the layout of frames on the default page; adding, modifying or deleting master pages. You can make any change to the default document that you can to an ordinary document.)
- 3 When you are happy with the changes, use *Utilities* ⇒ *Save as default* to make this the new default document.
- 4 Quit and then reload Impression. This loads the new default document.

Icon bar menu *Choices*

This dialogue box controls the preferences while Impression is running, letting you change the defaults after Impression has started, but it also allows you to save the preferences in the Impression application so that these become the defaults.



Click *OK* to use, but not save, the new preferences.

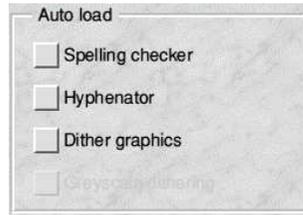
Click *Cancel* to ignore any changes made to the preferences.

Click *Save* to use the new preferences and also save them within Impression, so they also take effect each time Impression is loaded. You also save the current setting of the *Save text* options (these are on the *File* menu).

The *Modules* button is described later.

There are five areas controlled by the *Preferences* dialogue box.

Auto load



The spelling checker, automatic hyphenation, and dither graphics within Impression are controlled by separate program modules, which are stored within the Impression application directory. Normally, they are not automatically loaded, as they take up valuable memory - the spelling checker takes up over 100KB - but if they are always required, *Spelling checker*, *Hyphenator*, and *Dither graphics* can be switched *on*. Then, if the preferences are saved, the next time Impression is loaded it automatically loads in the selected modules.

You need to load the dither graphics module (which is about 20KB long) if you want rotated sprites in RISC OS 2 and greyscale dithering. Even with this option *off*, you can always rotate Draw files. If you have RISC OS 3 you can always rotate Sprites. Only RISC OS 2 needs this option to rotate Sprites.

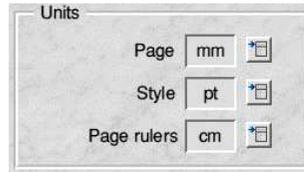
Greyscale dithering is greyed out until *Dither graphics* is turned on. Turning on *Greyscale dithering* does several things:

- Displays all the sprites using greyscale dithering, ensuring monochrome sprites appear as well as they can on screen. This applies to sprites containing colour as well, so all sprites appear as monochrome images.
- Sets the desktop colour palette to give 16 grey levels. If you use a colour monitor, it appears as though the screen is monochrome. Using 16 grey levels vastly increases the on-screen display of monochrome images.
- Loads in another module which extends the range of grey levels available in *Draw* images. This uses dithering to give the appearance of far more grey levels than are actually available.



To return the colours back to normal just use the palette utility on the right of the icon bar. (Click **Menu** on the palette icon and then select **Default**.) The palette icon was removed after RISC OS 3.19.

Units



Several of the dialogue boxes in Impression display measurements. Use this area to change the display default units. Any page measurements, such as frame sizes or page sizes, use the *Page unit*. Style or typeface measurements, such as font size or line spacing, use the *Style unit*. Page rulers use *Page rulers*.

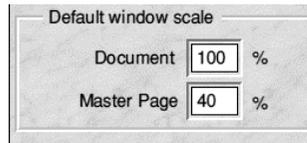
To change one of the default units, either;

- click on the arrow to the right of the box, or
- click **Menu** on the box itself.

This displays a menu of available units. The currently selected entry is ticked. Click on the required name to change the default units.

When using Impression, you can type in new values using any of the units that Impression recognises and Impression will do any required conversion. For example, if the page unit is inches, you can type in a value as *3cm*. Impression then automatically converts that value from centimetres to inches. All values would be displayed in inches.

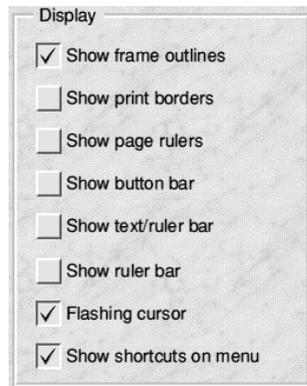
Default window scale



Whenever a new window is created onto a document, it has a default scale, normally 100%. It may be useful to change this, as the best scaling depends on the screen mode. As an example, 100% in mode 12 means that Impression cannot display the full width of the default frame - a scale of 90% would be more useful. To change the scaling of the document view, edit the number in the *Document* field. The scale is saved with the document and applies when you next load the document.

Master page performs the same task for the master page window.

Display



This box controls certain aspects of the way documents are displayed in Impression.

Show frame outlines

Turns frame outlines *on* or *off*, except for the selected frame which always has an outline. Turning the frame outlines off gives a better impression of how the page will look when printed.

This option has a keyboard short cut of *Ctrl-O*. You can also use the *Frame outline* tool on the toolbar.

Show print borders

This duplicates *View ⇒ Print borders* and has a keyboard short cut of *Ctrl-Shift-O*.

This shows the limit of the current printer driver's printable area in grey. This limit only applies when printing single pages at 100%. *2.4 Printing* describes using the print borders.

Show page rulers

This duplicates *View ⇒ Page rulers* and has a keyboard short cut of *Ctrl-P*.

This turns the rulers along the top and left-hand edges of the window on or off. Because the ruler has to be redrawn when the document moves in the window, showing the page rulers can slow down screen updating.

Show button bar

This displays the button bar along the top of the document. It duplicates *View ⇒ Tool bars ⇒ Show button bar*. (See *2.2 Toolbars* for details.)

Show text/ruler bar

This displays the text/ruler bar along the top of the document. It duplicates *View ⇒ Tool bars ⇒ Show text/ruler bar*.

Show ruler bar

This displays the ruler bar along the top of the document. It duplicates *View ⇒ Tool bars ⇒ Show ruler bar*.

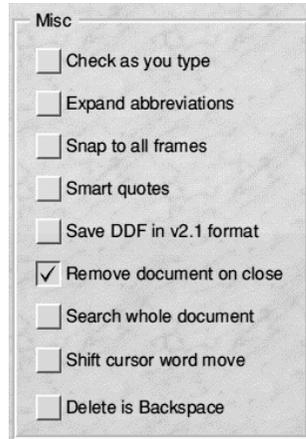
Flashing cursor

It is often easier to see the cursor if it is flashing. This is especially so on monochrome monitors.

Show short cuts on menu

Showing short cuts on menus can be a useful reminder but increases the width of menus.

Misc



Check as you type

This checks the spelling of words as you type them. You also need to set *Spell check on* in *Auto load* and include any user dictionaries in the Auto directory.

For more details of spell checking, refer to *2.13 Spell checking & Dictionaries*.

Expand abbreviations

If you have created an abbreviation directory, setting this option *on* will automatically expand abbreviations as you type them. You must create an abbreviation dictionary before you can use abbreviation expansion.

For more details of abbreviation expansion, refer to *2.13 Spell checking & Dictionaries*.

Snap to all frames

This facility is described in *2.8 Frame handling*.

Smart quotes

This option affects the interpretation of ‘sexless’ quotes in text files read into Impression. (Sexless quotes are the ' and " characters on the keyboard, next to the *Return* key.) Impression can convert these into proper open and close quotes (‘ ’ and “ ”). The smart part is that Impression decides when it should use open quotes and when close quotes, according to the rules of English punctuation. It occasionally confuses an apostrophe for a close quote but usually gets it right. Smart quotes can greatly improve the appearance of a document especially when printed at high resolution.

A second feature is that two consecutive ordinary dashes (- -) are converted to a long or *em* dash (—).

You would turn this option *off* to import program listings as usually these require the sexless quotes and ‘-’ to remain unchanged.

Save old DDF format

The version of DDF used in this Impression is incompatible with older versions. This option lets you save text in the old format. You can then load those text files into older versions of Impression. The on-line help contains more details on DDF commands

Remove document on close

As described in *2.1 The basics*, clicking on the Close icon can have two possible effects:

- (a) Close the window and remove the document from memory. (This is the convention with most Acorn applications.) If you have multiple windows (up to four are allowed), the document is only removed when you close all the windows.
- (b) Close the window but retain the document in memory. This can be useful if you want to have several documents in memory (up to 15) but don't want to clutter the screen with

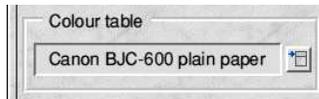
unwanted windows.

This option selects which option applies. (When selected, option (a) applies.) The most suitable option is a matter of personal preference.

Search whole document

This applies to the *Find & Replace* dialogue box. See 2.3 *Text handling* for more details.

Colour table



Click on the menu icon for a menu of available tables. Colour tables are described in 2.4 *Printing*.

To change the default colour table, select the required table and then click *Save*.

Modules

This button opens a dialogue box that lets you load and remove modules from the auto-load list and from memory. These modules can perform a variety of functions such as loading files in alien formats and permitting draft printing.

The loader modules can be found in the *Extensions* directory.



An Impression loader or printer module has this icon

To load a module

Select either *Auto loaded* or *In memory*. Modules in the auto directory are loaded every time you load Impression. Modules in memory are discarded when you *Quit* Impression.

Drop the module icon on the load target. This loads the module

and adds it to the list in the dialogue box.

The types of module you can load are:

- Impression loader and printer modules,
- spelling checker user dictionaries,
- spelling checker ignore dictionaries, or
- RISC OS relocatable modules.

Other types of module are ignored if you try to load them.

To remove a module

- 1 click on the module name to highlight it,
- 2 click on *Delete*.

Chapter 3:

Keyboard shortcuts

The usual notation is used:

- *F1* to *F12* denotes the function keys,
- *Shift-F1* - hold down the *Shift* key and then press *F1*,
- *Ctrl-F1* - hold down the *Ctrl* key and press *F1*,
- ~ *Ctrl-Shift-F1* - hold down both *Ctrl* and *Shift* and press *F1*.

Dialogue boxes

F3 - save

F4 - find

Ctrl-F1 - document info

Ctrl-F5 - new style

Ctrl-F6 - edit style

Ctrl-F7 - new chapter or new master page

Ctrl-F8 - dictionary

Ctrl-F9 - scale view

Ctrl-F10 - alter frame

Ctrl-F11 - alter graphics

Ctrl-T - tracking/kerning

Ctrl-Shift-A - alter chapter

Ctrl-T - tracking/kerning dialogue box

Print - print

Page movements

Ctrl-Shift-G - go to page

Ctrl-Shift-N - move to next page (if any)

Ctrl-Shift-P - move to previous page (if any)

Ctrl-Shift-W - go to chapter

PageUp - scroll down one screen

PageDown - scroll up one screen

Ctrl-Shift-↑↓←→ - equivalent to clicking on the Scroll Arrows

Effects & Styles

- Ctrl-B* - embolden text
- Ctrl-I* - italicise text
- Ctrl-N* - clear all styles (revert to *Normal* style)
- Ctrl-Shift-J* - superscript effect
- Ctrl-Shift-K* - subscript effect
- Ctrl-Shift-L* - line spacing edit box
- Ctrl-Shift-S* - text size edit box
- Ctrl-Shift-T* - increase font size
- Ctrl-Shift-U* - underline effect
- Ctrl-Shift-Y* - decrease font size
- F5* - left align (justify) text
- F6* - centre text
- F7* - right align (justify) text
- F8* - fully justify text

Kerning

- Ctrl-E* - extend space between characters (horizontal kerning) or expand tracking of region of text
- Ctrl-J* - move baseline down (vertical kerning)
- Ctrl-R* - reduce space between characters (horizontal kerning) or reduce tracking of region of text
- Ctrl-T* - tracking/kerning dialogue box
- Ctrl-U* - move baseline up (vertical kerning)

Deleting & Copying

- Ctrl-C* - copy the selected item to the clipboard
- Ctrl-D* - cut the word at the cursor to the clipboard
- Ctrl-H* - delete the character before the cursor
- Ctrl-K* - delete the selected item

Ctrl-X - cut the selected item to the clipboard

Ctrl-Copy - cut the entire line to the clipboard

Pasting & Inserting

Ctrl-V - paste clipboard contents

Insert - equivalent to *Ctrl-V*

Ctrl-Shift-D - insert current date

Ctrl-Shift-E - insert new repeating frame

Ctrl-Shift-F - embed frame

Ctrl-Shift-I - insert new blank frame

Ctrl-Shift-F9 - insert subsequent paragraph number

Ctrl-Shift-F10 - paragraph number selected region

Rulers

Ctrl-P - toggle page rulers on and off

Ctrl-Shift-R - toggle Toolbar on and off

Selecting text

Ctrl-A - select entire story containing cursor

Ctrl-L - select line containing cursor

Ctrl-Q - select word containing cursor

Ctrl-2 - select paragraph containing cursor

You can also select using the mouse:

double-click to select a word,

triple-click to select a line,

quad-click to select the entire paragraph.

Spelling

Ctrl-F - check spelling of the story from the cursor

Ctrl-W - check spelling of the word at the cursor

Miscellaneous

The remaining commands don't fit into any particular category.

Ctrl-G - force to next frame

Ctrl-O - turn frame outlines on and off

Ctrl-S - swop case of character at cursor (from lower-case to UPPER-CASE or vice versa)

Ctrl-Y - find next occurrence of search word

Ctrl-Z - deselect the selected region

Ctrl-F2 - remove document

Ctrl-F3 - save text story/graphic

Ctrl-Shift-C - close window (this is the same as clicking on the Close icon on the editing window)

Ctrl-Shift-H - insert a bullet point (•) at cursor

Ctrl-Shift-O - turn print borders display on or off

Ctrl-Shift-Q - transpose characters either side of cursor

Ctrl-Shift-F1 - open new window on current document

Ctrl-Shift-F2 - open master page window

Ctrl-Shift-F3 - Toggle single file/directory save formats

Ctrl-Shift-_ - insert an n-dash (–) at cursor

Shift-F1 - permit editing of irregular frames

Shift-F2 to F10 - scale view to 20% to 100% of full size

Shift-F11 - halve current viewing scale

Ctrl-Shift-F11 - double current viewing scale

Mouse operations

Anywhere in document:

| | | |
|---------------|-------------|---|
| Select | +Ctrl+Shift | Click - double current scale |
| | +Ctrl+Shift | Drag - Zoom rectangle |
| | +Shift | Drag - Create frame selection rectangle |
| Menu | | - display Main Menu |
| Adjust | +Ctrl+Shift | Click - halve current scale |

Blank areas of a page:

| | |
|---------------|-------------------------------------|
| Select | Drag - scroll your view of document |
|---------------|-------------------------------------|

Frame handles, normal action:

| | |
|---------------|---------------------|
| Select | Drag - resize frame |
|---------------|---------------------|

...additional action in graphics frames

| | |
|---------------|--|
| Adjust | Drag - resize frame and scale contents |
|---------------|--|

On outline of irregular frames:

...on handles

| | |
|--------------------------|-----------------------|
| Select | Drag - move handle |
| Drag over another handle | - delete handle |
| +Shift | Click - delete handle |

... on frame edge

| | |
|---------------|--------------------|
| Select | Click - add handle |
|---------------|--------------------|

Within frames:

...all types of frames

| | |
|---------------|--|
| Select | Click - select frame under pointer |
| | Click and Hold - pick up and drag frame |
| Select | +Shift Click - add frame to or remove frame from current frame selection |
| Select | +Ctrl Drag - if over selected frame, pickup and drag selected frame, else drag frame under pointer |

- Select +Alt Click - perform Click operation on frame below selected frame
- Select +Shift+Alt Click - as Shift Click but acts on frame below selected frame

...additional action in blank frames:

- Adjust Click - link frame contents to selected frame contents

...additional action in repeating frames:

- Select Double-click - move to first occurrence of frame

...additional actions in text frames:

Clicking or dragging within a selected region...

- Select Click & release - clear selection and position cursor
- Drag - move text using drag & drop
- Select +Shift Drag - copy text using drag & drop

Otherwise...

- Select Click - position cursor
- Drag - select a region from click point to end of drag
- Double-click - select word
- Triple-click - select line
- Quad-click - select paragraph
- Adjust Click - select region from cursor/selected region to click point
- Drag - select region from cursor/selected region to end of drag

...additional actions in graphics frames

(including frames with embedded data):

- Select Double-click - alter graphic dialogue box
- +Ctrl Double-click - OLE to parent application
- Adjust Double-click - scale graphic to fit the frame

Graphics tool:

Rotate handle

| | | |
|---------------|-------|---|
| Select | | Drag - rotate |
| | | Double-click - set angle to 0° |
| Select | +Ctrl | Drag - constrain rotate to 45° angles |
| Adjust | | Drag - rotate frame and graphic; make frame irregular |

Pan handle

| | | |
|---------------|-------|------------------------------------|
| Select | | Drag - move graphic in frame |
| | | Double-click - centralise graphic |
| Select | +Ctrl | Drag - constrain pan to 45° angles |

Scale handle

| | | |
|---------------|-------|--------------------------------------|
| Select | | Drag - scale graphic about centre |
| | | Double-click - scale graphic to 100% |
| Select | +Ctrl | Drag - preserve current aspect ratio |
| Adjust | | Drag - scale frame and graphic |

Appendix 1: Updating ABI

The ABI module covers the user interface of Impression and other applications. This section describes the action you should take if you get the error message “... Please refer to the Updating ABI section in the manual”.

This message means the application requires a more recent version of ABI than that on your disc. Read the manual for the application that you have updated – this section covers problems after Impression upgrades.

Depending on your level of expertise you can use the non-technical or the technical way to update ABI. If the message persists, seek technical assistance.

The preferred way

- 1 Open the *!Style* application directory.
- 2 Open the Impression *RMStore* directory.
- 3 Open the *!System.Modules* directory.
- 4 Copy the *ABIMod* file from *RMStore* into *!System.Modules*.
- 5 Quit any applications currently loaded.
- 6 Reset the computer.
- 7 Reload Impression.

The legacy method (running from floppy disc)

- 1 Re-run the Impression *!install* program. This re-installs ABI on your computer.
- 2 Quit any applications currently loaded.
- 3 Reset the computer.
- 4 Reload Impression.

Appendix 2: Using Dialogue Boxes

Dialogue boxes are the most important way in which you communicate with Impression. Nearly every important function, apart from entering text, is carried out through the use of a dialogue box. The dialogue boxes in Impression have all been designed to look and act in the same way so that they never do anything unexpected.

While we have tried to make our dialogue boxes look distinctive, they closely follow the Acorn style guidelines. If you have never used dialogue boxes before, the following descriptions should help you to understand how they work. If you are familiar with dialogue boxes you can probably skip the rest of this appendix, as Impression dialogue boxes will hold no great surprises for you.

Every box that you click on or type into in a dialogue sets up a new value or does something inside the program. You can tell roughly what is going to be done by the shape and colour of the box you are clicking or typing into. You can also tell what the current setting of a value is by the shape, colour and text of the boxes.

Switches

Switches are small squares with text immediately to the right or left of them. Switches only have two positions - clicking on the

switch or the text beside it will flip the switch from on to off or vice versa.



- When a switch is on, it is drawn with a tick in the middle and looks as if it is pushed into the dialogue box. In this state it means that the value named by the text of the switch is *on* or *set* or *true*.



- When a switch is off, it is simply a light grey square which looks as if it is raised up from the dialogue box. In this state the value is *off* or *unset* or *false*.

Radio switches

Radio switches are small circles, once again with text immediately to the right or left of them. Radio switches are always shown in groups of two or more and only one switch in the group can ever be on. They are used to set one value from a small range of possible values. The radio switch which is *on* shows which of the values is selected



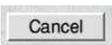
- When a radio switch is *on* it has a dark grey circle in the middle and looks as if it is pushed into the dialogue box.



- When a radio switch is *off* it is just a light grey circle which looks as if it is raised up from the dialogue box.

Action buttons

Action buttons do not set values. They are drawn as if they are raised up from the dialogue box and the text inside them describes what will happen when they are clicked.



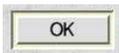
- Most have a **Cancel** action button. When you click on this button any changes that you have made by clicking or typing in the dialogue box will be cancelled - all the values shown by the dialogue box will revert to what they were before the dialogue box appeared on screen.

The *Default action* button

The default action button can be clicked like any other action button. The difference between this and other action buttons is that it also responds to *Return*. When the dialogue box has the text cursor in one of its editable fields and the Return key is pressed, the dialogue box acts as if the default action button had been clicked.

There can only be one default action button in a dialogue box and it is drawn much like other action buttons but with a yellow 'moat' around it.

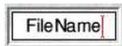
- Most dialogue boxes have a default action button and it is usually named **OK**. Clicking the **OK** button (or pressing *Return*) means that you want to use the changes that you have made in the dialogue box.



Editable fields

Editable fields are white rectangles with black borders which look as if they are indented into the dialogue box. A textual value is shown inside the white rectangle and this can usually be altered by typing in a new value. The text cursor must be in the editable field that you wish to alter before any changes can be made.

The text cursor can be put into an editable field in one of two ways. The simplest method is to click on it. Any subsequent typing will appear in the editable field where the text cursor is and the text cursor will move along with them.



It is usually necessary to delete the old value before typing in the new one and this can be done by pressing the → key to move to the right-hand end of the text and then pressing the *Delete* or *Backspace* keys a few times until the text has been cleared. An easier way to delete the text from an editable field is to press *Ctrl-U*. (*Ctrl-U* means hold down the *Ctrl* key and press *U* or *u*.)

The other way of getting the text cursor into an editable field is to use the keyboard. There are some keys on the keyboard which

will move the text cursor around between the editable fields in a dialogue box. They are:

| | |
|------------------|-----------------------------|
| ↓ | Move on to next field |
| ↑ | Move back to previous field |
| <i>Tab</i> | Move on to next field |
| <i>Shift-Tab</i> | Move back to previous field |
| <i>Ctrl</i> ↓ | Move to first field |
| <i>Ctrl</i> ↑ | Move to last field |

The 'next' field is usually below or to the right of the current field.

The 'previous' field is usually above or to the left of the current field.

The 'first' field is usually the one nearest the top of the dialogue box.

The 'last' field is usually the one nearest the bottom of the dialogue box.

If the text cursor is in the last field and you try to go to the next one, it will go to the first field. Similarly, if the text cursor is in the first field and you try to move to the previous one, the text cursor will be placed in the last one.

Note that these keys only work if the text cursor is already in an editable field in the dialogue box.

~ *Pressing **Return** when the text cursor is in an editable field does not move it on to the next one as it does in older design Acorn dialogue boxes. Instead, it always selects the default action button.*

Bump icons



These can point either up & down or left & right. Clicking on the arrows increases or decreases the value in the adjacent editable box. Usually each click changes the value by 1.

Page units and Style units

These are also called **Measurement units**. Editable fields which display measurements will display them in default units. Measurements relating to the position on that page are usually given in millimetres, and those relating to styles, such as font size, are given in points. These default units can be changed using the *Preferences* dialogue box but, regardless of the units displayed, numbers can be entered in any unit recognised by Impression. If you type the number followed by the abbreviation for the unit, Impression will convert into its internal units. The units recognised by Impression are:

| | |
|-----------|--|
| in | inches |
| ft | feet |
| yd | yards |
| pt | points ($1/72$ inch) |
| pi | pica ($1/6$ inch) |
| mm | millimetres |
| cm | centimetres |
| m | metres |

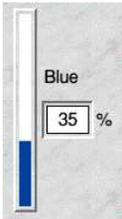
Colour fields



Colour fields let you enter colour values and look a lot like editable fields - they are inset into the dialogue box and have black text on a white background but they also have a coloured spot to the right of the text. The colour of the spot is the closest screen colour to the actual colour defined and the shape of the spot describes which colour model was used to define it. For more information on colours see *2.12 Colour handling*.

- To alter the colour shown by a colour field just click in it and the *Colour Picker* dialogue box will appear.

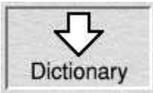
Sliders



Sliders are used as a quick way to enter numbers and they also show the number graphically. Sliders are drawn as a thin coloured bar on a white background which is raised up from the dialogue box. At either end of a slider there is some text which tells you the range of numbers which the slider represents. Quite often there will also be an editable field close to the slider which gives the actual number the slider is showing graphically.

- To alter the value of a slider click on it and keep the mouse button pressed. Then move the mouse pointer along the slider and the coloured bar will follow the pointer. When you let go of the mouse button the slider will set the value according to the last position of the mouse pointer.

Load targets

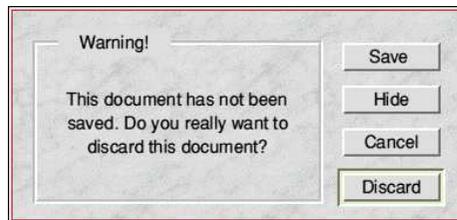


Load targets are visual reminders that something can be loaded into Impression by dropping a file icon into a dialogue box. They are drawn as large downward pointing arrows above the name of the type of object which can be loaded.

- To use a load target you should drag the file icon of the file you want to load from one of the directory windows onto the load target. If you click on a load target a small dialogue box will appear to remind you how to use that load target.

Alert boxes

Alert boxes are a special type of dialogue box. They are used to tell you something important or to ask a question which must be answered before the program can continue.



An Alert box is a small window with no title bar or close box and appears in the centre of the screen. It has some text in a box on the left and up to three action buttons on the right. The text explains what the problem is and what you can do to deal with it. The buttons allow you to choose one option to deal with the problem.

When an Alert box is on the screen you will not be able to move the mouse pointer beyond the box and you will not be able to type characters into any other window or dialogue box on the screen. This ensures that you respond to the Alert immediately.

Report boxes

Report boxes are similar to Alert boxes but they usually report much more serious problems. Report boxes look different because they are not drawn by Impression but by RISC OS. They are large windows with text in the centre, a warning ‘STOP’ sign and an Operating System icon.



- Report boxes often appear when there has been an error inside Impression. **It is strongly recommended that whenever you see a report box you save your documents immediately afterwards!**

Appendix 3: Recommended equipment

Your choice of equipment and its specification will necessarily be limited by your budget. It is possible to run Impression on a basic computer, though your machine must have at least 2MB of memory fitted.

The question of what to get in order to enhance your system is never an easy one to answer. However, here we offer a few pointers. Please note that we cannot recommend particular makes or models of monitors, printers or scanners.

Memory

Impression can operate in a 2MB computer but the more RAM the better. A minimum of 4MB is recommended but most modern computers now have at least 256MB.

Disc drives

You can use Impression on a floppy disc based machine - such computers are, however, now obsolete. A hard disc gives much greater storage capacity and faster loading and saving. This is important if you use a lot of different fonts - with floppy discs you will have to swop discs frequently.

Monitors

Any modern monitor will offer a high resolution display capable of showing the full range of colours.

Printers

There is a wide choice of printers available to work with Acorn computers ranging from cheap dot-matrix printers to top-quality laser printers and colour printers.

We do not recommend dot-matrix printers. They are slow and give inferior results compared to other types of printer such as ink-jet or laser.

Scanners

If you wish to include illustrations and photographs in your documents, an image scanner could be the answer. Scanners are fast becoming popular accessories.

Appendix 4: Hints & Tips

This chapter contains general hints concerning many aspects of Impression. It is provided because although most things are quite possible in Impression, it is not always obvious how they might be done. You should also refer to the document called *!Hints* on the Publisher discs which contains the latest information.

A menu option is greyed

This usually happens when a menu option is not appropriate to the current situation. For example, if the currently selected frame is not a graphic frame, then menu options relating to graphics are greyed.

If the document beneath the menu does not have the currently selected frame in it (shown by a yellow title bar), then most of the options will be greyed. Simply clicking in the document then ungreys the menu options.

Memory problems

If you get *'out of memory'* or *'heap full'* errors, it is likely that the memory is not ideally configured. The memory available to Impression is reduced if the *Module area* or *System Sprite area* is allocated unnecessarily large amounts of memory.

The higher the screen resolution, the more memory is required. Therefore, a simple way to recover more memory is to switch to a lower resolution screen mode. Mode 12 requires 80KB whilst mode 11 requires half that. Mode 0 is not really suitable for editing text in Impression but can be used and requires only 24KB. (Mode 0 can be useful when maximising memory for printing.)

Acorn recommend that no memory is allocated to the *System Sprite area* and the minimum possible to the *Module area (RMA)*. Refer to the Installation supplement for details of how to change the settings. Remember to reset the computer after making any changes.

Many applications (such as *!Draw* and *!Paint*) load parts of their programs into the module area. When these programs are removed from memory, a residual area is still occupied in the module area. This reduces the space available to Impression.

You cannot recover these residual areas except by pressing *Reset*. To give Impression the maximum possible memory, press *Reset* before starting Impression. This removes any unnecessary programs from the module area.

Cursor going outside the frame

To allow text to go right up to the right edge of a frame, the last space (or two) on a line of text can be positioned outside the frame. As spaces don't show when printing, this has no effect on the printed result. However to show that the spaces are there (like all characters they must be editable) it is possible to position the cursor just outside the frame. This is a deliberate design feature and so you should not be concerned when the cursor moves outside the frame in this manner.

My screen isn't wide enough!

When using a conventional monitor in, for example, mode 12, a typical A4 Impression document is slightly wider than the

maximum width of a window. This means that it is not possible to see a full line-width of text within a window without scrolling it. There are several solutions to this.

- Scale the view size down to 80% or 90%. This can be done very easily with the key short cut *Shift-F8* or *Shift-F9* but has the disadvantage that the text gets smaller and so less easy to read.
- Use a multisync monitor. This is the best solution as it can dramatically improve the appearance of the outline text while at the same time allowing very much larger amounts of the document to be seen on screen. It also has the benefit that higher refresh rate screen modes (less flicker and less eye-strain) can be used.

16 grey palette

Within the Impression application directory there is a 16 grey level palette. If this is loaded (by double-clicking on it), it changes the 16 colour modes to show 16 shades of grey. This gives scanned images and grey half-tone artwork a more realistic appearance. **This method is no longer recommended.**

Sprite files

RISC OS cannot display sprites created in a new screen mode (that is, a non-Acorn mode) unless the screen extension module has already been loaded. **Use of screen modes that require an extension module is deprecated.**

The one exception is using *!Paint* to 'grab' a part of the screen area. If this is done while in any new mode, then the sprite is created with the screen mode number in it. If this sprite is subsequently put into an Impression document and then that document is used on a machine that does not know about that screen mode, the sprite is not correctly displayed.

The same display problem exists in the *!Paint* and *!Draw* programs, neither of which can display such sprites correctly.

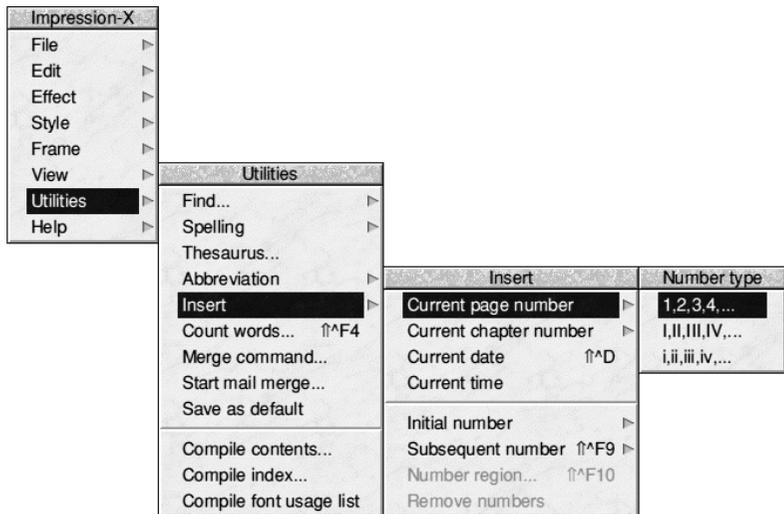
How do I alter my start page ?

Suppose, for example, that you want Impression to always start up with a standard A4 page, but with a footer line that shows the page number at the bottom of each page.

Altering the start page is described in *2.16 Customising Impression*. However the actions needed to achieve the required result are as follows:

- 1 Click on the Impression icon on the icon bar. This opens the standard window showing a blank page.
- 2 Choose *View master pages* in the *View* menu to open the view onto the master page. The window shows the current master page. Click in the centre of this page to select the frame. You will probably want to scale the view to 100% by pressing *Shift-F10*.
- 3 Move the bottom edge of the selected frame up a bit to make room for the footer line - probably no more than 0.7 cm. The next requirement is to create a new frame along the bottom of the page. Use *New frame* in the *Frame* menu to do this, making it deep enough to contain one line of text - no more than 1 cm.
- 4 Now enter the text to be used for the footer in this newly created frame. For example, if it is to be centered in italic the sequence would be something like:
 - a) Click in the footer frame to select it.
 - b) Press *Ctrl-I* followed by *F6* and type 'Page' followed by a space.

c) Choose *Insert* ⇒ *Current page number*



After having done this, the footing line should appear in italics, centered with the *<pn>* symbol at the end. This *<pn>* indicates where the page number will go.

- 5 Close the master page window by clicking on its Close icon in the top left corner of the window. Now click in the original document window - the frames should re-arrange themselves so that the page number *1* appears at the bottom of the page.
- 6 Save the document back as the new default document. Use *Save as default* in the *Utilities* menu.

That's it. In future whenever you start Impression it will now use this document as its starting point. Of course you can use this technique to customise any aspect of the start-up document.

Loading text files

If a text file is dropped over the selected frame with the cursor in it, the text will be loaded and inserted into the document at the cursor position. The loaded text therefore takes on the effects and

styles that are *on* at the cursor. This can be a very useful feature as it allows text to be imported into a pre-set style. For example, if the text is required in italics then simply selecting the italic effect (press *Ctrl-I*) then dropping the text file over the frame will load this text in italics.

How do I delete a blank page

Edit ⇒ *Delete page* deletes the page that has the selected frame on it. As a completely blank page has no frame to select, this menu option cannot be used. To delete the blank page, first create a new blank frame on it. You can then delete the page.

The round ‘a’

Sometimes a round ‘a’ is required (especially in education where children are taught to write the letter ‘a’ in this manner).

The *AvantG* font has such an ‘a’ and is available from RISC OS Developments. It is often included with your copy of Impression. There are four fonts in the family:

| | | | |
|----------------------------|---------------------|---------------------|---------------------|
| Book | ABCDE | abcde | 12345 |
| <i>Book oblique</i> | <i>ABCDE</i> | <i>abcde</i> | <i>12345</i> |
| Demi | ABCDE | abcde | 12345 |
| <i>Demi oblique</i> | <i>ABCDE</i> | <i>abcde</i> | <i>12345</i> |

These fonts have a rather strange capital ‘Q’, as you can see.

RISC OS hints and tips

Select/Adjust clicking

Clicking the right (**Adjust**) mouse button generally has a different action to clicking the left (**Select**) mouse button. This gives rise to the following effects:

Windows

A **Select** drag on a title bar moves the window as well as moving it to the top of the stacking order of windows while an **Adjust** drag moves the window but keeps its position in the stacking order.

Similarly an **Adjust** drag on the resize icon on a window retains the order of the window in the stacking arrangement.

Scroll bar

A **Select** click on a scroll bar arrow scrolls in the direction of the arrow while an **Adjust** click scrolls in the opposite direction. This allows scrolling in both directions from one end of the scroll bar.

A **Select** click in the blank area of the scroll bar causes a '*Page down*' operation while an **Adjust** click causes the opposite '*Page up*'.

Menu options

A **Select** click on menu options chooses that menu option and removes the menu while **Adjust** will keep the menu up if it is appropriate. Useful when applying effects.

Impression

A **Select** click on Action buttons in Impression causes the action to be carried out and the dialogue to be removed from screen while an **Adjust** click causes the dialogue to remain up. The best example of this is the Style Editor. This means that changes can be made and seen on screen whilst still keeping the editor up to

make any new adjustments.

A **Select** drag on graphics frame handles performs a clipping operation while an **Adjust** drag performs a resize operation.

Directory window

A **Select** click on the Close icon of a directory window closes the window while an **Adjust** click also opens the parent directory if one is present.

A **Select** click on a directory in a directory window opens the new directory viewer while an **Adjust** click also closes the parent window. This is useful in trying to avoid a Desktop cluttered with many directory viewers.

Double-clicking on an application in a filer window with the **Select** button runs the application while use of the **Adjust** button also removes the directory window from the screen.

Looking inside an application directory

Pressing the *Shift* key whilst double-clicking on a RISC OS application, such as the Impression *!Publisher* icon, opens a directory viewer of what is in the application.

Clearing an editable field

Pressing *Ctrl-U* when in an editable field wipes the entire field. This is useful when entering a new filename or document name to be saved out.

RISC OS applications

Any applications which are seen by RISC OS for the first time have their *!Boot* file run. Normally this sets up variables associated with the application such as file types and run actions for when the application's files are clicked on but also it loads any associated icons. In the worst case, if all RISC OS applications are situated in one directory, then on first viewing of this, there is a long pause whilst this setting up takes place but a large amount of memory can be taken up for the sprite definitions. The worst possible case is a hard disc with all of the applications in the root

directory. This means that memory is permanently lost instead of only being lost when the directory is viewed. The suggested approach is to split any applications logically into a number of sub-directories or over a number of discs on a floppy disc machine.

Printing

Most RISC OS printer drivers make use of the system sprite space for a work area. When printing is initiated, the driver grabs as much free memory as it needs, usually all on a 1MByte machine, and allocates it to the system sprite area. It uses this area to build up the image to be printed in strips. Once printing is complete it then releases this memory back to the free area.

One effect of this grabbing of free memory does mean that even if the fontmax configuration has been set correctly, then on machines which do not have enough memory for a full image as well as some extra, no memory is available to increase this cache. As printing uses the fonts at the resolution of the printer, which is normally much greater than screen resolution, a larger font cache is needed. Therefore, it is suggested that once the printer driver has been loaded and before printing, the memory is optimised by:

- When using the normal printing mode, as opposed to the character printing mode, the printer driver icon on the icon bar is no longer needed and thus can be removed by choosing the *Quit* option when the Menu button is pressed on the icon. This leaves the printer driver module in memory which is all that is needed.
- Changing to a lower resolution screen mode, e.g the four or even two colour modes. The mode which gives most memory is mode 0. For mode 20 use mode 19 or 18, whereas for mode 12 use mode 11. As the screen resolution plays no part in printing this means that more memory can be allocated to such items as the font cache or strip size (via the free memory).
- Once optimised, use the task manager to drag the font cache to a more reasonable size for printing. A rule of thumb might be to use double the allocation that you normally use for

normal screen resolution cacheing. Allow a reasonable amount of memory free for the strip size but the font cache is more important. Another rule of thumb might be to allocate the memory on a two thirds to the font cache, one third to the strip size basis. An example of a suggested allocation might be:

With 200KB of memory available to divide between the font cache/strip size then it is suggested that about 150KB is used for a font cache and the remainder left for the strip size.

Note that if you are using LaserDirect printer or TurboDriver software, you do not need to alter the font cache size. The printer's software automatically makes any required adjustments.

The System folder

In-memory transfer is achieved via a file, *Scrapfile*, which normally resides in the *!System* directory. A system variable, *Wimp\$Scrap*, controls where this file resides. Users of single floppy machines may find it useful to either have the *!System* on their work disc or set up the system variable to point to their work disc to try and cut down on disc swopping.

Appendix 5: Font samples & Character Sets

Font samples

These are samples of the text fonts supplied with the Impression package. The Character font is not shown (see 2.3 *Text handling* for further information on this font).

Additional fonts are available from your supplier and other companies in particular Electronic Font Foundry (EFF).

Corpus:

| | | | |
|----------------------------|----------------------|----------------------|----------------------|
| bold | ABCDEF | abcdef | 123456 |
| <i>bold oblique</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |
| medium | ABCDEF | abcdef | 123456 |
| <i>medium oblique</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |

Homerton:

| | | | |
|----------------------------|----------------------|----------------------|----------------------|
| bold | ABCDEF | abcdef | 123456 |
| <i>bold oblique</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |
| medium | ABCDEF | abcdef | 123456 |
| <i>medium oblique</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |

Pembroke:

| | | | |
|---------------------------|----------------------|----------------------|----------------------|
| bold | ABCDEF | abcdef | 123456 |
| <i>bold italic</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |
| medium | ABCDEF | abcdef | 123456 |
| <i>medium italic</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |

Trinity:

| | | | |
|---------------------------|----------------------|----------------------|----------------------|
| bold | ABCDEF | abcdef | 123456 |
| <i>bold italic</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |
| medium | ABCDEF | abcdef | 123456 |
| <i>medium italic</i> | <i>ABCDEF</i> | <i>abcdef</i> | <i>123456</i> |

The character set

All of the characters displayed here are accessible from the keyboard. Those with codes greater than 127 can be typed by holding down one of the *Alt* keys and typing the character code on the keypad.

Codes 127-142 are undefined in RISC OS. Code 160 is a non-breakable space which is useful when you have two words which you want to keep together. Impression will not split at a non-breakable space.

| | | | | | | | |
|-------|------|-------|---------|--------|-------|-------|-------|
| 32 | 60 < | 88 X | 116 t | 144 ‘ | 172 ¬ | 200 È | 228 ä |
| 33 ! | 61 = | 89 Y | 117 u | 145 ’ | 173 - | 201 É | 229 å |
| 34 " | 62 > | 90 Z | 118 v | 146 < | 174 ® | 202 Ê | 230 æ |
| 35 # | 63 ? | 91 [| 119 w | 147 > | 175 ¯ | 203 Ë | 231 ç |
| 36 \$ | 64 @ | 92 \ | 120 x | 148 “ | 176 ° | 204 Ì | 232 è |
| 37 % | 65 A | 93] | 121 y | 149 ” | 177 ± | 205 Í | 233 é |
| 38 & | 66 B | 94 ^ | 122 z | 150 „ | 178 ² | 206 Î | 234 ê |
| 39 ’ | 67 C | 95 _ | 123 { | 151 – | 179 ³ | 207 Ï | 235 ë |
| 40 (| 68 D | 96 ` | 124 | 152 — | 180 ´ | 208 Ð | 236 ì |
| 41) | 69 E | 97 a | 125 } | 153 – | 181 µ | 209 Ñ | 237 í |
| 42 * | 70 F | 98 b | 126 ~ | 154 Œ | 182 ¶ | 210 Ò | 238 î |
| 43 + | 71 G | 99 c | 127 | 155 œ | 183 · | 211 Ó | 239 ï |
| 44 , | 72 H | 100 d | 128 € | 156 † | 184 , | 212 Ô | 240 ð |
| 45 - | 73 I | 101 e | 129 Ŵ | 157 ‡ | 185 ¹ | 213 Õ | 241 ñ |
| 46 . | 74 J | 102 f | 130 ŵ | 158 fi | 186 º | 214 Ö | 242 ò |
| 47 / | 75 K | 103 g | 131 | 159 fl | 187 » | 215 × | 243 ó |
| 48 0 | 76 L | 104 h | 132 | 160 | 188 ¼ | 216 Ø | 244 ô |
| 49 1 | 77 M | 105 i | 133 Ŷ | 161 j | 189 ½ | 217 Ù | 245 õ |
| 50 2 | 78 N | 106 j | 134 ŷ | 162 ç | 190 ¾ | 218 Ú | 246 ö |
| 51 3 | 79 O | 107 k | 135 | 163 £ | 191 ¸ | 219 Û | 247 ÷ |
| 52 4 | 80 P | 108 l | 136 | 164 □ | 192 À | 220 Ü | 248 ø |
| 53 5 | 81 Q | 109 m | 137 | 165 ¥ | 193 Á | 221 Ý | 249 ù |
| 54 6 | 82 R | 110 n | 138 | 166 † | 194 Â | 222 Þ | 250 ú |
| 55 7 | 83 S | 111 o | 139 | 167 § | 195 Ã | 223 ß | 251 û |
| 56 8 | 84 T | 112 p | 140 ... | 168 ¨ | 196 Ä | 224 à | 252 ü |
| 57 9 | 85 U | 113 q | 141 ™ | 169 © | 197 Å | 225 á | 253 ý |
| 58 : | 86 V | 114 r | 142 ‰ | 170 ª | 198 Æ | 226 â | 254 þ |
| 59 ; | 87 W | 115 s | 143 • | 171 « | 199 Ç | 227 ã | 255 ÿ |

The *Selwyn* font (also known as *Dingbats*)

To select a character, select the Selwyn font, hold down *Alt* and type its decimal number on the keypad.

| | | | | | | | | | | | | | | | |
|----|---|----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|
| 32 | | 60 | ✂ | 88 | ✱ | 116 | ▼ | 144 | | 172 | ① | 200 | ⑨ | 228 | ▶ |
| 33 | ✂ | 61 | † | 89 | ✱ | 117 | ✱ | 145 | | 173 | ② | 201 | ⑩ | 229 | ↩ |
| 34 | ✂ | 62 | ‡ | 90 | ✱ | 118 | ❖ | 146 | (| 174 | ③ | 202 | ① | 230 | ↪ |
| 35 | ✂ | 63 | ‡ | 91 | ✱ | 119 | ◀ | 147 |) | 175 | ④ | 203 | ② | 231 | ✱ |
| 36 | ✂ | 64 | ‡ | 92 | ✱ | 120 | | 148 | ⌈ | 176 | ⑤ | 204 | ③ | 232 | ↩ |
| 37 | ✂ | 65 | ☆ | 93 | ✱ | 121 | | 149 | ⌋ | 177 | ⑥ | 205 | ④ | 233 | ↪ |
| 38 | ⊙ | 66 | + | 94 | ✱ | 122 | ■ | 150 | (| 178 | ⑦ | 206 | ⑤ | 234 | ↩ |
| 39 | | 67 | + | 95 | ✱ | 123 | • | 151 |) | 179 | ⑧ | 207 | ⑥ | 235 | ↪ |
| 40 | ✈ | 68 | ♣ | 96 | ✱ | 124 | , | 152 | < | 180 | ⑨ | 208 | ⑦ | 236 | ↩ |
| 41 | ✉ | 69 | ♣ | 97 | ✱ | 125 | “ | 153 | > | 181 | ⑩ | 209 | ⑧ | 237 | ↪ |
| 42 | ✎ | 70 | ◆ | 98 | ✓ | 126 | ” | 154 | (| 182 | ① | 210 | ⑨ | 238 | ↩ |
| 43 | ✎ | 71 | ◇ | 99 | ✕ | 127 | | 155 |) | 183 | ② | 211 | ⑩ | 239 | ↪ |
| 44 | ✎ | 72 | ✱ | 100 | ✱ | 128 | | 156 |) | 184 | ③ | 212 | → | 240 | |
| 45 | ✎ | 73 | ☆ | 101 | ★ | 129 | | 157 |) | 185 | ④ | 213 | → | 241 | ↩ |
| 46 | ✎ | 74 | ☆ | 102 | ✱ | 130 | | 158 | { | 186 | ⑤ | 214 | ↔ | 242 | ↩ |
| 47 | ✎ | 75 | ☆ | 103 | □ | 131 | | 159 | | 187 | ⑥ | 215 | ↕ | 243 | ↪ |
| 48 | ✎ | 76 | ☆ | 104 | □ | 132 | | 160 | | 188 | ⑦ | 216 | ↘ | 244 | ↘ |
| 49 | ✎ | 77 | ☆ | 105 | □ | 133 | | 161 | ⌈ | 189 | ⑧ | 217 | → | 245 | ↘ |
| 50 | ✎ | 78 | ☆ | 106 | ◆ | 134 | | 162 | ⋮ | 190 | ⑨ | 218 | ↘ | 246 | ↘ |
| 51 | ✓ | 79 | ☆ | 107 | ▶ | 135 | | 163 | ⋮ | 191 | ⑩ | 219 | → | 247 | ↘ |
| 52 | ⊙ | 80 | ☆ | 108 | ● | 136 | ˘ | 164 | ♥ | 192 | ① | 220 | → | 248 | ↘ |
| 53 | ✕ | 81 | ✱ | 109 | ○ | 137 | | 165 | ♣ | 193 | ② | 221 | → | 249 | ↘ |
| 54 | ✕ | 82 | ✱ | 110 | ■ | 138 | | 166 | ♣ | 194 | ③ | 222 | → | 250 | ↘ |
| 55 | ✕ | 83 | ✱ | 111 | □ | 139 | | 167 | ♣ | 195 | ④ | 223 | → | 251 | ↘ |
| 56 | ✱ | 84 | ✱ | 112 | ✱ | 140 | | 168 | ♣ | 196 | ⑤ | 224 | → | 252 | ↘ |
| 57 | ‡ | 85 | ✱ | 113 | ✱ | 141 | | 169 | ◆ | 197 | ⑥ | 225 | → | 253 | ↘ |
| 58 | + | 86 | ✱ | 114 | ✱ | 142 | | 170 | ♥ | 198 | ⑦ | 226 | → | 254 | ↘ |
| 59 | + | 87 | ✱ | 115 | ▲ | 143 | | 171 | ♠ | 199 | ⑧ | 227 | → | 255 | ↘ |

The *Greek* font

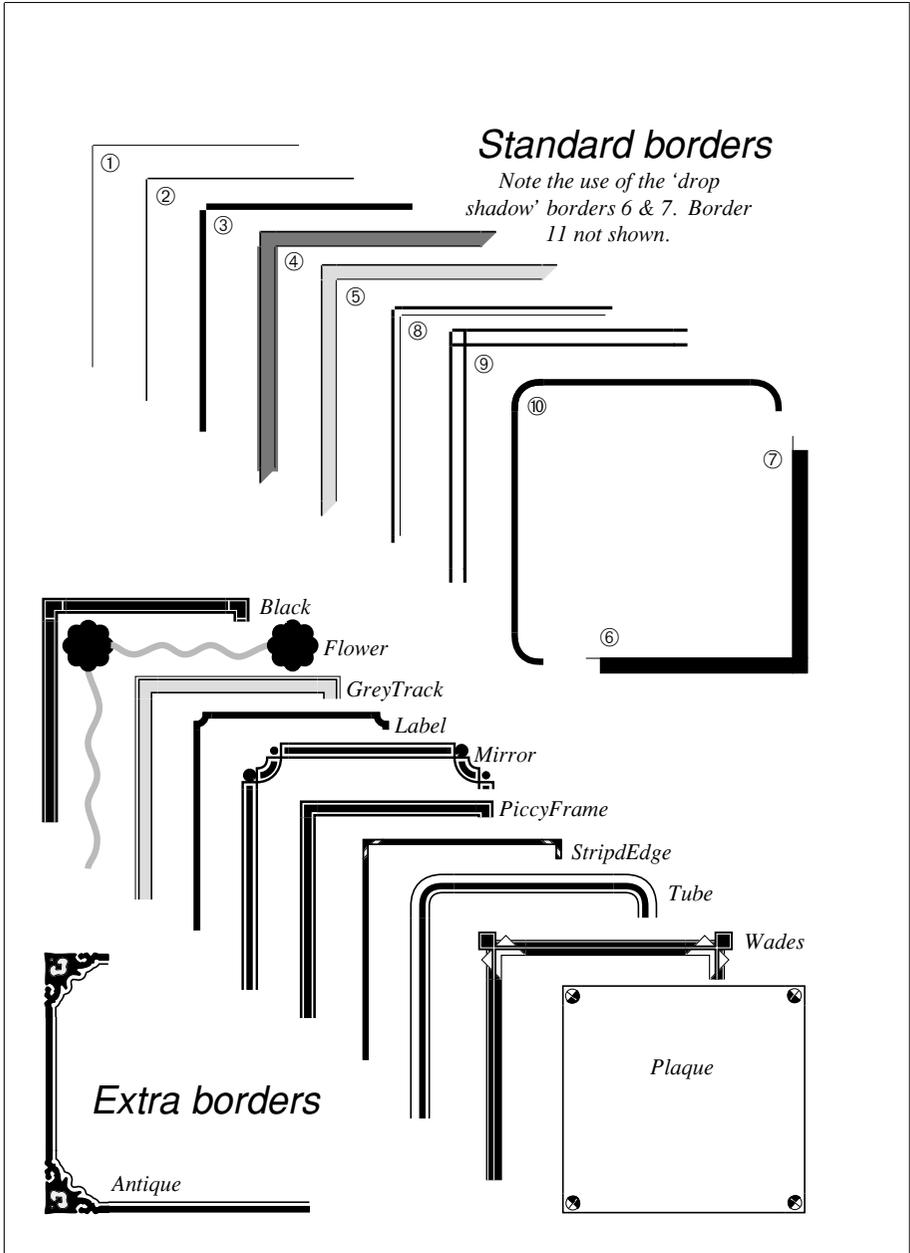
Supplied with Impression is a specially designed Greek character set containing the whole Greek alphabet.

| | | | | | | | | | | | | | | | |
|----|---|----|---|----|---|----|---|-----|---|-----|---|-----|---|-----|---|
| 64 | ≅ | 72 | H | 80 | Π | 88 | Ξ | 96 | | 104 | η | 112 | π | 120 | ξ |
| 65 | A | 73 | I | 81 | Θ | 89 | Ψ | 97 | α | 105 | ι | 113 | θ | 121 | ψ |
| 66 | B | 74 | ϑ | 82 | P | 90 | Z | 98 | β | 106 | φ | 114 | ρ | 122 | ζ |
| 67 | X | 75 | K | 83 | Σ | 91 | [| 99 | χ | 107 | κ | 115 | σ | 123 | { |
| 68 | Δ | 76 | Λ | 84 | T | 92 | ∴ | 100 | δ | 108 | λ | 116 | τ | 124 | |
| 69 | E | 77 | M | 85 | Υ | 93 |] | 101 | ε | 109 | μ | 117 | υ | 125 | } |
| 70 | Φ | 78 | N | 86 | ς | 94 | ⊥ | 102 | φ | 110 | ν | 118 | ω | 126 | ~ |
| 71 | Γ | 79 | O | 87 | Ω | 95 | _ | 103 | γ | 111 | ο | 119 | ω | 127 | |

Another, similar font is MathGreek supplied with EasiWriter offering very similar characters.

| | | | | | | | | | | | | | | | |
|----|---|----|---|----|---|----|---|-----|---|-----|---|-----|---|-----|---|
| 64 | · | 72 | H | 80 | Π | 88 | Ξ | 96 | ` | 104 | η | 112 | π | 120 | ξ |
| 65 | A | 73 | I | 81 | Θ | 89 | Ψ | 97 | α | 105 | ι | 113 | θ | 121 | ψ |
| 66 | B | 74 | ϑ | 82 | P | 90 | Z | 98 | β | 106 | φ | 114 | ρ | 122 | ζ |
| 67 | X | 75 | K | 83 | Σ | 91 | [| 99 | χ | 107 | κ | 115 | σ | 123 | { |
| 68 | Δ | 76 | Λ | 84 | T | 92 | ∴ | 100 | δ | 108 | λ | 116 | τ | 124 | |
| 69 | E | 77 | M | 85 | Υ | 93 |] | 101 | ε | 109 | μ | 117 | υ | 125 | } |
| 70 | Φ | 78 | N | 86 | ς | 94 | Υ | 102 | φ | 110 | ν | 118 | ω | 126 | ~ |
| 71 | Γ | 79 | O | 87 | Ω | 95 | _ | 103 | γ | 111 | ο | 119 | ω | 127 | |

Appendix 6: Borders



Appendix 7: Printers, PDFs & Commercial Printing

General notes

There is a vast range of printers that can work with Acorn computers. In many cases you get satisfactory results even if the printer drivers are not set up exactly. Because Impression prints an exact copy of what is on the screen, printer set-up can be more important. This appendix details some of the common problems encountered and their solution.

Details of *Draft mode printing* are included but this method is obsolete. This lets you use the in-built character set of the printer to speed up the printing of text on older systems.

Setting-up your printer driver

Refer to the *User Guide* supplied with your computer for details of setting up your printer.

Page size

Some users are confused about the page size when printing.

The page size in Impression is set quite independently of the paper size used in the printer. The printer driver should be set up to have the correct size of paper to match the paper which is

being used in the printer. Usually this is the same as the page size defined in Impression but in some cases they may be different. The best example is an A5 document in Impression and printing this out on A4 paper as two A5 pages side by side.

By default Impression starts with an A4 page. Many printers can use this paper size.

Traditional fan-fold paper is 11 inches long, which is shorter than A4. To use this size paper check that:

- 1 The dip-switches in the printer are set for 11 inch paper, with no perforation skip.
- 2 The printer driver is set to the correct page size. Refer to the *User guide* supplied with the computer for more details.
- 3 Impression is set to use 11 inch paper. To do this you will need to create a new master page of the correct dimensions. Use the *Alter Chapter* dialogue box to change to this new master page.

Few printers can print right up to the paper edge, and so it is sometimes useful to see the extent of the available print area. *View* ⇒ *Print borders* displays this non-printable area. When selected, Impression draws a light grey border around the edge of the page on screen. If any objects on the page extend into this grey area, they are unlikely to be printed.

Note the print borders can only be shown if the printer driver has been loaded. The print borders are shown on screen for pages printed upright at 100%. Therefore they do not indicate anything useful if printing sideways or at a different scale.

Laser printers

Part of the laser printing process briefly exposes the paper to a high temperature. This causes the paper to wrinkle slightly. Many manufacturers of laser printers say you should not print on both sides of the paper unless the printer is specifically sold as a 'duplex' model as this requires a second pass through the printer. (Technically, this is called *duplex* or *double-sided printing*.)

We have used laser printers for double-sided printing, generally without problems. However, the paper does tends to jam or

misfeed occasionally. Our advice is that double-sided printing is possible but don't be surprised if you have the odd issue.

Dot Matrix printers

Using 24-pin printers (RISC OS 2)

You may find a problem if you have an Epson-compatible 24-Pin printer. The default setting of the printer driver is to treat the printer as 9-pin FX-compatible. When a 24-pin printer is driven in this mode, the resultant document can produce pages that are over-length.

The solution is to set the printer driver to Epson LQ compatible. See *Setting-up your printer driver* for details of changing the printer type.

Unexpected page throws

You may sometimes get page throws at the end of certain pages when printing your document. Refer to *Page size* (earlier in this appendix).

Hewlett Packard Deskjet printers

Please note that on the DeskJet the *landscape* printing option for text printing cannot be used as no character mode landscape fonts are available. These are available on the DeskJet Plus and most LaserJet compatibles. This landscape option only applies if text files are dropped onto the printer driver.

Also, the DeskJet cannot print multiple copies of the same page. This is because the printer driver assumes that a copy of the page is kept in the printer's internal memory. This is not the case with the DeskJet. If you want to print several copies, set *Collated* in the *Print Setup* dialogue box; this prints a document as pages *1,2,3..,1,2,3...*

Draft mode printing

Some printers, such as dot matrix, can take several minutes to print a page using the standard Acorn printer drivers. Draft mode printing uses the character sets built into the printer. You are limited to the fonts supplied with the printer and you cannot print graphics. However, draft mode is a quick way of printing simple documents.

This method of printing is now obsolete and is not described further.

PostScript printers

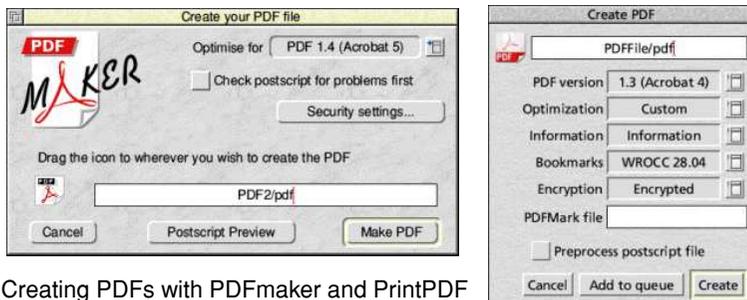
It can take some time to print graphics and where a quick print-out is required (for example, when checking a document), you may find it useful to choose *No illustrations*. (This is in the *Print Set-up* dialogue box.)

Creating PDFs

The rise of the internet and the 'paperless office' has seen the adoption of PDF files as the defacto standard for storing and sending documents with complex, DTP-style layouts. It is easy to use Impression to create PDF files for sending by email etc. This is especially important for sending to users of other platforms.

To do this, you'll likely want to avail yourself of one of two programs that allow you to make PDF files from all RISC OS programs - either R-Comp's PDF Suite (aka !PDFmaker), or Steve Fryatt's !PrintPDF. Both programs are available on !Store which you can find in your Apps folder on your main drive.

PDF Suite has a very simply setup automated setup procedure so is probably the best choice for beginners (but you will have to pay for it). It is also very friendly in use/operation, but powerful too. !PrintPDF is free, and contains some sophisticated additions, so may be better for more technical users.



Creating PDFs with PDFmaker and PrintPDF

Each program comes with instructions for setup and use.

Once installed, both work in similar ways - you “print” your documents to PDF. Essentially, the programs integrate with the normal RISC OS printer drivers (exactly as if you were printing to paper in a printer, as discussed earlier) to allow you to “print to” PDF output files which you can then save, preview, email etc.

Tips

When creating the PDF version of this manual, we used software that provides level 3 Postscript output and then used a utility provided with that software to convert the Postscript output file to PDF. These tips apply equally to PDFMaker and PrintPDF.

We noticed a few things which may help you produce great looking PDFs from your documents...

1) Some fonts are handled differently to others. The basic RISC OS fonts (Homerton, Trinity, Corpus etc) are “known” typefaces which the RISC OS printing system will map to typefaces on other platforms (Helvetica, Times New Roman, Courier etc.). This can result in smaller files, and because these fonts are “known”, we find they look better on screen, both in RISC OS and elsewhere.

Unknown fonts will be converted and embedded in the PDF document as needed, which is fine for most uses, but the “known” typefaces will often give the best results when viewed under RISC OS.

2) You can use full colour sprites and JPEGs in Impression, and whilst they should look OK when printed to paper, the flexibility of PDF files (ability to scale arbitrarily, and use on other platforms) can make some images look worse than you'd like.

If you happen to own Artworks, you can drop your sprites and JPEGs into that, and drag-save the resulting Artwork illustration into Impression (instead of the sprite or JPEG). Impression will use Artworks' more advanced colour/print capabilities when the PDF is created, resulting in better looking images at variable sizes.

3) There is another program which integrates with both !PDFmaker and !PrintPDF called "PostScript 3 drivers" by MW Software. This is also included in the "Pro" edition of PDF Suite.

PDF files are essentially compressed PostScript, and this program replaces the RISC OS printing system's PostScript driver with a more advanced implementation. All fonts are converted with high quality routines, and it has better handling of fills, clipped images and bitmaps (it is by the Artworks authors). This can help bypass both the issues mentioned above, but isn't essential.

4) If you print a document which contains A5 pages with the printer driver set up to expect A4 paper then the postscript and PDF file produced will have the content centred on an A4 page. The resulting PDF can be reprinted with a magnification of 142% to produce A4 pages with the content filling the page.

Alternatively it can be load into a PDF editor and cropped to reduce the page size to the intended A5.

If the page size of the document is A3 and the paper size in the printer driver is A4 then you will be asked whether to proceed with the printer driver cropping the area outside the bounds of the paper size given. This does not usually give predictable results.

5) If you want to produce a PDF document that contains a font that is available on another computer platform but not on RISC OS then it is possible to convert a True-Type font into an equivalent RISC OS font using a convertor such as TTF2f.

If an Impression file contains fonts that are not present on the computer then they will be substituted on loading but full information on the fonts as originally specified will be retained on saving. Re-loading the document on a machine where the fonts are present, will show them correctly.

Font usage

If you load documents or graphics that were created on another computer, the fonts used may not be present on your computer. Especially in the case of graphics, the missing fonts may not be noticeable. Use the menu option (*Utilities* ⇒ *Compile font usage*) to display the fonts specified in the document and its images. Any font which has been substituted on this computer will be marked with an asterisk (*).

Commercial Printing

Whilst the technology of printing has advanced enormously, commercial printing has become simpler in many ways. Large print runs (more than a hundred) may use lithography (where a printing plate is prepared) but print on demand is now available for single copies. In both cases the printer will work directly from PDF files that contain high resolution images.

The days of providing crop marks and colour separations and using camera-ready artwork have gone. Checking your document can be done by examining the pre-press PDF file.

Using MW-Software's Level 3 Postscript printer driver to produce PDF files from an Impression document is usually sufficient for both black and white and colour reproduction.

PDFs with embedded RGB JPEG files are usually tolerated by printers although the RGB colour space does not describe pinks and pale blues adequately. Much finer control of pale tints is available in the CMYK colour model.

Producing a vector graphic file by importing a Draw file into ArtWorks and exporting as ArtWorks or as PDF will automatically

convert any RGB vector graphics into an equivalent CMY process colour using the slightly flawed formula below:

$$r = \frac{R}{255}; g = \frac{G}{255}; b = \frac{B}{255}$$

$$K = 0$$

$$C = 1 - r$$

$$M = 1 - g$$

$$Y = 1 - b$$

The correct formula (using a linear colour correction table) is as given below:

$$r = \frac{R}{255}; g = \frac{G}{255}; b = \frac{B}{255}$$

$$K = 1 - \max(r, g, b)$$

$$C = \frac{1-r-K}{1-K}$$

$$M = \frac{1-g-K}{1-K}$$

$$Y = \frac{1-b-K}{1-K}$$

This avoids ink saturation by removing the 'blackness' achieved by an equal mix of each process colour and using black instead. Adding a small amount of each process colour can make blacks richer. Reducing the amount of cyan can make the printed colour look more like how it appeared on the screen but colour printing is a rather specialist subject.

ArtWorks allows a colour table to be exported, edited in a simple text editor and reimported back if you need to make fine colour adjustments before importing the ArtWorks file into Impression.

Colour correction tables are provided for a few devices and these may be used, see pages 69, 74, 75, 266 and 273. A utility to edit such correction tables, *SepEd2*, was produced but is probably no longer necessary.

Appendix 8: Loading alien file formats

One of the perennial problems in computing is compatibility. There are any number of software products on the market but the chances of one product understanding files created by another are slim.

Impression overcomes this problem by using loader modules - small programs loaded into Impression which convert from 'alien' text formats into a format that Impression can understand.

Loading Loader Modules

A Loader module is loaded into Impression simply by double-clicking on its icon in a filer window. You cannot load the same module more than once.

Converting a file

After loading an appropriate module, you can load files by dropping them onto an Impression window. The contents of the file are converted into Impression format.

Automatically loading modules

Loader modules can be automatically loaded by Impression when it starts up (described in *2.16 Customising Impression*). This is useful if you frequently want to load files from another source.

Note:

The *CSV* and *PipeDream* loaders require some working disc space. This means you cannot use them if the requested disc is almost full. To see the available space on a disc, click **Menu** on the disc icon on the icon bar. This displays a small menu; click on *Free* on that menu to display the free and used space on the disc.

Text files

You can always load text files and Impression format files. You do not need a special loader.

LoadASCII – Dummy loader

This loader is useful only if you have several loaders in Impression's *Auto* directory. Without this loader, if you drop a plain text file onto Impression, each loader asks if you want it to convert the file. *LoadASCII* is the first loader checked and, optionally, loads a plain text file without modification. To use it, copy it into the *Auto* directory.

Important:

LoadASCII is alphabetically the first loader and so is the first loader checked when run. Do not rename it or rename any of the other loaders so as to change the alphabetic order.

LoadBasic – Basic file loader

There are no known problems with these files.

LoadC – C source file loader

Both C language files and Impression's internal format make use of "curly brackets" ({}). This loader reads in C files and correctly

formats any such curly brackets.

LoadCSV – CSV loader 1

CSV files are often produced by spreadsheet programs and use commas (,) to separate a line of variables. This loader converts commas into *Tab* characters to restore the formatting into columns by generating any necessary Rulers.

LoadCSV+ – CSV loader 2

Use this loader instead of *LoadCSV* for CSV files that include tables or boxes. When the file is read, a horizontal line (rule-off) is drawn above each line of text and a vertical line (or rule) between each field. (In CSV files, a comma marks the end of each field.)

The last line should terminate with a *Return*; this ensures that a line is drawn under the text.

Two examples of its use

The basic CSV file (part of a PipeDream example file):

```

"Car Lovers Ltd"
"Company fleet"
,,"Value","Cpcity","Cyls","Reg"
"Porsche Carrera RS",,30,2700,6,"RS 27"
"AC Cobra Mk II",,90,4700,8,"289 COB"

```

which, when loaded into Impression using *LoadCSV+*, looks like this:

| | | | | |
|--------------------|-------|--------|------|---------|
| Car Lovers Ltd | | | | |
| Company fleet | | | | |
| | Value | Cpcity | Cyls | Reg |
| Porsche Carrera RS | 30 | 2700 | 6 | RS 27 |
| AC Cobra Mk II | 90 | 4700 | 8 | 289 COB |

A second example simply encloses text in boxes. The basic CSV file looks like this:

a box

and, when loaded into Impression using LoadCSV+:

| |
|-------|
| a box |
|-------|

Remember the *Return* after **box**.

LoadDTP – Acorn DTP loader

This loader can only handle text from Acorn DTP files and not graphics. There are no known problems with these files.

LoadFWP – FirstWord Plus text file loader

The loader can only handle text from FirstWord Plus and not graphics.

Some very early versions of FirstWord Plus on the Archimedes did not set the file types. If you have to set the file type use the *SETTYPE command. Press *F12* and type

```
*settype :0.fred AF8
```

assuming your file is called *fred* and it is on drive *0*.

LoadIWord – Inter-Word loader

Files from the BBC versions of InterWord do not set the file types. If you have to set the file type use the *SETTYPE command. Press *F12* and type

```
*settype :0.fred D80
```

assuming your file is called *fred* and it is on drive *0*.

If this is not done, the text will include many incorrect characters.

LoadPDream – PipeDream 3 loader

Because Impression and PipeDream use completely different ways of storing text and the information about it, it is not possible to get totally correct automatic translation between the two formats. However, this loader module significantly reduces the work required to transfer *PipeDream* files to Impression.

There are some things this loader cannot cope with; these are listed below.

LoadPDream cannot cope with:

- Graphic files incorporated into files.
- Printer driver constructs.
- Colour constructs.
- The following commands are not supported;
 - Option Constructs (%OP%parameter value),
 - leading and trailing character format,
 - Slot is a number slot,
 - formulae - no calculations are done.

This loader maintains the appearance of multiple column text by using Tabs to format the text across a single frame. This means that later editing of the text in Impression will be difficult.

LoadPDream should accurately represent all the other commands of Pipedream.

PipeDream files from the Z88 and the PC

The PipeDream manual describes how to transfer files into the Archimedes. Archimedes files contain filetype information and files imported in this way will have the wrong filetype set. To correct this, use the *SETTYPE command. Press *F12* and enter the command

```
*settype :0.fred DDE
```

assuming your file is called *fred* and is on drive 0.

LoadReturn – Return stripper

The return stripper module takes *Returns* and *LineFeeds* out of text from packages such as PipeDream so that the text is continuous when imported into Impression, and not ‘jagged’ as happens when the text is just loaded straight in.

An example of a file without *LoadReturn*:

```
LoadReturn loader
-----

The Impression 'loadermodule' LoadReturn will
strip out unwanted Return and Line Feed codes
from documents.

Any filetype will be processed by this loader
module making it very general purpose.
```

And with:

```
LoadReturn loader
-----

The Impression 'loadermodule' LoadReturn will strip out unwanted
Return and Line Feed codes from documents.
Any filetype will be processed by this loader module making it very
general purpose.
The stripper follows these rules:
  1. any Returns or LineFeeds on their own will be stripped,
  2. if more than one LineFeed or Return follow each other, then n-1
are stripped where n is the total number of consecutive Returns or
LineFeeds,
  3. a Return followed by a LineFeed is treated as a single Return
character,
```

There are many ways in which text can be formatted just with *Returns* (code 13) and *LineFeeds* (code 10). Therefore the stripper follows these rules:

1. any *Returns* or *LineFeeds* on their own will be stripped,
2. a series of consecutive *Returns* is replaced by a single *Return*,
3. a series of consecutive *LineFeeds* is replaced by a single *LineFeed*,
4. *Return-LineFeed* is treated as a single *Return* character,

5. if there is no space before a *Return* or *LineFeed*, one is put in.

Rule 4 implies that *Return-LineFeed-Return-LineFeed* becomes a single *Return* (from rule 2).

The stripper translates files of any type. This could lead to unexpected results if correctly formatted files are dropped onto a frame after the module is loaded. Use the *Modules* dialogue box in *Preferences* on the Icon Bar Menu to remove *LoadReturn*. (See 2.16 *Customising Impression* for details.)

LoadRTF – Rich Text Format (RTF) loader

RTF is a standard way of transferring files between systems. Most programs on the Macintosh can load and save in RTF format, as can a fair number on the PC.

What is converted

Only file types *data*, *text*, or *pcdata* are converted by the RTF loader. Other file types are ignored.

Most features of RTF directly map to Impression format, but there are a few differences. These are summarised below:

- Any ruler effects are turned into Impression styles and rulers.
- The following commands are not implemented:
 - document information,
 - colour information,
 - paper width, height, margins,
 - headers and footers,
 - page numbers,
 - top, left and right borders (see note),
 - shadowed and double borders are the same as thick borders (see note),
 - super/subscripts are of a fixed displacement,
 - pictures (bit-map and include pictures) are ignored.

Note:

These features can only be imported if they are RTF styles; if they are RTF effects, then they cannot be imported.

Transferring RTF files to the Archimedes

Unless both machines are connected by a network, transfer files using PC format floppy discs. (If you have RISC OS 2 you require a suitable program to read PC format discs).

Word for DOS

One of the Word discs contains a converter program to output RTF. (Only recent versions of Word include this converter; if you have an older version, contact Microsoft about upgrading.)

Word for Windows

You can select RTF format in the Save as: dialogue box. The name you save it as can be up to six characters long, plus (optionally) an extension of *.RTF* (for example, *FILE.RTF*).

Word on the Macintosh

Again you can select RTF as a save format. Most current Macintoshes can write to DOS format discs.

LoadView – View file loader

There are no known problems with these files.

LoadWP42 – WordPerfect loader

The WordPerfect loader converts version 4.2 or earlier. The loader converts all WordPerfect text effects into Impression effects. All commands are implemented except:

- hyphenation 'hotzone',
- page numbers,
- headers and footers,
- pitch/font changes,
- printer specific commands,
- columns,
- date/time functions.

LoadWStar – WordStar loader

The WordStar loader converts versions 2.2x to 4.0. (MicroPro – the developers of WordStar – will not release the file format of later versions.) If you have WordStar 5.0 or WordStar Professional, you can use the WordPerfect option in *Star exchange* to output the data in WordPerfect format. You can then use *LoadWP42* to load the file into Impression.

Only these options are implemented:

- type styles:
 - italic,
 - bold,
 - underline,
 - subscript,
 - superscript,
- full justification.

Wordwise Plus files

To use Wordwise plus files in Impression you must first remove any embedded commands and change the character denoting *Tab*.

- 1 Load the file into Wordwise Plus.
- 2 If any tabs are used then do a search and replace specifying |*T* for the search string and |*I* for the replace string. The | symbol is the broken vertical bar found on the \ key in the top right of the main keyboard.
- 3 Press *Esc* to go into the editor. Find and delete all embedded commands.
- 4 Save out the file under a new file name.
- 5 Load this file into Impression as plain text.

Appendix 9: History of Impression

Impression was first released in December 1989. Version 1.05 became Impression Junior in October 1990 when Impression II was released. This developed to version 2.18 as features such as crop marks, vertical rules and compatibility with RISC OS 3 and ArtWorks were added. During 1994 Impression was made available in three forms:

- Impression Style version 3.01 (March 1994)
- Impression Publisher version 4.01 (July 1994)
- Impression Publisher Plus version 5.01 (December 1994).

These were developed in parallel, made StrongARM compatible and reached version x.13 by 10 December 1996.

All three offered named styles which could be applied to blocks of text and could be nested and/or overlapped. Each chapter had a master page giving default page size and frame and column layout. An effects menu was provided for localised application of a style. Graphics could be panned, cropped and rotated within their frame using the mouse. An interactive toolbar made the software easy and intuitive. Object linking was provided so that graphics and tables could be edited externally, in the application in which they had been created, and simply saved back into the document. Large documents were now handled correctly on machines with large amounts of RAM (i.e. with more than 20Mbytes of RAM).

Publisher offered some evolutionary advances: improved typographical controls and graphics handling; frames could now

be an irregular shape, not just rectangular.

Publisher Plus added the Open Pre-Press Interface (OPI) to allow low resolution images in the document to be replaced by high resolution images when commercially printed; support for named colours; a word count utility and offset for the page origin.

These versions remained backwards compatible so that a document saved in version 3.xx could be loaded in version 4.xx or 5.xx but not vice versa. By December 1994 there were over 30,000 users of Impression. Version 5.13 was the last version released by Computer Concepts.

In the period from 1996 to 2014, Acorn broke up (1998), RISC OS was developed from 3.60 to 4.04, 4.39, Six and now 5.26 and runs on many new platforms. Conversion to 32-bit safe started in 2003 by X-Ample Technology and the forthcoming product was named Impression-X. Conversion proved difficult and it still remains partially 26-bit and requires Aemulor to run on modern hardware.

Further development by Richard Keefe led to version 5.75 being released on 24 October 2014. This added dynamic areas and artworks integration with all features of Publisher Plus included. It took forward the source as it was prior to implementation of about 800 of the bug fixes in version x.13. Although the nature of the bug fixes had survived, the actual fix had not, so these are being re-engineered in parallel.

By version 5.78 (28 October 2017), longer (14 character) filenames, mapping of font names on import, direct JPEG import, scaling of images down to 1%, allowing higher resolution images to be used and configurable action of the DELETE key (PC style or Acorn style) had been added as well as many of the outstanding bug fixes.

In August 2019, RISC OS Developments was given overall ownership of the Impression family, and intend to encourage future development. One of their first steps was to commission (and assist with) the updating of this manual.

The latest version is 5.799 (6 March 2020).

Appendix 10: Document description file (DDF)

Impression supports the loading and saving of multi-font text in a simple ASCII format, called '**DDF**' or '**Document Description File**' format. Changes in font, colour, underline, etc are stored as command strings and this means that the tagged files can be edited or even originated in simple text editors. Furthermore the ASCII character set used in DDF files is the seven bit character set (no ASCII codes greater than 127 are used) so that it is easy to export tagged files to other systems via modems. The text story in a single frame can be saved using the 'With styles' option the save window to save a file in DDF format, including style information.

All characters in the ASCII range 32-126 are recognised, except for open curly bracket (character 123), which marks the start of a special command. These commands are used to store style changes, characters from 0-31 and 128-255 and other things.

Only basic details of DDF are given here as the full specification is complicated and of little use to most users. For a complete specification, contact your supplier quoting the software version number of your copy of Impression. It would allow the contents of a frame to be generated programmatically, for example. The simplest way to work out what the DDF file would need to contain, is to generate the desired formatting in the usual way and then save the text story with styles included. This can then be edited to locate tab stops etc. precisely.

Basic DDF commands

Style changes

A style change is stored in the form:

`{"Style name" on}some text{"Style name" off}`

A **Style on** code must be followed by a **Style off** code, otherwise the style will be **on** for the duration of the document.

Effects

An effect change is stored in a similar way to the style change except that turning **on** a new effect cancels any previous effect that sets the same attribute. To turn an effect **on**, the effect command takes a parameter and to turn it **off**, the command is given with no parameter. For example:

`{fontsize 15pt} This is 15pt{fontsize 6pt}This is 6pt{fontsize}This is back to default.`

Tabs

A **Tab** is stored as: *`{tab}`*

ASCII character 9 is also recognised as a **Tab**.

Returns

A **Return** is stored as character 13. *`{cr}`* is also recognised as return. **Linefeeds** (character 10) are converted to **Returns**.

Top bit set characters

Characters in the range 128-255 are stored as: *`{ln }`* where n is the character code.

Star, Hash and At

When DDF is used in the search dialogue the star (*), hash (#) and at (@) characters represent wildcards and so the DDF commands *`{star}`*, *`{hash}`* and *`{at}`* are supplied to make it easier to search for these characters.

Force to next frame

A force to next frame is stored as: *`{nextframe}`*

Including curly brackets

If your document needs to include the open curly brackets symbol, use `{123}`.

Kern commands

Kern commands specify both the x and y movements to be applied to the following text. The values given are measured in 1000ths of an em as in the kern dialogue box.

Example: `{kern 120 -80}`

Page and chapter numbers

Page number and chapter number commands both have optional parameters describing the way in which the page number is shown. If the parameter is not present then the number will be displayed in numeric form. The possible parameters are **decimal**, **romanlower** and **romanupper** for numeric, lower-case roman numerals and upper-case roman numerals respectively.

Examples: `{pagenumber romanlower}`
 `{chapternumber decimal}`
 `{pagenumber}`

Soft hyphens

Soft, or discretionary, hyphens are stored as `{softthyphen}`

Style definitions

Styles can be defined from within DDF using the `{define style ...}` command. This command is slightly different from the other commands in that it doesn't insert anything into the text. The style definition can describe every attribute of a style from its name right down to whether it appears on the style menu. The attributes are identified by DDF keywords which are usually followed by parameters and are separated by semicolons. Style definition commands can occur anywhere in the text except that you must define a style before using it.

Measure

A measurement of some size which can be specified in points,

picas, inches, centimetres, etc. exactly as they would be entered into dialogue boxes.

Smart quotes

When text is loaded into Impression, it often contains quotation marks. These are normally 'sexless' quotes, being neither opening nor closing marks. However, in most fonts there are different symbols for opening and closing quotes, so when loading in an ASCII file, Impression will attempt to convert normal quotes into the correct type, according to the rules of English. The difference smart quotes make, especially when printed at a high resolution, is often surprising. There may be some extremely rare occasions when the code will mistake an apostrophe for a closing quote, but on the whole, it converts correctly.

Appendix 11: Glossary

| | |
|---------------|--|
| Ascii | Stands for the American Standard Code for Information Interchange . Usually refers to the range of alpha-numeric characters which make up plain text files. |
| Adjust | The right hand mouse button. |
| Anti-aliasing | A graphical technique which uses shades of grey to 'smudge' the edges of images on screen, used to improve the readability of text. |
| Baseline | The invisible line upon which the bases of most characters rest. Character descenders usually drop below the baseline. |
| Bit-image | A graphic image described in terms of the individual pixels which make it up, in the same way as a television picture or a newspaper photograph is made up of individual dots. |
| Bold text | Text shown in a heavy, thick, form like this: bold text . |
| Bullet | A bold dot (•), often used to mark or highlight words and phrases in some text. |
| Caret | A vertical cursor shaped like a capital 'I'. Impression uses two carets, which we refer to as the text cursor and the mouse pointer. See Cursor . |
| Case | The form of letters, be they upper case (capitals) or lower case (small letters). |
| Centered text | Lines of text arranged on a text frame so that the beginning and end of each line are equidistant from the their respective margins. |
| Chapter | A self-contained section of a document. All pages in a chapter are based on the same master page, but different chapters can be based on different master pages. Also, page numbering can either |

be continuous (following from the last page in the previous chapter) or start from a defined page number. Chapters other than the one currently being edited may be saved out to disc if Impression runs low on memory.

| | |
|-------------------|---|
| Character | Any printable number, letter, or symbol. |
| Clipboard | A temporary store for sections of text or graphics frames which may have been deleted or cut. An item stored on the clipboard can be 'pasted' back to a selected area of a document. |
| Close icon | One of the small icons in the title bar of certain windows. Clicking in it closes the window. |
| Context sensitive | Something is context sensitive if it changes depending on the context of its use. Many context sensitive menu options change their wording depending on, for example, the currently selected item. |
| Copy | Part of cut/copy/paste. Copies a selected region of text, or a frame, to the clipboard, but unlike cut it does not delete the original. Items copied to the clipboard can be recalled later by using Paste. |
| Cursor | An indication of the current position in the text. It appears as a vertical bar. Any characters that are typed appear at the cursor position. |
| Cut | Part of cut/copy/paste. Copies a selected region of text, or a frame, to the clipboard and deletes the original. Items cut to the clipboard can be recalled later by using Paste. |
| Decimal tab | A tab stop which determines the position of a decimal point in a piece of text. This is useful for aligning columns of figures. |
| Default | The condition of a feature as set by the computer or Impression at the beginning of a new session. |
| Dialogue box | A window containing various buttons, switches and editable fields which allows the user to control various facets of a program. |
| Double-click | The action of clicking the mouse button twice in succession over a particular icon or part of a window. Double-clicks are often used to initiate some kind of action, such as starting an application. Double-clicking in Impression text highlights the word at the pointer. |

| | |
|-------------------------|--|
| dpi | Stands for Dots Per Inch . Usually used to describe the resolution of a particular display device, such as a printer. |
| Drag | The process of moving icons, windows, or the text cursor when selecting text. Whilst dragging, a mouse button is held down as the mouse is moved. |
| Draw objects | Line art objects compatible with the display mechanism of Acorn Draw. See ' Line art '. |
| Effects | See Style effect . |
| Em | A measure of width, equivalent to the point size of an M character in the font currently in use. |
| Extension loader module | See Loader module. |
| Extension saver module | See Saver module. |
| Facing pages | When the pages on the current master page are arranged in pairs, allowing a different layout on left and right hand pages. |
| Family | A family of fonts all having similar characteristics to one another. For example, Trinity.Medium, Trinity.Bold, Trinity.Medium.Italic and Trinity.Bold.Italic are all part of the Trinity font family. |
| Filer | The program that controls the filing systems on RISC OS, notably the windows displaying disc files. |
| 1st line margin | The margin which determines the horizontal position of the first line in a paragraph. This can be changed to produce a hanging indent for example. |
| Font | The term used for a particular design of character set. For example, Trinity.Medium and Trinity.Bold are two different fonts, although they belong to the same family. Homerton , Trinity and Corpus are actually slight variations of the classic fonts Helvetica , Times-Roman , and Courier respectively. |
| Font cache | An area of memory used to store the screen representations of fonts at different sizes. The size of the font cache can be adjusted using the RISC OS Task manager. Using a small font cache may cause Impression to run slowly as it continually has to look at the disc when displaying text, rather than having the characters stored in the cache. |

| | |
|----------------|--|
| Footer | A line at the bottom of each page which usually contains chapter references or page numbers. |
| Format | The arrangement of a page according to its set parameters. These could include margins, justification, dimensions, etc. |
| Frame | A rectangle in which text can be entered, or graphics can be displayed. |
| Frame handles | See Handles . |
| Graphic | A picture. |
| Graphic frame | A frame containing a graphic. Graphic frames can be re-sized by dragging their frame handles, which either leaves the graphic image alone (if the handles are dragged using Select) or re-sizes the graphic along with the frame (if they are dragged with Adjust). |
| Guide frame | A type of frame which aids the positioning of normal frames. When the Snap to guides option is selected, the edges of new frames will be 'attracted' to the edges of any guide frames. Guide frames are often useful when creating a magazine-type layout. (<i>Not in !Style.</i>) |
| Guttering | The space added to the right margin on a left-hand page, and the left margin on a right hand page to allow for binding with facing pages. |
| Handles | Small squares found on the corners and sides of a selected frame. The handles are used for adjusting the size of that frame. |
| Hanging indent | Where the first line of a paragraph has a different left margin from the rest of the paragraph, and so 'hangs' outside the paragraph. |
| Hard disc | A sealed unit containing a rigid disc spinning very fast, which can store a large amount of information, and retrieve it at very high speeds. |
| Hard space | A space in a line of text which is not affected by formatting or justification. The code for a hard space is code 160. |
| Header | A line of text at the top of each page – similar to a footer . |
| Highlight | Selected text, displayed by inverting its displayed colour. Normally this is white text on a black background. Impression also inverts highlighted coloured text. |

| | |
|-----------------------|---|
| Hyphenation | The process of splitting words with hyphens. Impression hyphenates words which cannot fit into the space provided on a line. Impression uses a sophisticated algorithm to determine exactly where a word should be hyphenated, if necessary. |
| Hyphenation exception | The hyphenation method used in Impression is accurate for more than 90% of words; however, some commonly used words are hyphenated unusually. These words and the correct hyphenation points can be included in the exception dictionary for future reference by the hyphenation mechanism. |
| Icon | A small, usually rectangular, image which is representative of an object or function – a file icon for example. The icon can usually be manipulated by the mouse pointer. |
| Import | The process of introducing previously saved text or graphics to a document. |
| Indent | Either the gap between the left margin and the start of a line or the gap between the end of a line and the right margin. |
| Ink Jet printer | A printer that produces its image by firing tiny jets of ink onto the paper. Slightly faster than dot-matrix printers, and usually almost silent, they can produce results that are almost as good as those of a laser printer, but are much slower. |
| Input focus | When a window or a dialogue box has input focus, all keypresses are passed to that window. The window with input focus normally has a light yellow title bar. |
| Italic text | Slanted text. By convention this is usually slanted to the right: italic text . |
| Justified text | A body of text which is lined flush with either the left, right, or both margins. In Impression, text can also be justified about the centre of a page. |
| Kerning | The process of altering the gap between certain pairs of characters to improve their appearance. This is generally only useful at larger text sizes - at smaller sizes the effect is negligible. |

- Key short cuts** Some functions within Impression are selectable without having to resort to the mouse. For example, **Ctrl-N** selects **Normal** text. See **5. Keyboard short cuts**.
- Leader** A row of characters, usually dots or dashes, filling the space between two words separated by tabs. Useful for contents pages.
- Leading** (pronounced **ledding**.) This is the distance between the base of one line and the next. This can be measured in points, or conventional imperial or metric scales, amongst others.
- Left justified text** Where the left hand edge of text lines up with the left-hand margin.
- Left margin** The margin which controls the horizontal position of the left-hand edge of text (with the exception of the first line, which is controlled by the **1st line margin**).
- Line art** A graphic made up of lines and curves, rather than pixels as in a sprite image file. Line art benefits from the expanded resolution of certain screen modes or printing devices such as laser printers.
- Loader module** A program that can be loaded into Impression and which allows files from other programs to automatically be translated into Impression format and loaded in a frame.
- Local frame** A frame which does not appear on the master page, only on the normal page. Local frames can be re-sized and moved around on the page at will.
- Master page** A page layout which is used as the basis or template for normal pages.
- Master page frame** A frame on a master page which appears on all pages based on that master page. Master page frames can contain text, enabling them to be used for headers and footers, or they can be left blank, in which case they become **Master text frames**. New pages are automatically created as text flows out of a master text frame, removing the need for the manual creation of pages.
- Menu** The centre mouse button. This usually displays a menu.
- Monospacing** Where characters are spaced evenly regardless of their actual size. The opposite of **proportional spacing**. Each line of monospaced text has the same number of character spaces, so characters fall

into defined columns. An example of a monospaced font is Corvus, a version of the Courier typeface commonly used in typewriters.

- Mouse pointer The small icon that moves when the mouse is moved. It changes its shape depending on what is below it on screen. For example, when it is over some Impression text, it changes to a vertical cursor, but when over an area of the page without frames, it changes to a 'hand', indicating that the page can be dragged.
- Multi-scan monitor A monitor that can change its scan rate to display much higher resolution images than is possible with ordinary monitors.
- Normal** The default text style in Impression. See **Style**.
- Null frame An empty frame. A null frame can become **either** a text frame, by typing into it or dropping a text file onto it, **or** a graphics frame, by dropping a graphics file onto it.
- Outline font A font that is designed as a series of lines and curves, as opposed to a bitmap font which is designed as a series of pixels. Outline fonts can be scaled to any size, and still retain smooth edges, while bitmap fonts look jagged.
- Page layout The chosen arrangement of text and graphics on a given page.
- Paste The re-introduction of text or a frame from the clipboard to a new place in a document. The clipboard contents will have been cut or copied from another part of the document.
- Pathname The name of a file including all the directories it is under from the root, or \$ directory. For example:
adfs::HardDisc4\$.sprites.MyPic
- Pending style change A style change applied at the cursor position. It does not take effect until something is typed.
- Pica A unit of measurement used for typesetting. One pica is one-sixth of an inch.
- Pixel A pixel, or picture element, is an individual point in a picture. Everything displayed on the computer screen can be described as a collection of pixels of differing colours, in the same way as a television picture is made up of individual coloured dots. A picture
-

- file that describes the picture in terms of pixels is known as a 'Sprite' file (see 'Sprite').
- Point** A unit of measurement used in typesetting. A point is equivalent to 1/72 of an inch.
- Point size** The height of a given font measured in points.
- PostScript** PostScript is a page description language, often used in laser printers to reduce the amount of information a program needs to send to print a page. On most printers, in order to print a complex page containing text in different fonts and sizes, and graphic images, a program would need to describe the page in terms of individual pixels, which could mean describing the position of over a million tiny dots. With PostScript, however, the program need only send commands to tell the printer to, for example, display a line of text at a certain position in a certain font and size, or draw a line from one point to another. The PostScript program in the printer creates an image from the commands it is given, then print the page.
- Preferences** Those aspects of Impression which can be changed to suit your personal taste. These include the default window scale, whether frame outlines are shown, what units measurements are displayed in and whether the spelling checker is automatically loaded. **3.14 Customising Impression** gives full details of this feature.
- Proportional spacing** Where character width depends on the character. For example, 'i' is narrower than 'm'. It is usually easy to tell if text is proportionately spaced since, unlike monospaced text, characters do not form regular columns down the page.
- Ragged text** Where one side of a region of text is not flush with a given margin. The opposite of justified text.
- Repel text** An option which forces text to flow around a frame rather than over or under it. The distance between the frame boundary and the start of bordering text is variable.
- Return margin** An alternative name for the **1st line margin**.
- Resolution** A measure of how accurately a device can display an image. Usually measured in **Dots Per Inch (dpi)**.

- Right justified text Where the right hand edge of text lines up with the right hand margin.
- Right margin The margin which controls the horizontal position of the right-hand edge of the text.
- Rule off A horizontal line drawn beneath a line or paragraph. A rule-off can be set in the Style Editor.
- Sans serif A font which does not feature serifs.
- Saver module An additional program which can be loaded into Impression and which allows text in Impression to be saved in varying formats.
- Select The left hand mouse button.
- Serif The embellishment of character designs made up of a small projection finishing off the stroke of a displayed or printed letter. Compare the capital 'T' of Trinity font with the Homerton 'T'. The serifs at the ends of the horizontal T-bar, as well as the base of its trunk, can be clearly seen in the Trinity version. The Homerton T is finished without such embellishment and is referred to as sans serif.
- Sidebars These are thick vertical lines used in documents such as reports and minutes to highlight important information or action points.
- Snap An option to help you accurately align frames. If you drag a frame around a page, it snaps to other frames it passes close to.
- Sprite A picture described in terms of individual pixels - an icon for example. Large bit-images, such as scanned images or pictures created using art programs, are also saved as sprites. Sprites can be re-sized, though they have a maximum displayable resolution. Since sprites are made up of pixels, the larger you display the sprite, the chunkier it looks.
- Sprites should not be confused with line art images or draw files. The latter are not defined as pixels. They are a collection of geometric constructs which are re-drawn every time they are re-displayed.
- Story A specific part of an overall document. A story is a piece of text. A text story will fill one or more frames in a document, flowing from one frame to the next. A sequence of frames for a given story can
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| | be built. |
| String | Any given series of characters, spaces included, of any length. |
| Style | A named collection of text effects. There are default and user defined styles in Impression. Styles can affect one or many aspects of the way in which a given section of text is displayed. Among the effects in a style are font, font size, line spacing, colours, justification, margin settings and underlining. All text in an Impression document is governed by at least one style - Normal . |
| Style attribute | An individual feature of a style, which can be set in the Style Editor. For example, font height, font colour or justification. |
| Subscript | A miniature version of the displayed font which appears under the baseline of the full-sized text. |
| Superscript | As for subscript, except displayed along the top of the line of full-sized text. |
| Tab stop | Defines the starting position of the text on any line if the tab key is pressed. Tab stops are defined on the rulers. |
| Task manager | A feature of RISC OS which allows you to adjust the amount of memory taken up by various functions, such as the fonts or the relocatable modules. See the computer's User guide for more details. |
| Text frame | A frame containing text. A text frame may contain text which has flowed from another frame, and in turn it may flow text into another frame. Frames connected in this way are said to contain the same text story. |
| Text story | A self-contained piece of text that is displayed in one or more text frames. |
| Title bar | The area at the top of a window which contains the window title. The title bar of an Impression document window gives the document name and the scale factor of the window. Holding down the mouse button on the title bar allows the window to be dragged around the screen, and even off screen. |
| Toggle | Like an on-off switch - press the key once and the function is on , then press it again and it is off . |

Truncated text Occurs when a frame contains more text than it can display and there isn't another frame into which the text can flow.

Window A rectangular area of the screen that displays all or part of a larger area. A window can be seen as a 'hole' in the screen through which you can view a portion of a larger area. The area underneath can be moved around (scrolled) using scroll bars at the edges of the window, allowing different parts to be seen. Windows can be moved around the screen by dragging their title bars, and they can overlap one another.

All documents in Impression are viewed in windows.

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