

# *Appendix 1*

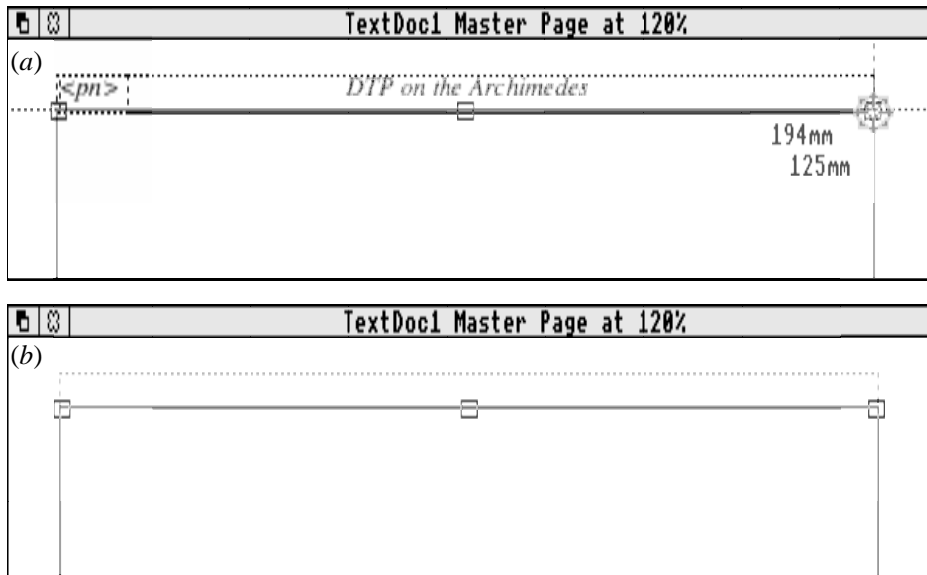
## *How this Book Was Prepared*

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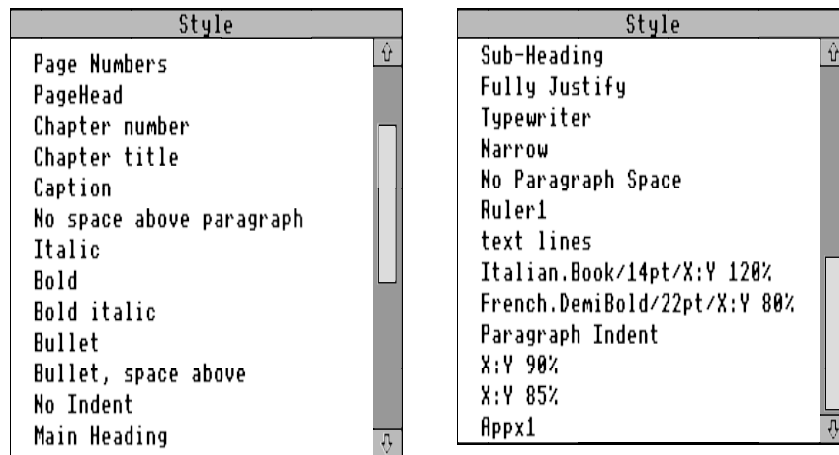
I had two main objectives in using a DTP program on the Archimedes for writing this book: the first was, as much as anything else, to prove to myself that it could be done, and the second was to provide an extended worked example of a book *about* DTP, put together *by* DTP. The often complex mixture of text and graphics was a real challenge to assemble and would have sorely taxed many a lesser computer and software. With only a few problems (most of them of my own making) *Impression* coped admirably with all I asked of it.

**Page Design.** I was undoubtedly fortunate in having been commissioned to write the book in the first place, because I was therefore able to draw on an established page format and text style rather than having to design my own. So, the first step was to design master pages and text styles to match the specifications I had received. The master pages were based on a published book; part of my design is shown in Figure A1.1. A point to note is that the page heading for left-hand pages is defined on the master page but the right-hand master page has no heading, only a guide frame. This was because the left-hand page heading was constant throughout the book, but right-hand pages had a heading that changed from chapter to chapter. For this purpose the type of frame unique to *Impression*, the repeat frame, was invaluable. Once the correct heading had been typed into such a frame placed on the third page of every chapter, it would then appear automatically on every right-hand page throughout the rest of the chapter. Right-hand page numbers were similarly given their own repeat frame. To make a consistent gap under the page headings I set the bottom edge of the heading frame (which had a border on it to create the line) to repel text by 9mm.

To ensure consistent positioning of the repeat frames from one chapter to the next I would click on the last one of the previous chapter, Shift-click on the frame holding the page number (to select that one too), type Ctrl-C to copy both frames to the clipboard and then scroll to the receiving page, where a Ctrl-V would paste them



**Figure A1.1** Tops of the master pages for this book: (a) left-hand; (b) right-hand page



**Figure A1.2** The main styles used in this book (a number were concealed from the menu, to keep it shorter and more convenient for working)

into place. Accurate positioning was enabled by selecting 'Snap to guides' in the Preferences dialogue box accessed from the *Impression* icon-bar menu.

**Text Styles.** The main text styles used in the book are shown in two parts in Figure A1.2, from which you will see that the styles fall into two categories: those used frequently (such as chapter, page and text headings, and various common text styles) and those prepared for a single use (such as Italian.Book/14pt/X:Y 120%, which was used in Figure 9.10). Other styles, created for occasional use, were omitted from the Style menu as they wouldn't be used again. Most of the *ad hoc*, purely local, changes in font or point size were done from the Effects menu, but as it isn't possible to change the aspect ratio of fonts in that way (other than by use of the preset expanded and condensed sizes) it was sometimes necessary to create complete styles such as the Italian and French ones shown opposite, even for only a single use.

**Document Design and Choice of Software.** I started with the intention of using my unexpanded Archimedes model 310 to prepare the book; I also decided at the outset to make the entire book just one *Impression* document. Although this was not without its drawbacks in the later stages, it did mean that there was never any question over which was the latest version of any chapter: they were all automatically collected together. It also meant that the whole book could be printed out at one time rather than in sections (except for pauses to add paper from time to time). By the time the book was finished the document had reached over 7½Mb in size, and despite the problems that this caused (for instance, it was taking as long as a minute to load, even from hard disk) it is fair to say that this couldn't have been done with any other DTP software on the Archimedes: *Acorn DTP* is too slow and lacks the advanced features of *Impression*, and *Ovation* wouldn't allow the use of a disk file to act as an extension of computer memory.

**Illustrations.** Most of the illustrations I created myself with *Paint* and *Draw*: dialogue boxes were grabbed from the screen with *Paint* (sometimes very large ones such as Figure 7.7 had to be assembled from several parts); menus had to be saved as snapshots of the screen with a program, *HotKey*, published in *The Micro User* in May 1990, though *Snippet* from 4Mation would have served, had I had a copy. Some of the pictures were scans made with a Scan-Light Junior from Computer Concepts. Many of the *Draw* files I made myself, though some were clip art.

**Indexing.** Indexing a work of this size had to be done in stages. I created a style that had the 'Index label' flag set and also a background colour of yellow, then highlighted key words and phrases by applying the style (see page 148). After creating an index based on this first phase I searched through the whole document for the listed entries, highlighted other finds and made a new index. Then I edited it.

**Equipment.** The implications for my equipment were that 1Mb of memory became problematic and I eventually upgraded to 4Mb. The cause of the memory shortage despite *Impression*'s use of the disk file as 'virtual memory' (only part of the document at a time need be loaded into the computer's memory; the rest remains on

disk) was the sheer size of some of the sprites in the illustrations. Another reason for adding to the memory size was to allow me to use several applications at once in true RISC OS fashion, even to the extent of running *Acorn DTP*, *Impression* and *Ovation* simultaneously to make comparisons easier.

The document's eventual size ruled out (as I had foreseen it might) the use of floppy disks, so a hard disk system was called for; I already had one, but to be on the safe side I chose an 80Mb disk as the second because of the need for keeping multiple copies of the document (and separate copies of the figures) as backups. Such backups had to be made on hard disk because the length of the document precluded even archiving to floppy disks with a compression program such as *Spark*. So, my original hard disk held the working version of the document: in case of failure of one drive the other would still be usable. In fact, neither caused a problem (I realise that I am tempting Providence by writing this); for the record, they were SCSI drives supplied by Oak (now Oak Solutions).

For the purposes of backup storage an *Impression* document can in fact be split up into its component chapters and even into text and illustrations, so backing up onto floppy disks would in theory have been feasible. However, for this book it would have made a herculean task out of a job that I freely admit to doing reluctantly even when it is simple; I needed no disincentives to make me still less inclined to do it. After all, this document now consists of 17 directories containing 257 files.

As it grew, the document overflowed even the 4Mb of memory available, so the 'Minimise memory' option on the *Impression* menu became essential: this freed all but the memory needed for the chapter currently in action.

The first printout, for approval by the publisher, was done on my own LaserDirect, which prints at 300 d.p.i. The final camera copy was prepared on a LaserDirect HiRes at 600 d.p.i., courtesy of Computer Concepts.

The moral of the story is that the job could have been done with a 1Mb computer, though not at all as conveniently (in fact, printing would have been a problem), and a hard disk was essential for such an ambitious project. To say that *Impression* was the only software that could have coped is not to denigrate *Acorn DTP*, *Ovation* or, for that matter, any of the other software described in the book, because each has its strong points and suitabilities. For your own purposes, which are unlikely to extend to writing something as substantial as a 280-page book, your choice of software will be based on less demanding criteria. However, it can be a good idea to go for slightly more than you think you need at the moment (if you can afford it) because as your proficiency grows, so will your ideas. But you can still do a tremendous amount with a basic Archimedes system and the least expensive software: you aren't committed to huge expenditure.