THE PROFESSIONAL DESKTOP PUBLISHER

Reference Guide

The Program:

Ovation Pro was written by David Pilling.
The new Ovation Pro templates were created by John Ferguson.

The Manual:

First edition 1996, written by John Wallace.
New and revised second edition 2000, by David Pilling and Jan van Vredenburch.
Windows version 2005, by David Pilling

Contents

For General Picture handling, see Chapter 10

1

Introduction

This chapter introduces the concept of desktop publishing and lists
some of the special features of *Ovation Pro*. It summarises all the
documentation provided with the software and describes the order in
which it should be read.

1.1 Overview

A desktop publisher allows you to take text and pictures and arrange them on the page in virtually any way you wish. Text may be typed in directly or imported from another source, such as a file or another word processor. You can then alter the style of the text and control how it flows around the page. Pictures can be imported from file or from another application such as Draw or Paint, and then scaled, cropped, rotated etc. as required.

Once the page has been completed, it may be printed out on a wide range of printers, such as dot-matrix, ink jet, laser and even professional typesetting machines.

Ovation Pro

Ovation Pro brings together word processing with state-of-the-art page layout features to deliver a extremely powerful desktop publishing system. You may use *Ovation Pro* to create just about any type of document, from a single-page letter to an entire book, or from a simple leaflet to a complex advert.

Even with such a vast range of features available, *Ovation Pro* is still easy-to-use, thanks to a superb user interface that makes the software easy to learn and instinctive to use. It is also extremely fast and responsive, and of course in true *What You See Is What You Get* (WYSIWYG) manner, faithfully represents the document on the screen exactly as it is printed.

Special features of *Ovation Pro*, include:

- Toolbox attached to the active document.

- Context sensitive info palette gives information and options about the current operation.

- Definable button bar allows you to choose which options you would like to appear on a bar across the top of the document.

- Irregular frames drawn using lines and curves. Text can flow inside or around irregular frames, and pictures are cropped inside them.

- Rotated text frames with fully editable text.

- Multi-step Undo/Redo. The number of steps that may be undone is determined by the size of a user definable buffer.

- Drag and Drop for text and objects within the same page as well as to another page or document.

- User-definable named colour system allows you to use colours consistently throughout your documents. You can even create your own colour charts.

- Automatic drop-caps. These are large capitals that are often seen at the start of paragraphs.

- Pasteboard around document for temporary storage of objects and to allow objects to bleed off the page.

- Advanced justification with fully controllable letter spacing. This allows you to fit text into narrow columns easily.

- Advanced automatic hyphenation control.

- Multi-column frames, frames with rounded corners, skewed frames and vertical alignment of text in frames.

- Automatic text flow around irregular pictures.

- Picture cropping can easily be achieved using a special tool.

- Frame borders and auto drop shadows on rectangular frames.

- Straight and curved line drawing.

- Grid and ruler guidelines for easy page design. Plus facility to snap to other objects.

- Full page and chapter handling with separate master pages for each chapter. Easy-to-use headers and footers.

- Character selector and single-shift font change allow you to easily insert special characters from other fonts.

- Extensive printing capabilities including pamphlet and galley printing, tiling and other formats.

- Integrated script language based on a subset of the C programming language.

1.2 Ovation Pro Documentation

The separate CD Guide gives details of the minimum systems requirements to run *Ovation Pro*, and how to install it on your system.

If you are a beginner to desktop publishing you should read the separate tutorial which describes how to create a simple document step-by-step.

This reference guide describes all the features of *Ovation Pro*, but does not attempt to teach you desktop publishing or good document design. For this you are recommended to refer to the many specialised works on typography, book, magazine and layout design.

It is assumed that you are familiar with the Windows desktop environment and filing system. If you are not, please read the relevant sections of your computer user guide.

The chapters in this reference guide may be divided into a number of groups:

- The Basics

Chapter 2 describes the *Ovation Pro* user interface and how to create, print and save a simple document. Chapter 7 details options that change the way the document may be viewed on screen.

- Adding Style

Chapters 3, 4, 5 and 6 describe how to type in text and add style to that text. You can add local text or paragraph effects, or define named styles that may be applied at the press of a key.

- Objects

Chapters 8 and 9 describe how to draw and manipulate frames, which are the basic building blocks of desktop publishing. Chapter 10 deals with manipulating pictures in frames.

- Page Handling

All aspects of handling pages, chapters, master pages and stylesheets are described in Chapter 11.

- Miscellaneous

Chapters 12 to 18 describe all the remaining features, such as printing, spell checking and customisation. The integrated script language an introduction to which is given in chapter 19, is intended for advanced users who have a knowledge of the C programming language.

- Appendices

The appendices at the end of this guide list character sets, summarise key short-cuts and provide other advanced information not normally required in everyday use.

- Glossary

This explains many of the terms used in desktop publishing.

- The disc based version of the manual

If possible use a 256 colour or greater mode when reading this manual on screen. The pictures of windows will look clearer if a zoom of 111% is used to view the manual.

The pictures in this manual may differ slightly from what you see on screen. In general MS Sans Serif is used as desktop font and Windows NT has been used to enhance readability.

The latest version of this manual can be found on the *Ovation Pr*o web site.

How to use the electronic manual

The original manual (1996) was printed. Because of continuous development of the program that manual could never have information on the latest developments of the program. But you can now also use an electronic version. This version may also not always contain the very latest information but it is far better and it is easier to update.

If you use the disc version, do use a copy for your investigations. The disc version has been set up so that you can "play" with it. That means you can see or discover how text, styles, effects, frames, pictures and lines have been added to a document.

Start your explorations on the electronic Tutorial.

Menus

If your menus show more or less entries than shown in this manual it is because of additional software in the form of *Ovation Pr*o applets. This is nothing to worry about.

1.3 Typographical Conventions

The following typographical conventions are used throughout this user guide.

- Key Presses

Key presses are shown capitalised in normal type:

Press the Page Up and Page Down keys to scroll the window up or down by one screen.

- Mouse Clicks

Mouse clicks are shown capitalised in normal type:

Left Click to zoom up by 50%.

- Dialogue Boxes

Names of dialogue boxes, and options on them are shown in bold type:

Click on **OK** on the **New** dialogue box.

- Menus

Menu options are shown in bold type:

The **Misc**⇨**Macros** dialogue box allows macros to be created and edited.

The example above means choose the **Macros** option on the **Misc** menu from the menu bar of an *Ovation Pro* document. Where necessary it will be mentioned as:

Menu⇨**...........**⇨**............**   **Key**

In this example the possible key short-cut has been added as "Key". *("Key" is only used as example, it does not exist as such in the program.)*

To ease finding certain options while reading this manual the menu option is given on a row of its own under Headings, Sub-headings or where appropriate within the text.

Some options are only available when the Master Page has been opened. In that case references to menus are mentioned as follows

MasterpageMenu⇨**.........**⇨**........**

- Key Short-cuts

Following a menu reference, as mentioned above at **-Menus**, a possible key short-cut is added right aligned.
E.g. pressing   **Ctrl+H**
will open the Change Shape menu

while pressing   **Ctrl+Shift+Z**
opens the Zoom window

and pressing   **Ctrl+F4**
closes the document.

- References

References to illustrations or other parts of the user guide are shown in italics:

-These are explained in detail, later in this user guide *(see 11.2).*
This means: see <u>Section</u> 11.2.

-This is the final result *(fig. 8.24).*
This means : see <u>Figure</u> 8.24, i.e. figure 24 in chapter 8

-Please refer to *Appendix A* which gives full details.
This means that you should consult Appendix A.

- Technical Terms

The first time a technical term is used, it is shown in italics:

Inside the document window is the *default master frame* into which text may be typed or imported.

- Filenames

Filenames and pathnames are shown in Courier type:

To run the software, double click on the file `Help.dpd`

- Messages

Warning and error messages are displayed in Courier type:

The error message `Not enough free memory` will be displayed.

- Special Folders

The directory ***Ovation Pro*** is installed in (usually `C:\Program Files\DavidPilling\OvationPro`) is shown as <OPD>.

1.4 If you have Problems

If you discover a problem with *Ovation Pro* please report it in writing by either letter, fax or email to:

Ovation Pro Support

David Pilling
P.O. Box 22
Cleveleys
Blackpool
FY5 1LR.

Fax: +44 (0)870 0520941

Email: ovation@davidpilling.net

Please describe briefly the steps that must be followed to reproduce the problem, and if necessary send a copy of any problem documents. Also include the following information about the system you are using:

- The version of *Ovation Pro* you are running (found on the **Info** dialogue box).

- The version of Windows you are using.

- The amount of RAM you have installed.

- Any additional software that is running.

- Any additional hardware that is fitted.

- If you are having problems when printing, give details of the printer and printer driver you are using.

Please do not return any discs or packaging until requested to do so.

1.5 Latest Information

The *Ovation Pro* CD Guide provides
supplementary information on using *Ovation Pr*o
and on software and resources supplied with it.

2

Getting Started

This chapter explains how to run **Ovation Pro**, and how to load
existing documents and create new documents. It also describes the
document environment in detail, and introduces the toolbox, info palette
and button bar. It is assumed you have installed **Ovation Pro** according
to the separate installation instructions.

2.1 Loading Ovation Pro

Locate *Ovation Pro* on the start menu and click on it (usually under Programs->David Pilling). Alternatively you may click on the *Ovation Pro* icon on the desktop if you created one during installation.

2.2 The Help Menu

Menu⇨Help⇨.......

This menu provides the following options which are described in detail later in this user guide.

- About Ovation Pro

Displays information about the version of *Ovation Pro* you are using *(fig. 2.2)*. The version number given should be quoted in any correspondence with David Pilling concerning this product.

- Help Topics

Launches the Windows help viewer with the *Ovation Pro* help file.
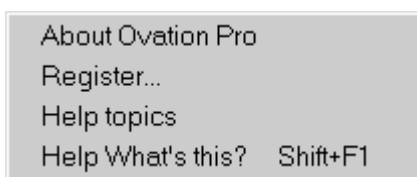
*Fig. 2.1 - **Ovation Pro** Help menu.*
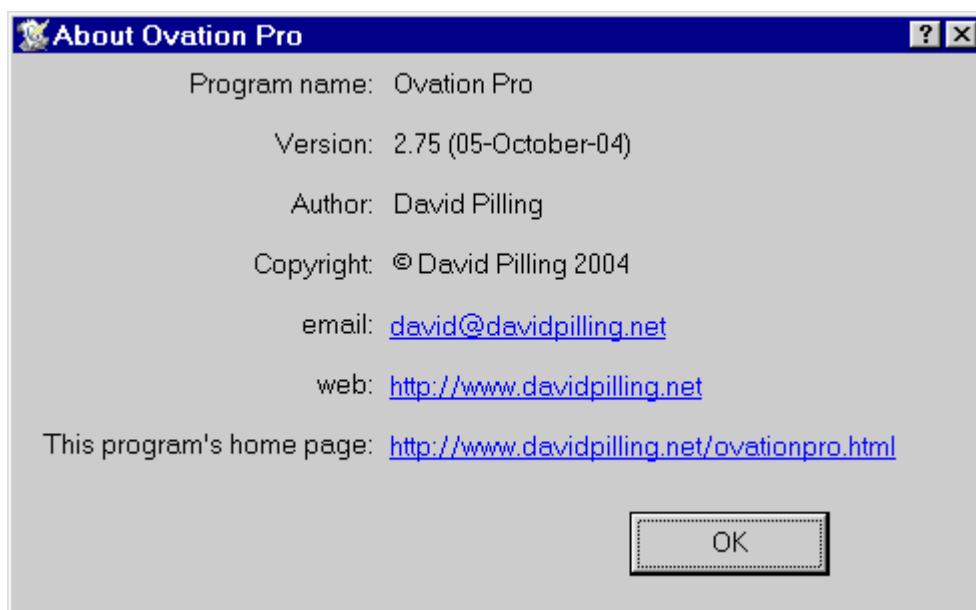
*Fig. 2.2 - The **About** dialogue box.*

2.3 Loading Existing Documents

To load an *Ovation Pro* document, double-click on the document's icon. This operation also loads *Ovation Pro* if it has not been already loaded.

Alternatively, drag the existing document to the *Ovation Pro* window.

Font Mapping

If you load an *Ovation Pro* document that uses fonts that are not present on your system, a warning box will be displayed *(fig. 2.3)*.

Click on **Stop loading document** to stop the document from being loaded.

Click on **Permanent replacement** to permanently replace the missing fonts. If the document is subsequently re-saved, then the replacement fonts will be saved and the original fonts will be lost. See Appendix A for more information on how the replacement fonts are chosen.

Click on **Temporary substitution** to temporarily replace the missing fonts until the document is closed or until the missing fonts are made available. See Appendix A for more information on how the replacement fonts are chosen.

Loading Ovation Documents

You may also load old *Ovation* documents by dragging them to the *Ovation Pro* window or by double clicking them. However, please note the following points:

- The Ovation1 Applet must be installed.

- *Ovation* documents will be bigger in size when loaded into *Ovation Pro* and when re-saved in *Ovation Pro* format.

- You will be warned if you load an *Ovation* document into *Ovation Pro* then attempt to re-save it, overwriting the original document.

- *Ovation Pro* does not support *nested* objects, so any nested objects in *Ovation* documents will not be nested in *Ovation Pro*. This will not matter if you just wish to view or print the document, but if you wish to edit it, objects may need to be *grouped* to keep them together.

- *Ovation* line and border styles are emulated fairly closely in *Ovation Pro*, but they may not be an exact match. Extended border styles in *Ovation* are not supported in *Ovation Pro*.

- The operation of master pages in *Ovation Pro* is significantly different from *Ovation*. This will not matter if you just wish to view or print the document, but editing the master pages in *Ovation Pro* may result in objects appearing twice in the document.

- A slightly different missing font window which does not have the temporary substitution facility will appear if any fonts are missing.
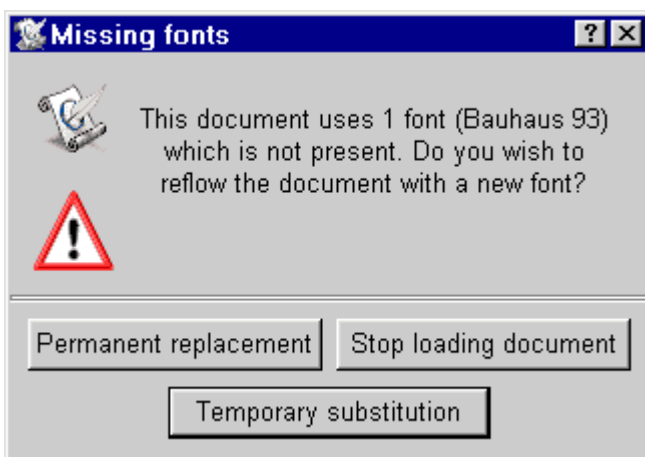
Fig. 2.3 - Warning box if fonts are missing when loading a document.

2.4 Opening a New Document

Menu⇨**File**⇨**New**...   **Ctrl+N**

The **New** dialogue box is shown in *fig. 2.4.* The default page is A4 with 10mm margins all around, but if you want a different paper size or margins, change the page size or margins as required and click **OK** when complete. At this stage you should not change any other options on this dialogue box. The **New** dialogue box is explained in detail later in this user guide *(see 11.2).*

 If required you can edit the default document *(see 15.2).*
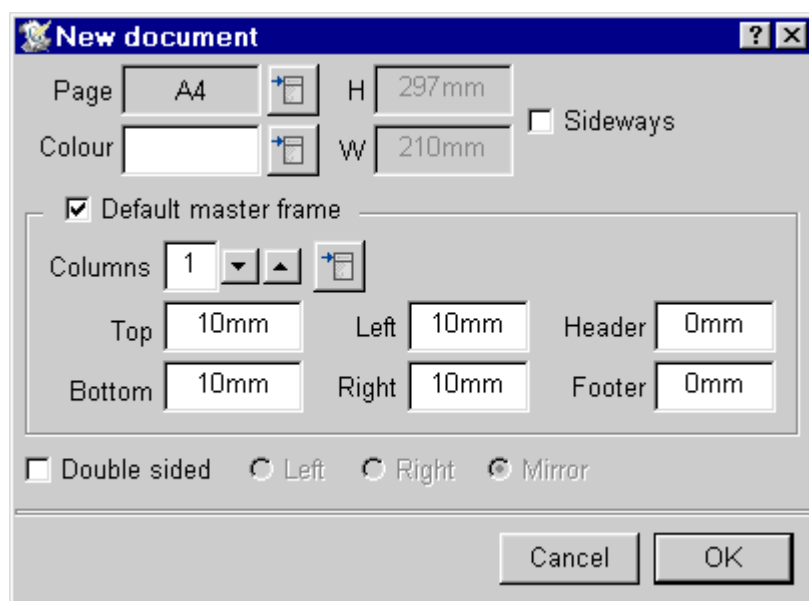
*Fig. 2.4 - The **New** document dialogue box.*

2.5 The Document Window

The document window is a standard window, but with a *toolbox*, *info palette* and *button bar* attached *(fig. 2.5)*. You can have more than one document open at the same time, but only one can be active. Clicking inside a document window makes it active; indicated by the title bar. Typing and other operations always apply to the active window. Only the active window has the toolbox and info palette attached.

The document window title bar shows the name of the document. If it is followed by the * character, it indicates that the document has been changed but not yet saved.

Scrolling the Document

The amount of the document that is in view in the window depends upon the size of the window and the current zoom *(see 2.9)*. You can move the document around in the window in the following ways:

- Use the horizontal and vertical scroll bars in the usual way.

- Press the Page Up or Page Down key to scroll the window up or down by one screen.

- Holding down the Shift key whilst pressing the Page Up or Page Down key scrolls the document to the top of the preceding or of the following page.
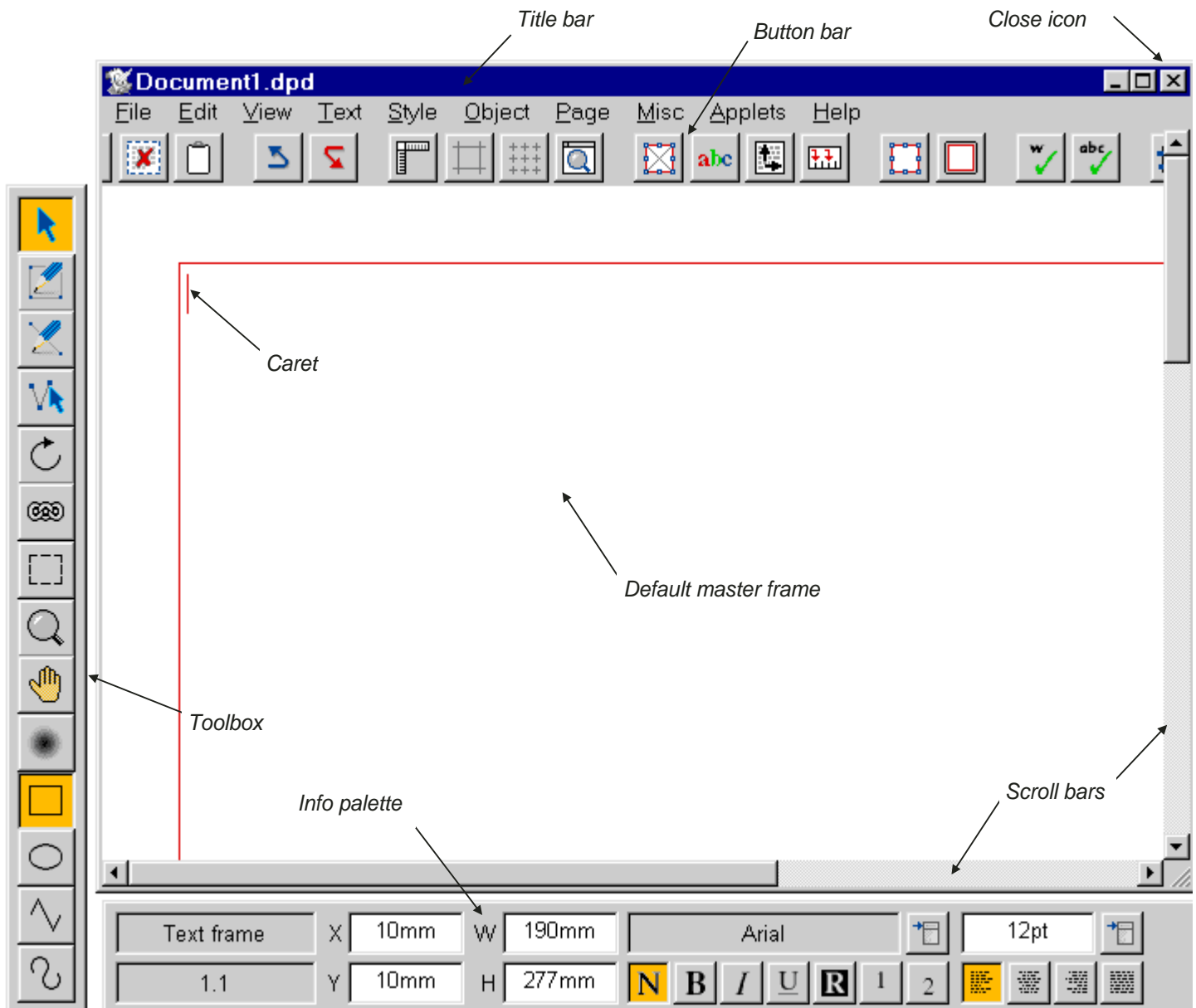
Fig. 2.5 - The active document window.

Default Master Frame

Inside the document window is the *default master frame* into which text may be typed or imported. The size of this frame is determined by the margins set in the default document.

This frame is a *master* frame, meaning that it is generated by the master pages and will appear on all pages of the chapter. The size and position of a master frame can only be changed on the master pages or by making the frame local *(see 11.3)*.

Text that overflows at the bottom of the default master frame, automatically flows onto the next page.

The default master frame has a red outline to indicate that it is *active*. Left click outside it (in the margins) to make it non-active with a grey outline. Click back inside it to make it active again.

The Caret

The red I-shaped vertical bar is called the caret and indicates where text will appear when typed or imported into the document. When a new document is opened, the caret is automatically positioned in the top left corner of the default master frame ready for text entry.

The caret is always displayed in the active text frame (unless there is a text selection). If there is no active text frame, the caret will disappear and text cannot be entered.

The Main Menu

Almost all *Ovation Pro* operations are available from the main menu *(fig. 2.6)*.
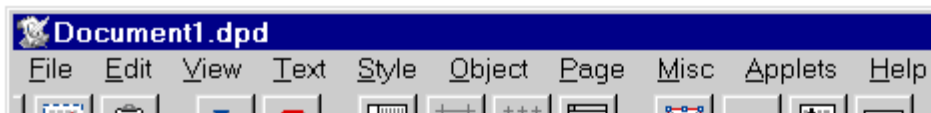
Fig. 2.6 - The main menu.

2.6 The Toolbox

The *toolbox* is attached to the left-edge of the active document *(fig. 2.7)*.

The top eight tools are the main tools for DTP work, including editing text and manipulating objects. One of these tools will always be selected; by default it is the **Select** tool which is used for selecting objects and editing text.

The bottom four tools provide the four shapes that may be used when drawing frames and lines. One of these will always be selected; by default it is the **Rectangle** tool.

To select a tool, left click on it. Apart from the **Frame** and **Line** tools, tools remain selected until another tool is chosen. The **Frame** and **Line** tools normally revert back to the **Select** tool once the object has been drawn.
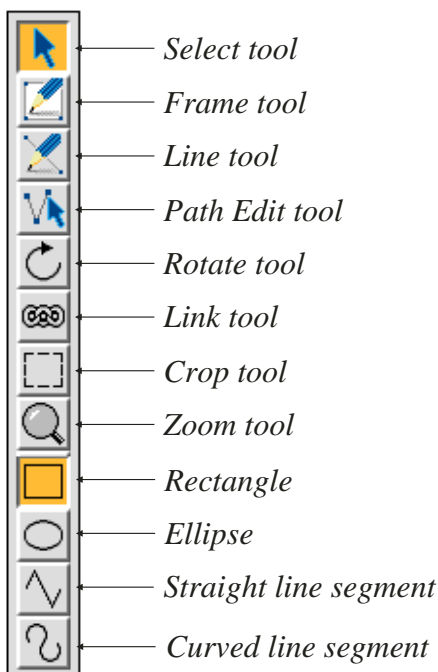
Moving the Toolbox

By default the toolbox is attached to the left edge of the document window. However, if required you may move it to a new position by dragging on its background or by pressing Shift and dragging on a tool. If the document window is moved, the toolbox moves relative to it.

You may use an option on **Choices** to detach the toolbox from the window *(see 15.5)*.

Changing the Toolbox Shape

You can change the toolbox shape by right clicking on the toolbox background and dragging up and down until the required shape is achieved *(fig. 2.8)*.

The position and shape of the toolbox may be different for each open document. They are not saved with documents, but may be saved as default *(see 15.2)*.

Re-ordering the Tools

You can swap the order of tools by holding down Ctrl and dragging one tool onto another tool. The positions of the two tools are swapped. The order of tools may be saved with the application choices *(see 15.3)*.

Select tool
Frame tool
Line tool
Path Edit tool
Rotate tool
Link tool
Crop tool
Zoom tool
Rectangle
Ellipse
Straight line segment
Curved line segment

Fig. 2.7 - The toolbox.

Fig. 2.8 - Other toolbox shapes.

2.7 The Info Palette

The *info palette* is attached to the bottom of the active document. It is *context sensitive* i.e. it provides information and options according to the currently selected tool or object *(figs. 2.9 to 2.14)*. So, if you are working on text, it gives options concerned with changing the font, size and style of the text.

The icon in the top left corner of the info palette shows the name of the current tool, or if the Select tool is active, it shows the type of object selected.

Current Page & Chapter

The current chapter and page number are shown in the icon in the bottom left corner of the info palette. The number is in the form *c.p*, where *c* is the chapter number and *p* is the page number.

If there is more than one page visible in the document window, the current chapter/page is the one in the centre of the window.

Text frame	X	9mm	W	181mm	Times New Roman			12pt	
1.14	Y	12mm	H	270mm	N B I U R 1 2				

*Fig. 2.9 - The info palette displayed when a **Text frame** is active.*

Picture frame	X	9.02mm	W	137.44mm	Scale	94	X	3.16mm	A	0
1.14	Y	141.32mm	H	14.14mm	Aspect	100	Y	0.11mm	Fit	Ctr
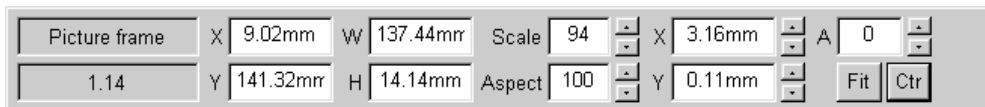
*Fig. 2.10 - The info palette displayed when a **Picture frame** is active.*

Line	X	155.36mm	W	42.76mm	Line width	0.25mm	
1.14	Y	183.72mm	H	33.3mm			
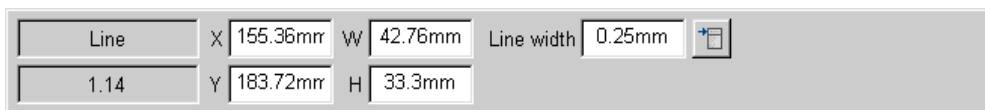
*Fig. 2.11 - The info palette displayed when a **Line** is active.*

Path edit mode	X						
1.14	Y						
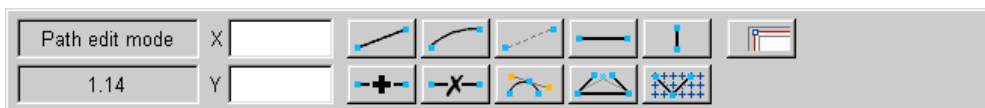
*Fig. 2.12 - The info palette displayed when in **Path Edit mode**.*

Rotate	A	0		☑ Crosshair	0°	90°	180°	-90°
1.14					45°	135°	-135°	-45°

*Fig. 2.13 - The info palette displayed when the **Rotate** tool is active.*

Document zoom	Zoom	100	50%	75%	100%	Fit window	Fit screen
1.15	Previous		150%	200%	400%	Fit width	Fit height
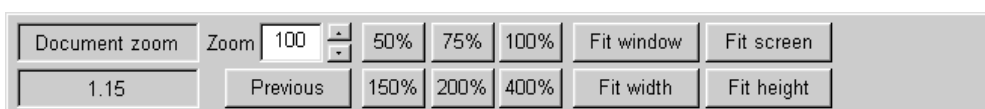
*Fig. 2.14 - The info palette displayed when the **Zoom** tool is active.*

Moving the Info Palette

By default the info palette is attached to the bottom of the document window. However, if required you can move it to a new position by dragging on its background or by pressing Shift and dragging on one of the two icons at the left-hand side. If the document window is moved, the info palette moves relative to it.

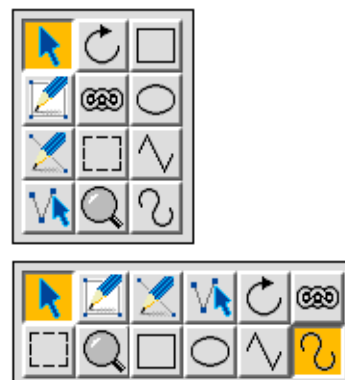You may use an option on **Choices** to detach the info palette from the window *(see 15.5)*

The info palette position may be different for each open document, but it is not saved with documents. However, its position may be saved as default *(see 15.2)*.

2.8 The Button Bar

The button bar provides access to common functions in *Ovation Pro*. It is located at the top of every document window *(fig. 2.15)*. A default set of buttons are provided on one row, and these are listed in the next column. You can scroll the button bar by moving the pointer over the ends of the button bar.

To change the number of rows position the pointer on the button bar (but not on a button), hold the Ctrl key and drag with the right button.

You can change the position of a button on the button bar by pressing Ctrl and dragging it to the required position. The button will be placed before the button over which it is dropped.

To insert or delete a gap before a button, hold the Ctrl and Shift keys and right click on the button.

The new positions may be saved if required using the **Save** option in the Macros dialogue box.

Menu▷Misc▷Macros...

The **Macros** dialogue box also allows you to add, remove or define further buttons, and save them as the default *(see 17.6)*. A larger set of buttons is also available from which you may choose those that suit your requirements *(see 17.7)*.

Default Buttons

File info dialogue box *(see 3.1)*.

Save as dialogue box *(see 3.10)*.

Print dialogue box *(see 3.11)*.

Select all *(see 3.6)*.

Cut selection *(see 3.7)*.

Copy selection *(see 3.7)*.

Paste selection *(see 3.7)*.

Delete selection *(see 3.7)*.

Show/hide **Clipboard** *(see 2.2)*.

Undo *(see 3.4)*.

Redo *(see 3.4)*.

Show/hide **Rulers** *(see 7.3)*.

Show/hide **Guidelines** *(see 7.3)*.

Enable/disable **Grid** and grid lock *(see 7.4)*.

Zoom dialogue box *(see 7.5)*.

Modify text/picture box *(see 4.6 & 10.7)*.

Text **Colour** dialogue box *(see 4.5)*.

Text **Format** dialogue box *(see 5.4)*.

Display tab ruler *(see 5.5)*.

Modify object dialogue box *(see 9.1)*.

Frame border dialogue box *(see 9.6)*.

Spellcheck **Word** *(see 14.4)*.

Spellcheck **Story** *(see 14.3)*.

Fig. 2.15 - The default button bar.

2.9 Document Zoom

You can view and edit the document in a range of preset zooms or any variable zoom. The default zoom is 100% which shows your document on screen at approximately 100% of the true printed size.

To change the zoom choose the Zoom tool *(fig. 2.16)*. Now move the pointer over the point in the document you wish to zoom in on, and click Select to zoom up by 100% or Right click to zoom down by 50%. The current zoom is shown in the info palette.

You may enlarge a particular area of the document by dragging a box around that area with the Zoom tool.

When the Zoom tool is selected, the info palette provides the following options *(fig. 2.17)*.

The Zoom tool can be accessed by holding down Control and Alt when the Select tool is current. This will often be a handy short cut.

For example with the Select tool current a single click with Select whilst holding down Control and Alt will double the scale.

- Zoom allows you to enter any zoom value between 10% and 1000%. Press return to update the document. You may also step up and down by 1% using the up and down arrows. Or by 10% if the Shift key is held down as well.

- Previous restores the zoom that was current before the zoom tool was chosen.

- 50%, **75%**, **100%**, **150%**, **200%** and **400%** are the standard preset zooms.

- Fit window sets the document zoom so that an entire page (or pair of pages) fits in the document window.

- Fit screen sets the document zoom so that an entire page (or pair of pages) fits on the screen.

- Fit width sets the document zoom so that a page fits the total width of the screen.

- Fit height sets the document zoom so that an entire page (or pair of pages) fit the total height of the screen.

(Further information on zoom: see 7.5).
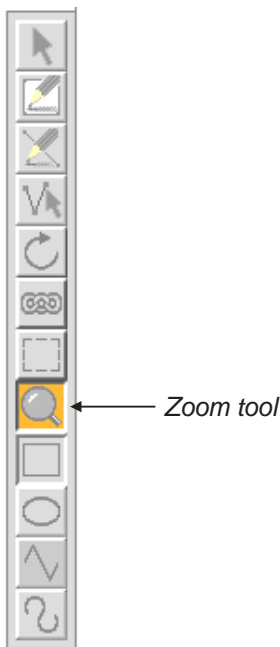
Zoom tool

Fig. 2.16 - The Zoom tool.
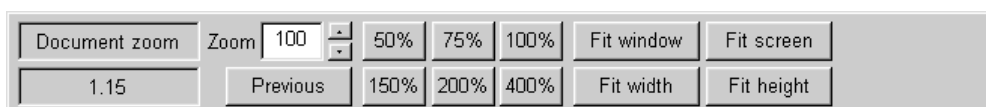
*Fig. 2.17 - The info palette displayed when the **Zoom** tool is active.*

2.10 Interactive Help

Ovation Pro supports Windows standard *Context Sensitive Help*.

Most *Ovation Pro* windows have a ? symbol in their title bars. If you click on this the pointer will change to a ? pointer. When in this mode if you click on any object in an *Ovation Pro* window a context sensitive help window will appear with information about the thing you clicked on.

As well as the ? button in the title bar you can also enter context sensitive help mode by pressing Shift+F1 or by selecting it from the Help menu.

Context sensitive help is a good way to explore the program. For example it works with the buttons on the button bar.

Some windows do not have a ? in the title bar, but Shift+F1 still works in them. The main *Ovation Pro* window is an example.
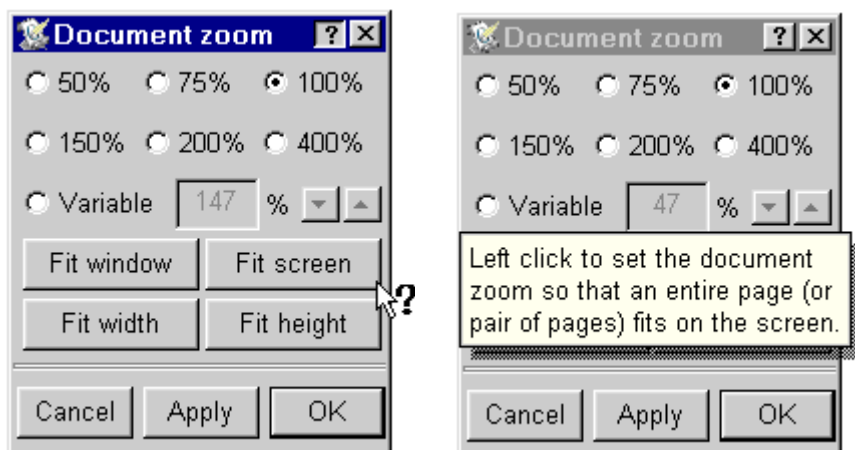
Fig. 2.18 - Interactive help in action.

3

Working with Text

This chapter describes all aspects of typing, editing and importing text. Once you have created a simple document, it explains how to save and print the document, and finally how to quit **Ovation Pro**.

3.1 Typing & Editing Text

You can type and edit text whenever there is an active frame containing the caret. A later chapter will describe how to draw your own frames, but this chapter assumes you have opened a new document as described in the previous chapter *(see 2.4)*. You should have a document window open, with the caret in the default master frame ready for text entry. The Select tool should be chosen *(fig. 3.1)*.

Try typing a few words at the keyboard. The caret moves to the right of each character as you type. The style and format of the text you type is determined by the style called `Bodytext`. By default `Bodytext` uses the font Arial (equivalent to Helvetica) at a size of 12pt, and is suitable for general-purpose word processing.

Type more words until you have filled a complete line. If necessary the window automatically scrolls sideways so that the portion of the page you are editing always remains in view.

The entire text in a frame or in a number of linked frames is referred to as a *story*.

Word Wrap

Ovation Pro automatically re-formats text to fit into the active frame, so there is no need to press Return at the end of each line. If a word is too long to fit on a line, it is automatically transferred to the start of the next line. Similarly, if a word at the beginning of a line is reduced sufficiently in length for it to fit on the end of the previous line, then it will be automatically moved up.

New Paragraph & New Line

Press Return to start a new paragraph, putting the caret at the start of the next line. You can optionally add white space at the end of a paragraph to separate it from the next paragraph. This is called *Space after (see 5.4)*.

Choose **Misc⇨Insert⇨New line** or press Shift Return to start a new line, without starting a new paragraph *(see 5.1)*.

New paragraph and new line characters may be deleted, causing paragraphs and lines to be joined back together.

Select tool

Fig. 3.1 - The Select tool.

Caret Movement

If the Select tool is chosen, and the pointer moved over an active text frame, the pointer shape changes to the *text insertion tool (fig. 3.2)*. You may position the caret by clicking with this tool:

- If you click within some text, the caret appears at that position.

- If you click beyond the end of a line, the caret appears at the end of that line.

- If you click in an empty frame, the caret appears in the top left corner of the frame.

The caret may also be moved using the cursor keys on the keyboard:

← →	Caret left/right one character
↑ ↓	Caret up/down one line
^← ^→	Caret left/right one word
⇑↑ ⇑↓	Caret up/down one paragraph
Home End	Caret to start/end of line
^↑ ^↓	Caret to start/end of text story
^⇑↑ ^⇑↓	Scroll up/down through story

Where ^ and ⇑ refer to the Ctrl and Shift keys.

Tab Key

Pressing Tab inserts a tab character into the text, causing subsequent text to be aligned to the next tab stop. The default tab stops are at 10mm intervals, but these may be changed if required using the tab ruler *(see 5.5)*.

Transposing Characters

A common typing mistake is to transpose character pairs e.g. `feild` and `otfen`. This can easily be corrected by positioning the caret between the two characters and pressing Ctrl Shift Q.

Deleting Text

Press Backspace to delete the character to the left of the caret, or Delet\e to delete the character to the right of the caret.

Press Shift Backspace to delete the word before the caret, or Shift Delete to delete the word containing the caret.

Press Ctrl Backspace to delete from the caret to the start of the line, or Ctrl Delete to delete from the caret to the end of the line.

Press Ctrl Shift Delete to delete the line at the caret. This also deletes a Return or New Line at the end of the line.

You may also delete selected blocks *(see 3.7).*

Automatic Page Creation/Deletion

If text fills the default master frame, a new page is added with its own master frame. The text then flows automatically into that frame. This process is called *automatic page insertion* and the frames are said to be *linked*.

If you delete sufficient text from a document to leave the default master frame on the last page completely empty, the last page is deleted. This is called *automatic page deletion*. This only happens if the last page does not contain any additional objects.

It is possible to alter this behaviour (*see 15.12*).

Fig. 3.2 - The Text Insertion tool.

Force Page Break

Menu⇨Misc⇨Insert⇨New Page   Ctrl+Return
You can force a page break in the default master frame at any time by pressing Ctrl+Return or choosing **Misc⇨Insert⇨New page)**. This inserts a new page and forces the text after the caret to the top of it.

Doing this in a multi-column frame will force the caret and following text to the next column. With linked frames the caret is forced to the next linked frame.

The page break character may also be deleted, causing text that follows to flow back onto the previous page, the previous column or the previous frame.

Moving Around Pages

Once you have a document with a number of pages, you may use the following keys to move around the pages.

⇧Page Up   Start of previous page
⇧Page Down   Start of next page
^Page Up   Start of first page in chapter
^Page Down   Start of last page in chapter
^⇧Page Up   Start of first page in document
^⇧Page Down   Start of last page in document
^⇧Cursor Up   move page down one line
^⇧Cursor Down move page up one line
Where ^ means the Ctrl key, and ⇧ the Shift key.

You can also move directly to any page using **Menu⇨Page⇨Goto page** *(see 11.1).*   **F5**

Remember that the number of the page shown on the info palette *(see 2.7)* is the one present in the centre of the document window.

Document Info

Menu⇨File⇨Info

Choose **File⇨Info** to display a dialogue box that gives information about the document *(fig. 3.3).*

Document is the name of the document.

Date is the time and date stamp of the file. If the document has not been saved, it is the time and date the document was created.

Size is the size, in bytes, of the entire document (in bytes).

Story size is the size of the text story containing the caret (in bytes).

Words is the total number of words in the document i.e. all stories.

Words in story is the number of words in the text story containing the caret. If a selection has been made **Selection words** gives the number of words selected including partially selected words.

Page is the current page number i.e. the one in the centre of the document window.

Total pages is the number of pages in the document.

Chapter is the current chapter number.

Total chapters is the number of chapters in the document.
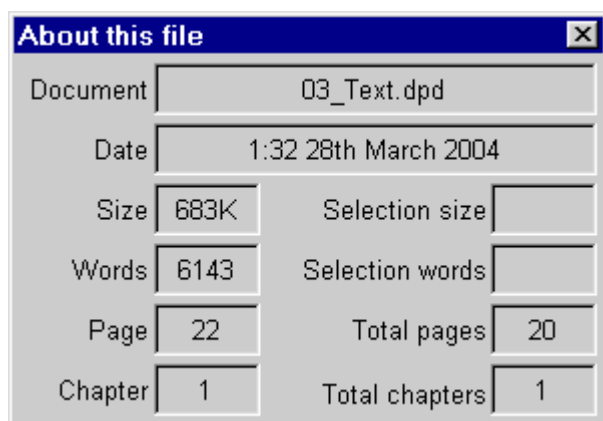
*Fig. 3.3 - The document **Info** dialogue box.*

3.2 Inserting Special Characters

Menu⇨Misc⇨Insert⇨........

There are a number ways of inserting special characters and control sequences into a document.

Insert Menu

The **Misc⇨Insert** menu allows a number of special control characters to be inserted at the caret *(fig. 3.4)*.

Chapter number inserts the current chapter number.

Page number inserts the current page number.

Date inserts the current date. The date format may be set in **Choices** *(see 15.5)*.   **Ctrl+D**

Active date inserts the current date which is updated automatically each time the document is loaded. The date format may be set in **Choices** *(see 15.5)*.

Time inserts the current time. The time format may be set in **Choices** *(see 15.5)*.

The **Choices** window is selected via;

Menu⇨Misc⇨Choices...⇨........Characters

New page inserts a page break *(see 3.1)*.
                            Ctrl+Return

New line starts a new line, but not a new paragraph *(see 5.1)*.   **Shift+Return**

Hard space inserts a non-breaking space. Words separated by a hard space are never split between lines.   **Ctrl+Space**

Hard hyphen inserts a non-breaking hyphen. Words separated by a hard hyphen are never split between lines *(see 5.7)*.   **Ctrl+Shift+ -**

Soft hyphen inserts a soft hyphen that doesn't appear until it is needed to split the word at the end of a line *(see 5.7)*.   **Ctrl+ -**

Merge tag inserts a field for the mail merge facility *(see 12.5)*.

Fixed Space opens a window allowing you to insert a custom shift. The shift can be both horizontal (as with a normal space) and vertical. You can enter the size of the shift in absolute units for example inches. Alternatively if **Units em/1000** is checked the units used are thousandths of an em, the advantage of this is that the space is proportional to the font size. As elsewhere *Ovation Pro* takes the em space size as the point size of the font.

Two other options are provided, the inserted space can be made non-breaking (see hard space above). Finally the space can be a *delimiter*. A delimiting space is used to break up text into words, whilst a non-delimiting space adjusts the spacing between characters. To understand the relevance of this think about counting the number of words in some text with spaces in - how do you decide where words begin and end? There is a text effect in *Ovation Pro* that underlines words, delimiting spaces in common with normal spaces would not be underlined, non-delimiting space would be.

If the caret is before an existing fixed space in text when the window is opened the values in the window will show the values for the space, and when the window is closed the new space will replace the old one.

It is possible to enter negative values for the shifts.

Chapter number	
Page number	
Date	Ctrl+D
Active date	
Time	
New page	Ctrl+Return
New line	Shift+Return
Hard space	Ctrl+Space
Hard hyphen	Ctrl+Shift+-
Soft hyphen	Ctrl+-
Merge tag...	Ctrl+Shift+M
Fixed space...	

*Fig. 3.4 - The **Insert** menu.*
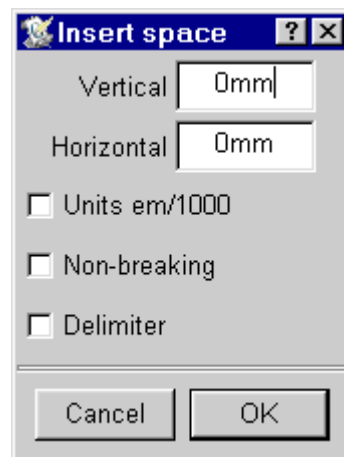
*Fig. 3.5 - The **Insert space** window.*

Menu⇨Misc⇨Characters   **F11**

Most fonts contain a wide range of special characters that are not accessible directly from the keyboard. You can easily obtain these using **Misc⇨Characters**. This opens a dialogue box displaying all the characters in the character set, for the current font *(fig. 3.6)*. Just click on a character to insert it at the caret. The selected character will be inserted in your document and the **Characters** window will close. If you want to insert more than one character, right click the first characters and left click on the last character you want.

You can change the font displayed, using the font menu at the top of the dialogue box. This font is used for the inserted characters only and any typing afterwards will be in the original font i.e. the one that was current before opening **Characters**.

The fields **Bold** and **Italic** are automatically ticked depending on the font chosen from the font menu.

The icons below the character grid show the glyph name of the highlighted character and its code number in decimal and hexadecimal.

You can put the caret into these icons and type in glyph names or code values and the hightlight will move to the matching character.

The character set menu at the bottom of the window lets you choose which selection is displayed. This menu is not available unless the document feature level is greater than 4.

Inserting Characters using Alt

The icon at the bottom right shows the keypress for the highlighted character. This is useful if you wish to insert special characters directly from the keyboard using the Alt key.

You can type characters not normally accessible from the keyboard by holding down Alt and typing the code number on the numeric keypad. When Alt is released, the character is inserted at the caret. So to type the bullet character •, hold down Alt, type 0149 on the keypad, and then release Alt.

A full list of codes is given in *Appendix B*.

As an alternative you can use the "United States-International Keyboard Layout", when this is enabled the right Alt key in combination with other keys can be used to generate extra characters. See "How To Use the United States-International Keyboard Layout in Windows XP", Microsoft Knowledge Base ID : 306560. This feature is available in older versions of Windows too.

Another possibility is to use the Windows Character Map program. This is accesible from the Windows Start Menu->Accessories->System Tools. However note that not all characters are
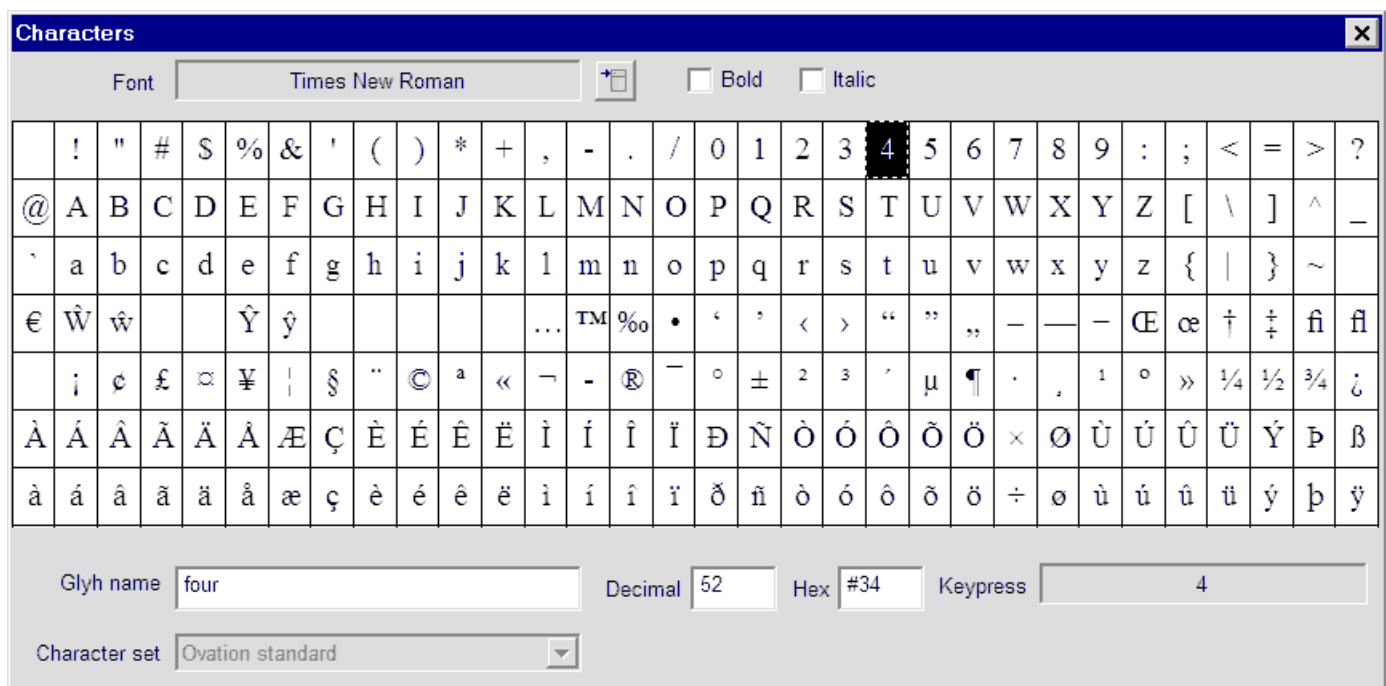
*Fig. 3.6 - The **Characters** dialogue box.*

available in *Ovation Pro* unless Unicode support has been enabled by setting the document feature level to 5 or greater.

If the document feature level is 5 or greater another technique can be used. Type the hexadecimal code number of the character into the text and then press **Alt**+**X** this will replace the code number with the corresponding character.

The process works in reverse, positioning the caret just after a character and pressing **Alt**+**X** will replace it with its character code.

Single Shift Font (SSF)　　　　　　　F12

This facility allows you to switch to another font to insert a single character and then return to the previous font. The default single shift font is Symbol which contains a range of symbols, but you can choose another font *(see 15.7)*.

Single shift font is accessed using the key F12.

`Uncertainty principle ΔpΔx~h`

To produce the line above, type `Uncertainty principle` followed by a space, then press F12 and type D. Then type p, F12 again, D then x. This works because in Symbol font, D appears as the 'Delta' character.

You may also use the Alt key to insert characters not normally accessible from the keyboard.

`   Jack of Diamonds ♦`

To produce the line above, type `Jack of Diamonds` followed by a space, then press F12, hold down Alt, type 0169 on the keypad, and then release Alt. This works because the diamond character has code number 169 in the Symbol font.

See *Appendix B* for a full list of characters in Symbol font.

Combining SSF and Characters

If you press F12 before opening **Characters**, the font used in **Characters** will be set to the single shift font.

Changing Single Shift Font (SSF)
Menu⇨**Misc**⇨**Choices**⇨**Text**

The **Choices** menu allows you to set the SSF.

3.3 Importing Text

Instead of typing in text, you may drag text files directly from disc. The imported text is inserted at the pointer position and takes the style of the preceding text.

If you import text into a frame that is too small and that frame isn't linked, the text will overflow *(see 8.3)*.

Text files can also be inserted by using Import on the File menu, this will let you use the standard Windows Open dialogue to find the file.

You can load a text file using Open on the File menu causing a new default document to be opened and the text file inserted into it.

Stripping Return Pairs

If you hold down the Ctrl key when dragging a text file into a document, single Return characters in it will be converted to spaces and pairs of Return characters will be converted to single Return characters. This is useful when importing text from text editors which terminate each line with a Return, since in *Ovation Pro* the line breaks will not necessarily fall in the same places. If Ctrl is not held down while importing text, Return characters will be unaffected.

Smart Quotes

When text is imported, plain single quotation marks (') or double quotation marks (") enclosing text are converted to fancy open and closing single ('') or double ("") quotation marks respectively. This gives a more professional appearance to quotations and expressions such as "fish 'n' chips" and "rock 'n' roll".

This facility is called 'smart quotes' and can be disabled if required *(see 15.7)*.

Importing Ovation Pro documents

It is possible to import an *Ovation Pro* document into another as separate chapters *(see 11.6)* Of course you can also import the contents or a selection of them from one *Ovation Pro document* into another either by dragging or by **Copy** and **Paste**. In these cases if certain styles of a document from which the text is taken do not exist in the document to which the text is imported, these styles will be added *(see 6.8)*.

Importing Other Types of files

Please refer to the *Ovation Pro* release notes for details of other formats that may be imported.

If you attempt to import a file that is not supported, you will be asked to confirm whether you wish to proceed *(fig. 3.7)*. If you do proceed, only the text content of the file will be imported.
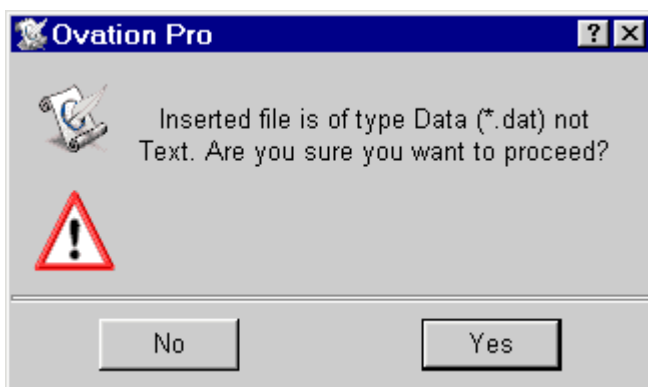

Fig. 3.7 - The text import warning box.

3.4 Undo & Redo

Menu⇨Edit⇨Undo ....   **Ctrl+Z**

Undo

Edit⇨Undo *(fig. 3.8)* cancels the last operation performed, restoring your work to its previous state. You can undo anything that changes a document, such as deleting or editing text, changing styles or manipulating objects. You cannot undo things that just change the way a document looks e.g. **View** menu options.

A special feature of *Ovation Pro* is that you can undo more than one operation. The number of undo operations that can be performed depends upon the size of the undo buffer which can be increased or decreased as required *(see 15.5)*.

Undo is shaded if there is no further operation that can be undone.

> By default, the undo buffer is automatically flushed before saving a document. This means that after the document has been saved, you cannot undo operations that were carried before saving.

There are three reasons for automatically flushing the undo buffer before saving a document:

- As you edit a document, deleted objects are retained so that they can be put back. Flushing the undo buffer when the document is saved, recovers the memory used by these objects.

- It ensures that the saved document uses as little disc space as possible.

- Anyone receiving the document cannot use undo to see the contents of previous versions.

Undo Deselect	Ctrl+Z
Redo	Ctrl+Y
Cut Picture frame	Ctrl+X
Copy Picture frame	Ctrl+C
Paste clipboard	Ctrl+V
Delete Picture frame	Ctrl+K
Embed object	
Select all	Ctrl+A
Clear	
Find...	Ctrl+F

*Fig. 3.8 - **Undo** and **Redo***

Redo   **Ctrl+Y**

Redo cancels the last undo operation performed. The **Redo** option will be shaded if there is no further operation that can be re-done i.e. the document is up-to-date.

Note that if you edit a document after using undo, the **Redo** function will not be available.

Clear undo buffer

Menu⇨Misc⇨Clear undo buffer

Whilst the undo buffer is automatically flushed when you save a document, you may need to flush it manually if you run out of memory when editing a document. You can do this using the option **Misc⇨Clear undo buffer**. This minimises the memory used by a document by flushing the undo buffer and recovering any memory used by deleted objects.

Saving the Undo Buffer

You can use an option on **Choices** which causes the undo buffer to be saved with documents *(see 15.5)*.

Making Undo Use Less Memory

When you delete an object such as a frame or picture, that object is retained in memory and a reference to it placed on the undo buffer so that the deletion can be undone. As a result even with a very small undo buffer, it is possible that significant amounts of memory may be used storing deleted objects. Eventually, as other operations are carried out, references to deleted objects are pushed off the undo buffer and the objects are removed from memory.

So, if you have little free RAM available for your document, you may wish to disable the undo buffer completely so that deleted objects are not retained. You can do this by setting the undo buffer size on the Choices window to 0 *(see 15.5)*.

Alternatively, you could save the document at regular intervals, since this has the effect of flushing the undo buffer and deleting any referenced objects.

> The exact text following the words **Undo** and **Redo** on the **Edit** menu is context sensitive and is not mentioned here.

3.5 Revert to Saved

Menu⇨File⇨Revert to saved

Revert to saved restores the document to the most recently saved version. A warning prompt is displayed before proceeding *(fig. 3.9)*. Click on **Discard** to delete the current document and reload the previously saved one, or on **Cancel** to cancel the operation.

Revert to saved is shaded and unavailable if the document has not changed since it was last saved or if it has never been saved.
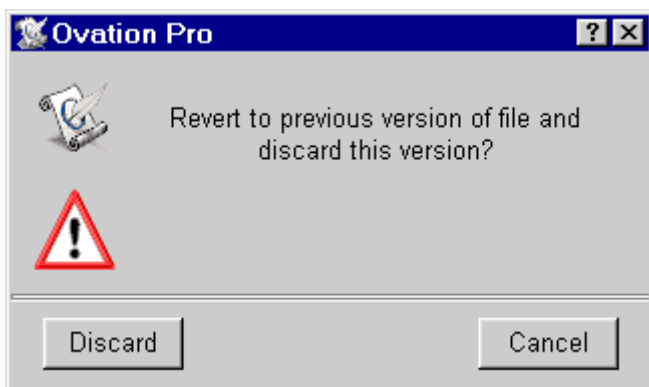

*Fig. 3.9 - The **Revert to saved** warning box.*

3.6 Selecting Text

Many operations are applied to a text selection. The selection may be any amount of text from a single character to an entire story.

There are a number of way to select text:

1. Left click and hold down the mouse button at the start of the text to be selected, drag to the end of the text and then release.

2. Left click to position the caret at the start of the text to be selected. Hold down Shift and Left click at the end of the text. Further Left clicks with Shift can be used to adjust the range of the selection at either end.

3. Use one of the following short-cuts:

- Left Double-click with on a word to select that word including following spaces;

- Left Triple-click on a line to select that line;

- Left 4 clicks anywhere in a paragraph to select that paragraph;

- Left 5 clicks anywhere in text to select the entire story

4. Choose **Edit⇨Select all** to select all the text in a story.   **Ctrl+A**

5. Hold down Shift and use the usual caret movement keys. For example Shift + Home will select all the text between the start of the current line and the caret.

After any of these operations the selected text is highlighted, i.e. inverted (normally white text on a black background).

Note, it is not possible to have more than one region of text selected at any time.

Clearing a Selection

There are a number of ways to clear a selection:

- Click once anywhere in the document.

- Choose **Edit⇨Clear** *(fig. 3.8)*.

- Select something else.

Overtyping

Note that if you type anything while text is selected, the selection will be deleted and replaced with the text typed.

This facility may be disabled on **Choices** *(see 15.7)*.

3.7 Cut, Copy, Paste & Delete

Menu⇨Edit⇨...........

The **Cut**, **Copy** and **Paste** options on the **Edit** menu *(fig. 3.8)*, are used to move or copy text within the same document or to another document.

They do this via a clipboard, which may be viewed using the **Clipboard** option on the View menu. Text or pictures are displayed on the clipboard in exactly the same format as they appear in the document.

Please note that if there is no selected text, the following options are used to manipulate other selected objects, such as frames, pictures or lines.

Cut text   Ctrl+X

Cut deletes the selected text and places it on the clipboard. The previous contents of the clipboard are overwritten by this operation.

Copy text   Ctrl+C

Copy copies the selected text onto the clipboard. The previous contents of the clipboard are overwritten by this operation.

Paste text   Ctrl+V

Paste inserts the text that is on the clipboard into the document at the caret. Text can be pasted into any *Ovation Pro* document, not just the one from which it was cut or copied. After pasting, the clipboard contents remain unchanged so you can paste more than once.

Use **Cut** followed by **Paste** to move text.

Use **Copy** followed by **Paste** to copy text.

Delete text   Ctrl+K

Delete deletes the selected text. It does not place the deleted text on the clipboard. This option is only available if there is some text selected.

You may also delete selected text by pressing Delete on the keyboard.

If **Overtype** has been set in **Choices**

Menu⇨Misc⇨Text⇨Overtype

selected text will be deleted when entering new text.

Transferring Text Between Documents

Ovation Pro uses special rules to deal with clashing style names when using cut, copy and paste between documents.

The situation occurs when text containing a defined style is transferred to another document which contains a style of the same name, and that style has a different definition. If this situation occurs, by default *Ovation Pro* renames the style in the transferred text. So if you edit `Bodytext` in one document and then transfer it to another document containing `Bodytext`, the transferred style will be renamed `Bodytext01`.

Alternatively, you may use an option on **Choices**,

Menu⇨Misc⇨Choices⇨Text

 that causes the clashing style name to be discarded *(see 15.7).* Then the transferred text will take over the style attributes from the receiving document.

The above rules for clashing style names, also apply to clashing colour names.

3.8 Drag & Drop

Instead of using **Cut**, **Copy** and **Paste** to move or copy text via the clipboard, you can use the drag and drop facility to do this directly.

To use drag and drop, first select the text you wish to move or copy. Left Click over the selection so that the drag and drop tool is displayed *(fig. 3.10).* Now drag until the pointer is over the required insertion point and release the button to insert the text.

If you drag and drop within the same document, the text is *moved*; if you drag and drop to another document, the text is *copied*.

If you hold down Shift while dragging, the above operations are transposed. So, if you drag and drop within the same document, the text is *copied*; if you drag and drop to another document, the text is *moved*.

If you start a drag operation and wish to cancel it, press Esc.

Transferring Between Documents

The rules given earlier for dealing with clashing style and colour names when using cut, copy and paste, also apply to drag and drop *(see 3.7).*

Inserting Pathname

Holding down the Alt key and then dragging a file or directory from a Windows Explorer window into an ***Ovation Pro*** document, will insert the full pathname into the text.

Fig. 3.10 - The drag and drop tool.

3.9 Find & Replace

Menu⇨**Edit**⇨**Find**   **Ctrl+F**

Edit⇨**Find** opens a dialogue box which allows you to search a story or document for a string, and optionally replace the found string with another string *(fig. 3.11)*.

By default if there is no selected text, the search starts at the caret and continues to the end of the story. If there is a selection, only the selection is searched.

The options in the **Find** dialogue box are described below.

Menu⇨**Edit**⇨**Find next**   **F3**

Edit⇨**Find next** searches from the current position for the next match of the previously used search string. This provides a quick way of resuming a search perhaps after doing some editing around a string found.

Find

Type in the string that you want to search for. Pressing Tab in this field will place the caret in the **Replace with** field below.

Replace with

Type in the replacement string that will be substituted for the search string when it is found. Leave this field blank if you do not want to replace the search string or if you want to delete the search string.

Pressing Return in either the Find or Replace field will start the search i.e. it is equivalent to clicking on **Go**.

Case Sensitive

If **Case sensitive** is not selected, the search will match all occurrences of the search string, making no distinction between upper and lower case characters. So searching for `Abc` will match with `abc`, `Abc` and `ABC` etc. The replace string will match the upper-case/lower-case format of the found string. So replacing with `pqr` in the example above gives `pqr`, `Pqr` and `PQR`.

If **Case sensitive** is selected, the search will only match occurrences of the search string with exactly the same upper-case/lower-case format. So searching for `Abc` will only match with `Abc` and not `abc` or `ABC`. The replace string is substituted unchanged.

Whole Word

If **Whole word** is not selected, the search will match occurrences of the search string even if bounded by other letters and numbers. So searching for `her` would match with `there` and `other`.

If **Whole word** is selected, the search will only match occurrences of the search string that are not bounded by other letters and numbers. So searching for `her` would match with `her` and `(her)`, but not with `there` and `other`.
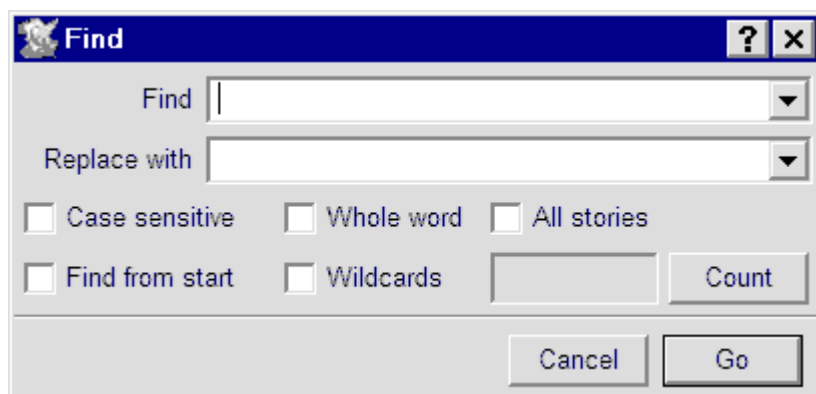

*Fig. 3.11 - The **Find** dialogue box.*

All Stories

If **All stories** is not selected, the search starts at the caret and continues to the end of the story. If there is a selection, only the selection is searched.

If **All stories** is selected, the search starts at the caret and continues through each story until the end of the document. But if **Find from start** is selected as well the search starts at the beginning of the first story.

Find From Start

If **Find from start** is not selected, the search starts at the caret.

If **Find from start** is selected, the search starts from the beginning of the current story rather than the caret position or start of the marked area. It is useful if you wish to search an entire story but have forgotten to, or do not wish to move the caret to the start of the story.

Find from start does not apply if you have a selection or if **All stories** is selected. In the latter case it starts at the beginning of the first story in the document.

Count

Click on **Count** to count all the occurrences of the search string. The number counted is displayed in the icon to the left of the **Cancel** option.

Count acts in the same way as stated above under the sections **All Stories** and **Find From Start**.

Previous searches

Pressing cursor down in the find or replace fields allows you to step through previous search and replace strings. When the search field is changed in this way the replace field will change to the corresponding replace string. However stepping through previous values for the replace field will not change the search field.

Go

Click on **Go** to start the search. If the search string cannot be found, the message Not found is displayed in the **Find** dialogue box. Click on **Cancel** to close the dialogue box.

When the first occurrence of the search string is found, the **Text found** dialogue box is displayed *(fig. 3.12),* indicating the operations available. The found string is selected in the document.

Click on **Continue** to find the next occurrence of the search string.

Click on **Replace**, to replace the search string with the replace string, and continue to the next occurrence. If the replace string is blank, the found string will be deleted.

Click on **End of file replace** to find and replace all occurrences of the search string without stopping for further instructions.

Click on **Stop** to abandon the search.

If the search string cannot be found, the message Not found is displayed. Click on **Stop** to close the dialogue box. Alternatively if **Continue** is clicked on searching will recommence from the start of the story or if **All stories** is selected, from the start of the document.
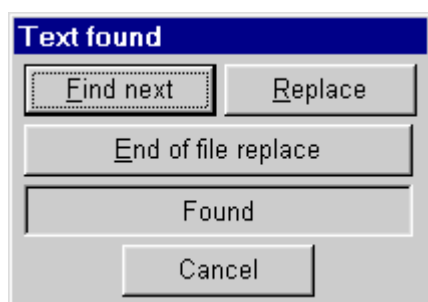

*Fig. 3.12 - The **Found** dialogue box.*

Wildcards

Click on **Wildcards** to display the extended **Find** dialogue box *(fig. 3.13)*. In this mode you can introduce wildcards or special characters into the search string (and in one case, into the replace string).

To insert a wildcard, position the caret correctly in the search string and then click on the required wildcard icon. The escape sequence for that wildcard is inserted into the string. If you wish you may type the wildcard escape sequence directly into the string.

In the following table, the escape sequence is shown first, followed by the icon name, followed by a description of the wildcard function.

\.   **Any char** matches any single character.

\d   **Any digit** matches any single digit 0 to 9.

\a   **Any alpha** matches any single alphanumeric character. A to Z, a to z, 0 to 9 and _.

*   **Any string** matches any string of characters.

\&   **Found** refers to the string found and is used in the replace string. For example, if you search for c\.t, putting \&s in the replace string will replace cat, cot and cut with cats, cots and cuts.

\\   \\=\ matches the \ character.

\l   **New line** matches the new line character.

\n   **New para** matches the new paragraph character i.e. Return character.

\t   **Tab** matches the tab character.

Although not displayed in the extended Find dialogue box the following wildcards can also be used:

\c   matches the chapter number

\e   embedded frame

\f   new frame

\g   page number

\h   active date

\m   merge tag

\p   new page

\s   fixed space

\w   one item of white space, i.e. space, non breaking space or tab

Note \e, \m, \s and \w - cannot appear in the replace string.

As well as wildcards it is possible to use glyph names in the search and replace strings. This allows characters which cannot be entered into Windows text icons to be used. A complete list of glyph names can be found in Appendix H. For example {fl} represents the fl ligature. This does mean that if you want to search for text that looks like a ligature name an extra { must be used. So {{fl} will find the text {fl} in the previous sentence.

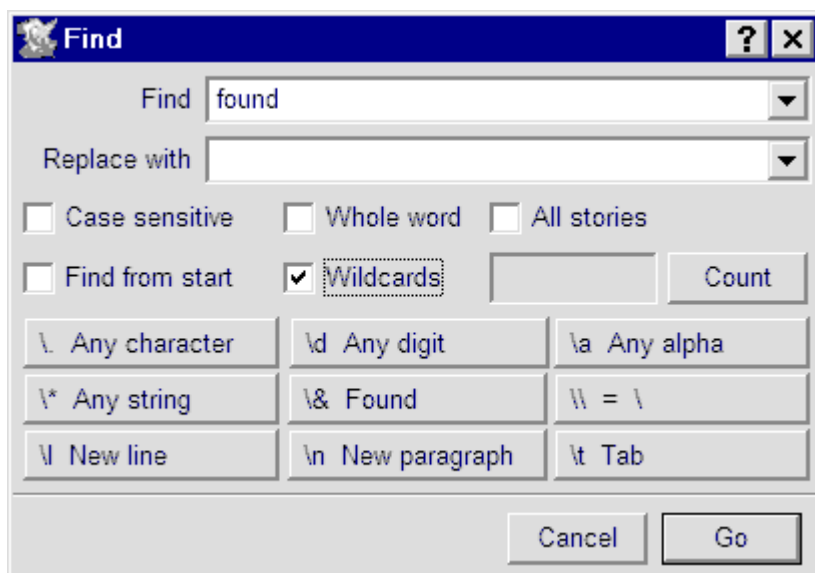Macro expansion is supported in the find and replace strings *(see Chapter 17)*.

*Fig. 3.13 - The extended **Find** dialogue box with wildcards.*

3.10 Saving Documents

Menu⇨File⇨Save As...

To save the document choose **File⇨Save As...**. The standard Windows Save window will appear *(fig. 3.14)*. If the document, hasn't been saved before, a default name will be supplied e.g. Document1, Document2, etc. If you want to change the name, edit it in the usual way.

Ensure that *Ovation Pro* is selected for Save as type, and click on Save. An icon representing the file appears in the Winows explorer display to confirm that the file has been saved and the name of the file is updated in the document window title bar.

You may also save documents in DDL (*document description language*) format by choosing **DDL** before saving *(see Appendix I)*.

Menu⇨File⇨Save   Ctrl+S

If a document has already been saved and has a full pathname assigned to it, it can be resaved with the same filename by using this entry on the file menu.

Saving Text Stories

In addition to saving entire documents, you may just save text stories.

To save a text story, position the caret in the story, and choose **File⇨Save story**. Now use the standard save box to save the story as a plain text file. You may also save the story in **DDL** format by choosing **DDL** before saving *(see Appendix J)*.

To save selected text, select the text required then choose **File⇨Save selection**. Now save the file in the usual way.
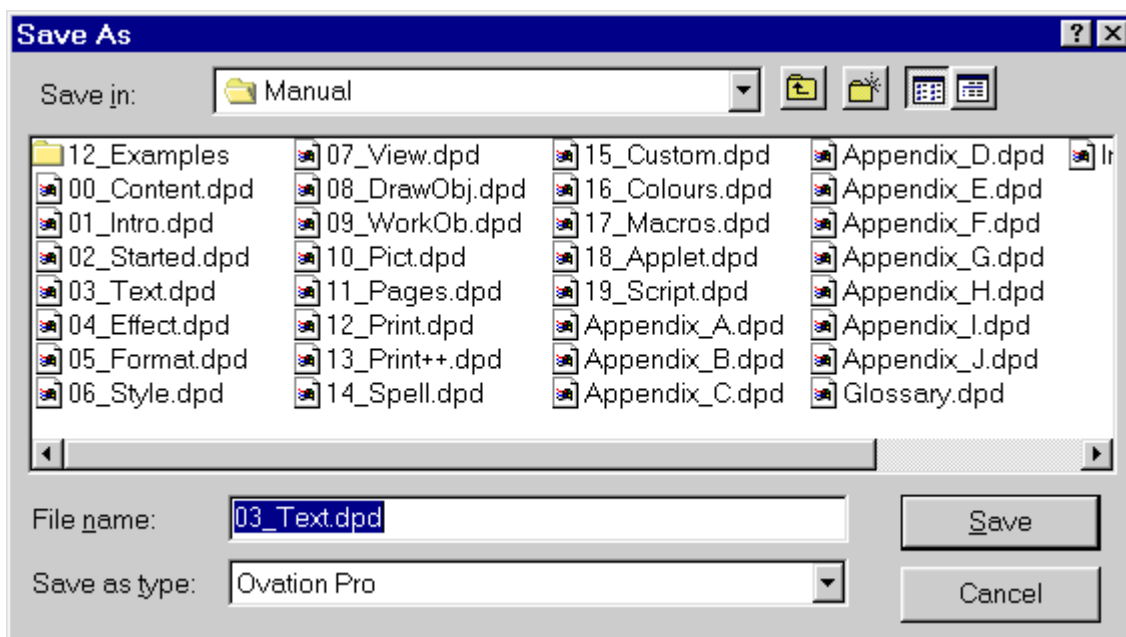

*Fig. 3.14 - The **Save** dialogue box.*

3.11 Basic Printing

Menu⇨File⇨Print...　　　　　　　　**Ctrl+P**

Before you can print, you must load a printer driver suitable for your printer. Ensure that the printer driver has been configured correctly, for such things as resolution and number of colours.

Choose **File⇨Print** or press Ctrl P to display the **Print** dialogue box *(fig. 3.15)*. The name of the current printer driver is displayed in the title bar.

A brief description of the options on the **Print** dialogue box is given below, but more detailed information is given later in this user guide *(see 12.2)*.

Copies

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

Format

Format should be set to **Normal** the first time you start a print job.

All Pages

All pages prints all pages in the document.

Range allows you to print the range of pages specified in the writable field.

All Sides

All sides prints both left and right hand pages.

Left and **Right** allow you just to print one side of the document. This is useful if you want to print a double-sided document by printing one side then turning the paper over and printing the other.

Pause

If **Pause** is selected, *Ovation Pro* will pause between each page printed until you click on **Continue** on the **Printing** dialogue box (see overleaf).

Reverse

If **Reverse** is selected, the order of printing is reversed.

Collate

If **Collate** is not selected, *Ovation Pro* prints multiple copies of each page, so pages are printed in the order 1,1,1, 2,2,2, 3,3,3.

If **Collate** is selected when printing multiple copies, *Ovation Pro* prints multiple copies of the document, so pages are printed in the order 1,2,3, 1,2,3, 1,2,3.

No Pictures

If **No pictures** is selected, *Ovation Pro* will ignore pictures and just print text. Only the picture frame guideline is printed. On some printers printing pictures is very slow, so this option may be useful for quickly printing draft copies.

Tumble

If **Tumble** is selected and **All Sides** is selected, then printing on the even sides will be rotated by 180 degrees. If **Left/Right** or **Front/Back** are selected all printing will be rotated by 180 degrees.

Print Setup

Print setup extends the **Print** dialogue box to provide further advanced printing options *(see 12.3)*.

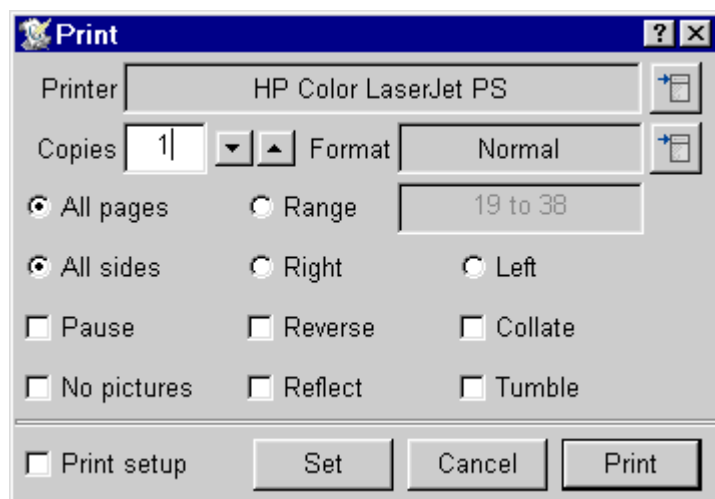Chapter 12 gives information on many advanced printing options available.

*Fig. 3.15 - The **Print** dialogue box.*

Set

Click on **Set** to set the options in the **Print** dialogue box, without actually printing the document. These options will be saved with the document when it is saved.

Print

Click on **Print** to print the document. The pointer changes to an hourglass and the **Printing** dialogue box is displayed *(fig 3.16)*. It shows the **Page** and **Copy** being printed.

The green bar gives a visual indication of how much of the print job has been completed, but please note that this is only accurate to the nearest whole page.

Click on **Cancel** to terminate printing. Please note that only a limited amount of multitasking is possible when printing i.e. when the hourglass turns back to the standard pointer. So there may be a delay before **Cancel** takes effect. Usually it is quicker to press Escape instead.

Click on **Pause** to pause printing. Again, there may be a delay before **Pause** takes effect. When paused, the **Pause** option changes to **Continue** which you should click on to continue printing.
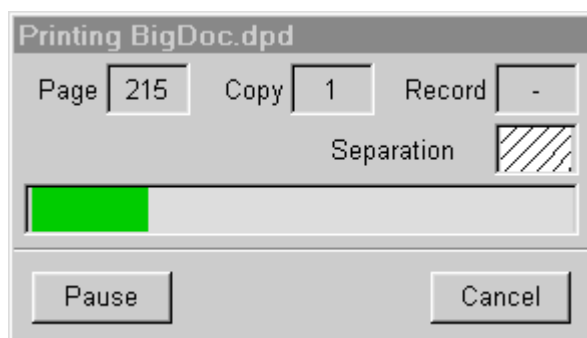

*Fig. 3.16 - The **Printing** dialogue box.*

3.12 Closing Documents & Quitting

When you have finished working on a document, close it by clicking on the close icon of the document window. If the document has been modified since it was last saved, a warning will be displayed *(fig. 3.17)*. Click on **Save** to save the document before closing it; click on **Discard** to close the document losing the latest changes; click on **Cancel** to cancel the close operation and retain the document in memory.

If you have finished using *Ovation Pro*, you can remove the program from the computer's memory by choosing **Exit** on the **File** menu *(fig. 2.2)*. Again, you will be warned if your document has been modified since it was last saved *(fig. 3.18)*. Click on **Discard** to quit *Ovation Pro* losing the latest changes made to any modified documents, or click on **Cancel** to cancel the quit operation.
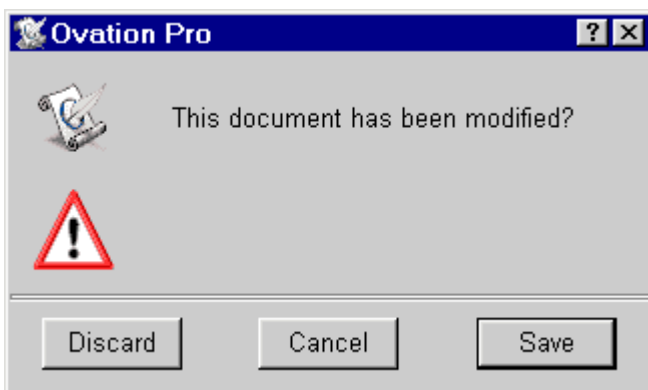
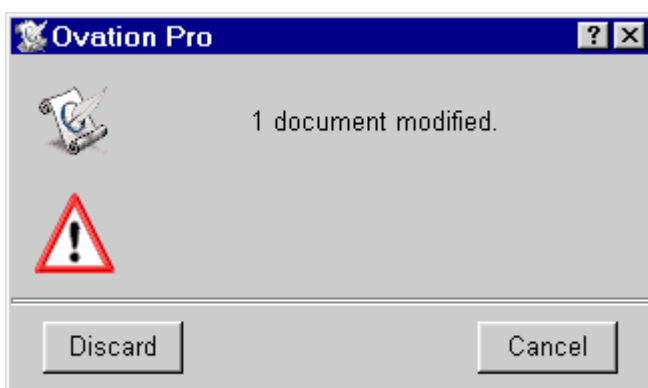*Fig. 3.17 - Confirm box when closing a modified document.*

*Fig. 3.18 - Confirm box when quitting **Ovation Pro**.*

4

Adding Effects

This chapter describes how to add a wide range of local style effects to your text. These are applied directly to a selection or at the caret. They provide the easiest and most direct way of adding style to a document.

Local format effects such as tab, indent and alignment which affect whole paragraphs are described in Chapter 5.

Local effects are normally used when you wish to make a simple change to a document, such as making a word bold. If you are producing a short or simple document, then it is practical to use combinations of effects; since if you want to change them, it is reasonably quick in a short document.

In long or complex documents you should use defined styles described as in Chapter 6. These allow style and format effects to be combined together in a named style and applied in a single operation. Defined styles can easily be modified at a later stage, automatically updating all occurrences in the document.

4.1 Applying Text Effects

Menu⇨Text⇨...

Local effects are used to change the appearance of text in the document. Most effects may be combined, so for example, you can have text in a larger size that is bold and underlined.

The options **Font**, **Size**, **Effect** and **Colour** on the **Text** menu *(fig. 4.1)* provide the basic effects that may be applied. The **Modify text** dialogue box provides all the basic effects plus a range of advanced effects, all from a single dialogue box.

Changing Existing Text

You can apply an effect to any amount of text from a single character to an entire story. To do this, select the text required *(see 3.6)*, and then choose the required effect from the appropriate menu or dialogue box.

Applying Style Effects as you Type

As you are typing, you can choose the required effect from the appropriate menu or dialogue box, and then continue typing. Any text subsequently typed at the caret will use that effect. However, if you move the caret before typing any text, the effect will be removed.
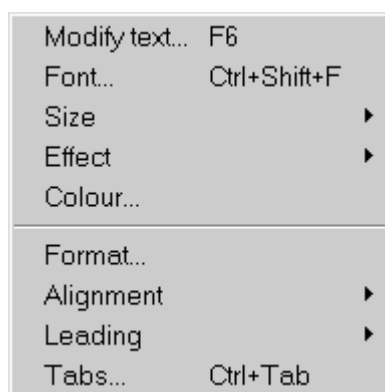
Moving the Caret

If you move the caret into another part of the document, any characters typed will be displayed in the style that was current for the text immediately before the new caret position.

Clearing Effects

You can clear all locals effects from the current selection by choosing the option **Local effects** *(fig. 4.2)*.

Menu⇨Style⇨Remove⇨Local effects

Ctrl+Shift+L

*Fig. 4.1 - The **Text** menu.*

*Fig. 4.2 - Use **Local effects** to remove all effects.*

4.2 Changing Font

Menu⮞Text⮞Font...   **Ctrl+Shift+F**

To change text to a new font, select the text or position the caret as required, then choose the new font from the **Font** menu *(fig. 4.3)*. The font menu is available from either the **Text** menu *(fig. 4.1)* or the info palette *(fig. 4.4)*. Applying a font in this way, overwrites any other font already present.

Current Font

If there is no selection, the font that is current at the caret is ticked on the **Font** menu and indicated on the info palette.

If there is a selection, the font that is present throughout the entire selection is ticked on the **Font** menu and indicated on the info palette. If there is no tick on the menu and no font name on the info palette, it means that there is more than one font present in the selection.

The font menu has some special features. Whilst it has the input focus if you type the name of the font you want the selected item will move to it. Usually only the first letter or two of the name will be sufficient to locate it uniquely.

Fonts with a + to their right have more than one family member and you can open a sub-menu of family members by pressing the cursor right key. Alternatively if Ctrl is held down the family member menu will open as the selected font on the main menu is changed.

Normally if you want to change font you click on the family name on the main font menu (e.g. Arial). Any effects like Bold then automatically select the appropriate family member (e.g. Arial Bold). However if you select the font from a sub menu that particular family member is used regardless of any effects.

The symbols to the immediate right of the font names indicate the font type.

- 𝕋𝕋 TrueType
- 𝑂 OpenType
- 𝒂 PostScript Type 1

As with normal Windows menus the cursor keys, Home, End, Page Up and Page down can be used to move the selected item around the menu. Moving the mouse pointer to near the top or bottom of the menu will make it scroll. The menu will have a scroll bar (if there are enough fonts) which you can use to move around it.
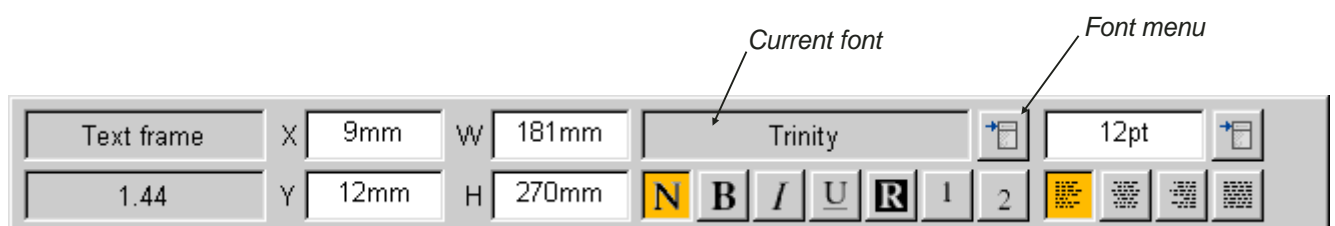

Fig. 4.3 - Top of the **Font** *menu.*

Fig. 4.4 - The info palette displays the current font and provides a **Font** *menu for choosing a new font.*

4.3 Changing Size

To change the size of text, select the text or position the caret as required, then choose the size required from the Size menu *(fig. 4.5)*. The Size menu is available from either the Text menu *(fig. 4.1)* or the info palette *(fig. 4.6)*.

Standard Sizes

The **Size** menu offers a range of standard sizes, shown below at actual size.

8 point
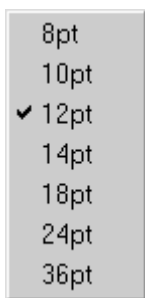
10 point

12 point

14 point

18 point

24 point

36 point

*Fig. 4.5 - The **Size** menu.*

Units

The default units for type size are points (pt). In computer terms, 1pt equals 1/72 of an inch. The table below gives metric and imperial equivalents for the standard type sizes.

pt	mm	in
8	2.82	0.11
10	3.53	0.14
12	4.23	0.17
14	4.94	0.19
18	6.35	0.25
24	8.47	0.33
36	12.70	0.50

Other units supported are the didot and the cicero still used at times for book printing. The didot is the equivalent of the point outside the UK and the USA. There are 12 didots in 1 cicero. 1 point is 1/72th of an inch. A didot is 0.0148 inch or about 1/68th of an inch. Some examples of metric and imperial equivalents for didots are:

didot	mm	inch
8	3.01	0.12
10	3.76	0.15
12	4.51	0.18
14	5.26	0.21

and for cicero's:

cicero	mm	inch
8	36.10	1.42
10	45.12	1.78
12	54.15	2.13
14	63.17	2.49

As fonts are nowadays generally computer generated printers tend to use mm's or pt's for sizes.

Within *Ovation Pro* units can be specified in didots by using di, d or D the unit abbreviation after the value and ciceros using ci or CI. See Appendix J for the complete set of supported units.

Current type size   Size menu

*Fig. 4.6 - The info palette displays the current type size and provides a **Size** menu for changing to a new size.*

Other Sizes

Menu➪Text➪Size…

The current type size icon on the info palette allows you to enter any size between 1pt and 1000pt. The default unit is points, but if you wish you may specify another unit e.g. 5mm or 0.25in. The value will be converted to points next time the menu is displayed.

Sizes may be specified to two decimal places. It is also possible to enter a calculation. If you enter 12 + 50%, the result will be 18pt. You can add or subtract by numbers or a percentage.

Similar comments about units and calculations apply to all the writable icons in *Ovation Pro,* see Appendix J for more information.

Current Size

If there is no selection, the type size that is current at the caret is ticked on the **Size** menu and indicated on the info palette.

If there is a selection, the type size that is present throughout the entire selection is ticked on the **Size** menu and indicated on the info palette. If there is no tick on the menu and no size given on the info palette, it means that there is more than one size present in the selection.

4.4 Miscellaneous Effects

Menu⇨Text⇨Effect⇨

The **Text⇨Effect** menu *(fig. 4.7)* provides the effects that may be applied to selected text or at the caret. Effects may also be chosen by clicking on icons on the info palette *(fig. 4.8)*.

Please note that applying effects toggles them on and off. For example, if you apply **Bold** to some normal text, the text will change to bold as expected. However, if you apply **Bold** to some text that is already bold, the bold effect will be cancelled and the text changed to normal.

Normal

Normal deselects other effects such as Bold, Italic etc.

This is normal text

Bold

Bold selects the bold variant of the current font. It is useful for highlighting words. **Bold** can only be used if there is a bold version of the current font available.

Example of **bold** text

Italic

Italic selects the italic variant of the current font. It is useful for emphasizing words. **Italic** can only be used if there is a italic version of the current font available.

Example of *italicised* text

Underline

This effect underlines all characters including spaces and punctuation characters.

Example of <u>underlined</u> text

 Advanced underline effects may be specified on the **Modify text** dialogue box.   **Ctrl+F6**
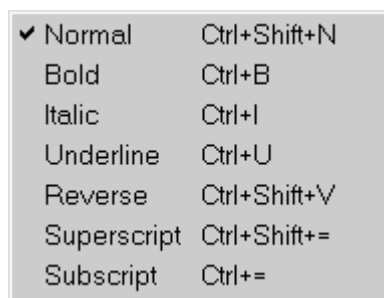
*Fig. 4.7 - The **Effect** menu*
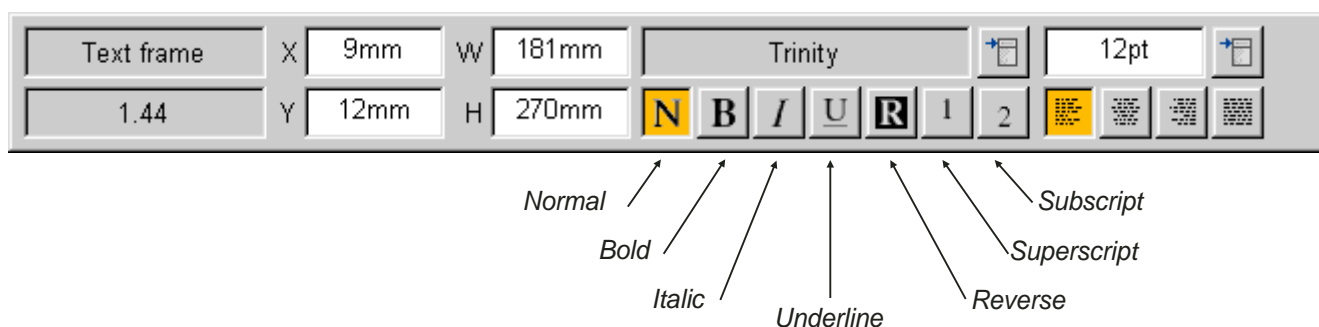
Fig. 4.8 - The info palette allows a range of effects to be applied to the selected text or to the caret.

Reverse

Reverse swaps the text foreground and background colours. By default this produces white text on a black background.

Example of reversed text

Superscript

This effect produces superscript text.

Example of ^{superscript} text

The size of the superscript may be specified in **Misc⇨Preferences** *(see 15.14)*.

Subscript

This effect produces subscript text.

Example of $_{subscript}$ text

The size of the subscript may be specified in **Misc⇨Preferences** *(see 15.14)*.

Current Effect

If there is no selection, any effects that are current at the caret are ticked on the **Effect** menu and indicated (in orange) on the info palette.

If there is a selection, any effects that are present throughout the entire selection are ticked on the **Effect** menu and indicated on the info palette. If an effect is not ticked on the menu and not indicated in orange on the info palette, it means that it is not present throughout the selection.

4.5 Text Colour

Menu⇨Text⇨Colour…

The **Text⇨Colour** opens a dialogue box *(fig. 4.9)* which allows you to change the colour of text. Colour can be applied to a selection or at the caret if there is no selection.

The scrollable window lists all the colours available. A sample of each colour is given, followed by its name. You can add your own colours to the list using **Misc⇨Edit colours** *(see 16.2).*

Left click on a colour to choose it. The two coloured squares at the bottom of the dialogue box show the chosen colour and the previous colour i.e. the one that was current before the dialogue box was opened.

Click on **OK** to apply the colour to the text.

Alternatively double-click on a colour to select it and apply the colour in one operation.

Please note that the procedure described above for selecting a text colour, is the standard system of selecting colours throughout *Ovation Pro*.

Tints

If you do not specify a tint, the chosen colour is applied exactly as shown in the sample. This is referred to as a solid colour and has 100% tint. You can apply a tint of the solid colour by choosing a percentage from the tint menu or by entering a value between 0 and 100 in the writable icon. Alternatively, use the up and down buttons to change the tint value one percent at a time.

Previous colour

Current colour

Tint menu
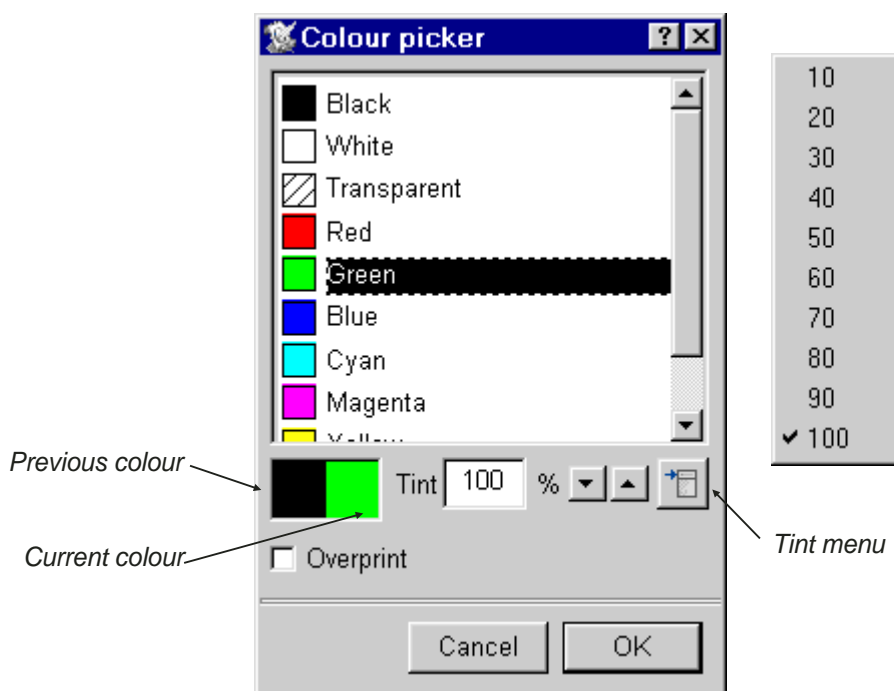
*Fig. 4.9 - The standard **Ovation Pro** colour picker.*

4.6 Advanced Text Effects

Menu⇨Text⇨Modify text　　　　　**F6**

The **Text⇨Modify text** dialogue box *(fig. 4.10)* provides a wide range of advanced text effects that may be applied to a selection or at the caret.

Current Text Effects

The **Modify text** dialogue box reflects all the settings that are current at the caret or throughout a selection.

If any effects are not present throughout a selection, they are indicated on the **Modify text** dialogue box as follows:

1. If the effect is set by a value in an icon, that icon will be blanked out.
2. If the effect is set by a button, the button will be indicated with a cross.

For example, the dialogue box shown in *fig 4.10* shows the effects present in a selection. Since **Size** and **H scale** are blank, it means that they are not present throughout the selection.

The same is true for **Bold** which is indicated with a 'crossed' button. Blank buttons such as that for **Italic**, indicate that the effect is switched off throughout the selection. Ticked buttons such as **Underline**, indicate that the effect is switched on throughout the selection.

Font

Changes the font of the text *(see 4.2)*.

Size

Changes the size of the text *(see 4.3)*.

Case

This provides a menu with three options for specifying the case of the text:

Normal displays text in the case in which it was typed or imported.

Title changes the first letter of each word to upper case and the rest to lower case. Any individual characters are changed to upper case.

> This Text Is In Title Style.

All caps changes all letters to upper case.

> THIS TEXT IS IN ALL CAPS.

All lower changes all letters to lower case.

> this text is in all lower.

Foreground

Changes the colour of the text using the colour picker *(see 4.5)*.

Background

Changes the background colour of the text using the colour picker *(see 4.5)*. The default background colour is transparent.
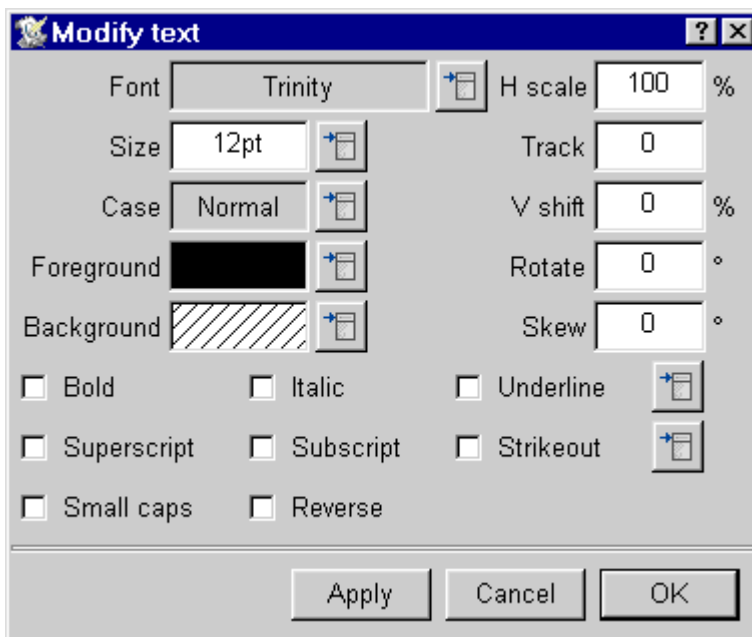

*Fig. 4.10 - The **Modify text** dialogue box.*

H scale

Horizontal scale allows you to compress or expand text horizontally. You can scale text from 10% to 1000% of the normal unscaled width without changing the text height.

75% horizontal scaling
100% horizontal scaling
125% horizontal scaling

The default horizontal scale is 100%.

Track

If there is no selection Tracking is equivalent to Kerning.

Kerning moves the characters on either side of the caret further apart or closer together. Characters are moved apart using positive kerning values or closer together using negative values. Kerning is normally used to improve the appearance of certain letter pairs such as AV and WA which look better if they are moved closer together. In the examples below the first pair of letters are spaced normally (zero kerning), while the second pair have a kerning value of -200.

AV
AV

Kerning values are specified in units of .001 of an em space and can be any integer value between -1000 and 1000. In *Ovation Pro*, an em space is defined as the current point size.

Please note that the latest outline fonts incorporate auto-kerning which automatically improves the appearance of some letter pairs *(see 5.4)*. However, you may wish to use the **Track** option for fine tuning.

Tracking is identical to kerning described above, but is applied to selected text rather than letter pairs. Negative tracking is useful for fitting text onto lines, although if your text is justified you may obtain better results using enhanced justification *(see 5.7)*. Positive tracking can give attractive results for titles and headings.

Text tracked -100
Text tracked 0
Text tracked 250

V shift

This effect shifts text vertically above or below the baseline. **V shift** is expressed as a percentage of the type size. A positive value shifts the text up and a negative value shifts the text down.

$$\text{Vertical} \overset{\text{shift}}{} 100\%$$
$$\text{Vertical} _{\text{shift}} \text{-50\%}$$

Rotate

This effect rotates characters about their centres, to the angle specified. A positive value rotates text anti-clockwise, and a negative value rotates text clockwise. The best results are obtained with upper case text.

TEXT ROTATED TO 20°

TEXT ROTATED TO -20°

Skew

This effect skews text to the angle specified. A positive value skews the text to the right and a negative value, to the left. The angle is specified in degrees and must be within the range -80° to 80°.

Text *skewed* 20°
Text *skewed* -20°

Bold

Bold selects the bold variant of the current font *(see 4.4)*.

Example of **bold** text

Italic

Italic selects the italic variant of the current font *(see 4.4)*.

Example of *italicised* text

Superscript

This effect produces superscript text *(see 4.4)*.

Example of ^superscript text

Subscript

This effect produces subscript text *(see 4.4)*.

Example of ~subscript text

Underline

This effect underlines text. Click on the icon to the right of the **Underline** option to display the **Underline specification** dialogue box *(fig. 4.11)*.

Word underline underlines all characters except spaces.

Double underline underlines with a double line.

Example of underlined text
Text word underlined
Double underlining

Width opens a menu allowing you to specify the width of the underlining *(fig. 4.12)*. The width is specified as a percentage of the type size of the first character on the line. **Thin** is 2%, **Medium** is 4% and **Thick** is 8%. You can enter a value in the icon which shows the width in the range of 1% to 50%.

It is also possible to enter an absolute underline width in size units, points etc. Values followed by a % will be taken as a percentage anything else will be taken as absolute with a default unit of points.

Colour allows you to specify the underline colour using the standard *Ovation Pro* colour picker. The default colour is **Transparent**, which has a special significance when used for underlining. It causes the underline colour to be the same colour as the text being underlined. This means that if the text colour is changed, the underline colour will change to match.

*4.11 - The **Underline specification** dialogue box.*

*4.12 - The **Width** menu*

Strikeout

This effect draws a line centrally through the text.

~~Example of text with strikeout.~~

Click on the icon to the right of the **Strikeout**
option to display the **Strikeout specification**
dialogue box *(fig. 4.13)*. **Width** and **Colour**
options are the same as for underline above.

Small caps

This effect changes all lower case letter to small
capitals. The default size is 65% of normal
capitals, but this can be changed in
Misc⇨Preferences *(see 15.14).*   **Ctrl+Shift+P**

EXAMPLE OF SMALL CAPS

Reverse

Reverse swaps the text foreground and
background colours *(see 4.4).*

Example of reversed text

*4.13 - The **Strikeout specification** dialogue box.*

5

Formatting Text

This chapter describes how to format paragraphs using local format effects. These are applied directly to an individual paragraph or selection of paragraphs and take effect immediately.

Local effects are normally used when you wish to make a simple change to a document, such as justifying a paragraph. If you are producing a short or simple document then it is practical to use combinations of local effects, since if you want to change them, it is reasonably quick to do so in a short document. In long or complex documents you should use defined styles described in Chapter 6. These allow style and format effects to be combined together in a named style and applied in a single operation. Defined styles may easily be modified at a later stage, automatically updating all occurrences in the document.

5.1 Applying Format Effects

Menu⇨Text⇨Format

Local format effects are used to change the format of paragraphs of text. **Alignment** and **Leading** on the **Text** menu *(fig.5.1)* provide the basic format effects. The Format dialogue box provides the complete range of text formatting effects.

Tabs opens the tab ruler and allows tab stops and indents to be set.

Format effects can only be applied to whole paragraphs. A paragraph is defined as being the text between two Return characters, so it may be a single line heading or a multiple line paragraph.

If you want to start a new line within the same paragraph choose **Misc⇨Insert⇨New Line** or press Shift Return.

Changing a Single Paragraph

To change the format of a single paragraph, position the caret in the paragraph and choose the required effect from the appropriate menu or dialogue box.

Changing Multiple Paragraphs

If you select a number of paragraphs, formatting will affect all paragraphs wholly or partially selected.
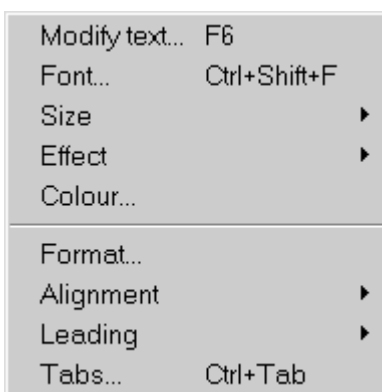
Copying Format Effects

You can copy the format attributes from one paragraph to another. To do this, place the caret in the destination paragraph (or select a range of paragraphs), then hold down Shift and right click in the source paragraph. This facility does not copy text effects such as bold and italic.

Clearing Effects

You can clear all local format effects from the caret or from a selected region by choosing **Style⇨Remove⇨Local effect** *(fig. 5.2)*.

Fig. 5.1 - The **Text** menu.
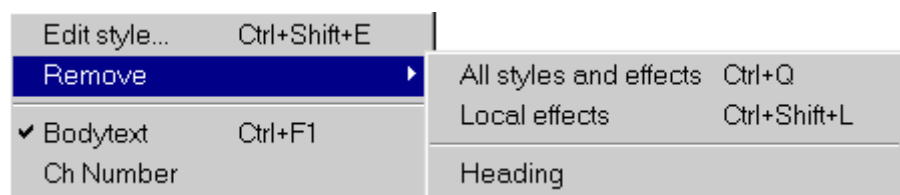
Fig. 5.2 - Use **Local effects** to remove effects.

5.2 Alignment

Menu⇨Text⇨Alignment⇨

To align selected paragraphs choose the alignment you require from the **Alignment** menu *(fig. 5.3)* or from the info palette *(fig. 5.4)*.

Left

Left aligns paragraphs to the left margin, leaving the right edge ragged. This is the default state. It is also referred to as 'flush left', 'ranged left' or 'ragged right'.

> Left aligns paragraphs to the left margin, leaving the right edge ragged. It is also referred to as 'flush left', 'ranged left' or 'ragged right'.

Centre

Centre aligns paragraphs centrally between the left and right indents, leaving both left and right margins ragged.

> Centre aligns paragraphs between the left and right margins, leaving both margins ragged.

Right

Right aligns paragraphs to the right indent, leaving the left edge ragged, It is also referred to as 'flush right', 'ranged right' or 'ragged left'.

> Right aligns paragraphs to the right indent, leaving the left edge ragged, It is also referred to as 'flush right', 'ranged right' or 'ragged left'.

Justify

Justify aligns paragraphs so that both left and right edges are aligned to the margins. It does this by inserting extra space between the words on each line.

> Justify aligns paragraphs so that both left and right edges are aligned to the margins. It does this by inserting extra space between the words on each line.

By default *Ovation Pro* uses the Windows font manager to justify text by inserting extra space between the words only. However it is possible to achieve greater control over justification by inserting extra space between letters. This feature is called letter spacing *(see 5.7)*.

Current Alignment

The alignment that is current at the caret or throughout a selection is ticked on the **Alignment** menu and indicated in orange on the info palette.

If there is more than one alignment setting in a selection, there will be no tick on the menu and no alignment indicated on the info palette.

*Fig. 5.3 - The **Alignment** menu.*
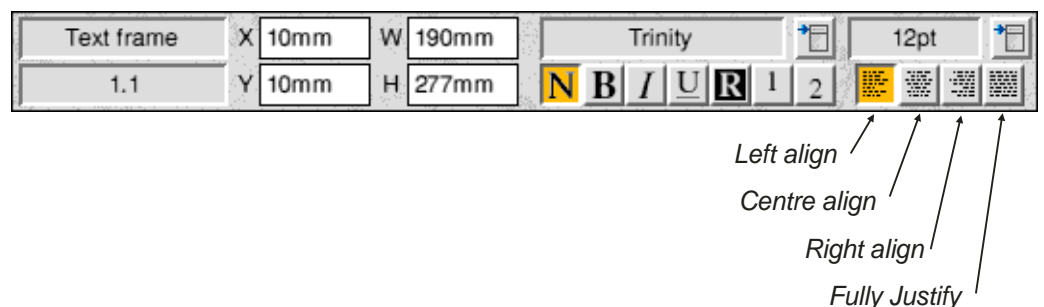
Fig. 5.4 - The info palette allows you to align or justify paragraphs.

5.3 Leading

Menu⇨Text⇨Leading⇨

The **Leading** menu *(fig. 5.5)* allows you to set the vertical spacing between lines of text.

Single space is the default leading and should be suitable for most purposes. It is equivalent to 20% relative leading *(see overleaf).*

> Single space is the default leading and should be suitable for most purposes. It is equivalent to 20% relative leading (see overleaf).

Double space gives increased line spacing and is equivalent to 120% relative leading.

> Double space gives increased line spacing and is
>
> equivalent to 120% relative leading.

Other leading values can be entered in the Modify Format window *(see the next section)*, using one of the three methods described below: *absolute* (value entered as such), *relative* (value followed by a %) or *incremental* leading (value preceded by a + or by a -).

Please note that the default units for absolute and incremental leading are points, but you may specify another unit after the value e.g. 5mm.

Absolute Leading

This is the distance between the base lines of each line of type *(fig. 5.6).*

The example below uses 17pt absolute leading. Notice that the line spacing is equal throughout the paragraph, regardless of the type sizes present. It is important that the value specified is large enough to accommodate the biggest type size otherwise lines will overlap.

> This example uses 17pt absolute leading. Notice that
>
> the line spacing is equal throughout the
>
> paragraph, regardless of the type sizes present.

Absolute leading is useful if you wish to align text with other objects, such as lines. In the example below, the lines have been duplicated at 6mm vertical offsets and the text is set to 6mm absolute leading.

> Absolute leading is useful if you wish to align text
>
> with other objects, such as lines. In this example
>
> the lines have been duplicated at 6mm vertical
>
> offsets and the text is set to 6mm absolute leading.

You may see type described as '10 set on 17' or 10/17. This means 10pt text with 17pt absolute leading.
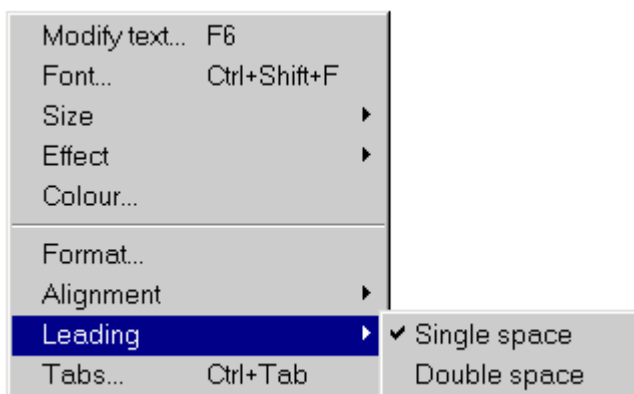
*Fig. 5.5 - The **Leading** menu.*
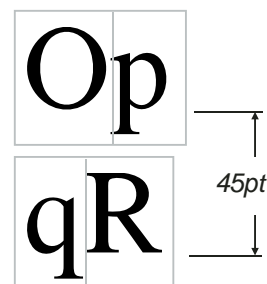
Fig. 5.6 - Absolute leading.

Relative Leading

This is specified as a percentage of the current type size. For example, if the type size is 45pt and the leading is 20%, the line spacing is 45pt + 20% of 54pt *(fig. 5.7)*.

To use relative leading you must add a `%` to the value e.g. `15%`.

Relative leading is the default type of leading because it produces line spacing that is proportional to the type size being used. In the example below, the line spacing is increased to accommodate the larger type on the third line.

> This example paragraph uses 20% relative leading. Relative leading is popular because it produces well proportioned line spacing that is relative to the type size being used.
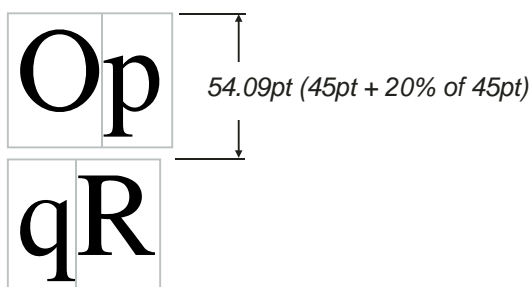
Incremental Leading

This is specified as a value to be added to, or subtracted from, the current type size. For example, if the type size is 45pt and the leading is +5pt, the line spacing is 45pt + 5pt *(fig. 5.8)*.

To use incremental leading you must prefix the value with a + or - e.g. `+5pt` or `-2pt`.

The example below uses +5pt incremental leading. Notice that the gap between the lines is equal throughout the paragraph, irrespective of the type size.

> A positive value specifies the gap between the lines. This example uses +5pt incremental leading. Notice that the gap between the lines is equal throughout the paragraph, regardless of the type size.

Negative incremental leading closes the gap between lines and can cause them to overlap. The example below uses 12pt and 24pt text with -12pt incremental leading.

> Special effects

Current Leading

The leading that is current at the caret or throughout a selection is ticked on the **Leading** menu.

If there is more than one leading value in a selection, there will be no tick on the menu.

Fig. 5.7 - Relative leading.

54.09pt (45pt + 20% of 45pt)
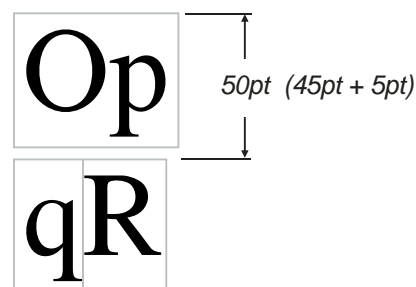
Fig. 5.8 - Incremental leading.

50pt (45pt + 5pt)

5.4 The Format Dialogue Box

Menu⇨Text⇨Format

The **Format** dialogue box *(fig. 5.9)* provides all the formatting options that may be applied to the current paragraph or a selection of paragraphs.

Please note that the indent options on this dialogue box may also be specified on the tab ruler *(see 5.5).*

Current Format Options

The **Format** dialogue box reflects all the settings that are current at the caret or throughout a selection.

If any effects are not present throughout a selection of paragraphs, they are indicated on the **Format** dialogue box as follows:

1. If the effect is set by a value in an icon, that icon will be blanked out.

2. If the effect is set by a button, the button will be indicated with a cross.

For example, the **Format** dialogue box shown in *fig 5.9* shows the formatting effects present in a selection. Since **Space before** and **Alignment** are blank, it means that they are not consistent throughout the selection.

The same is true for **Auto hyphenation** which is indicated with a 'crossed' button. Blank buttons such as that for **Drop capital**, indicate that the effect is switched off throughout the selection. Ticked buttons such as **Auto kerning**, indicate that the effect is switched on throughout the selection.
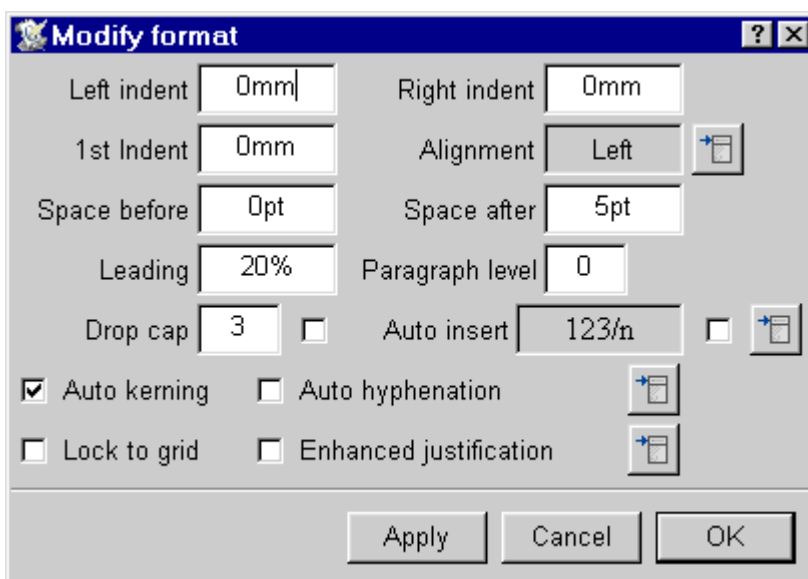
*Fig. 5.9 - The **Format** dialogue box.*

Left Indent

Left indent defines the left margin of the current paragraph or selected paragraphs. It may be used to distinguish paragraphs from surrounding text.

The left indent is measured from the left-hand frame inset *(fig. 5.10)*, or from the standoff of any obstructing frames *(fig. 5.11)*.

If the left indent value is preceded by the + symbol, the indent is measured from the left edge of the frame bounding box *(fig. 5.12)*, ignoring any obstructing frames *(fig. 5.13)*.
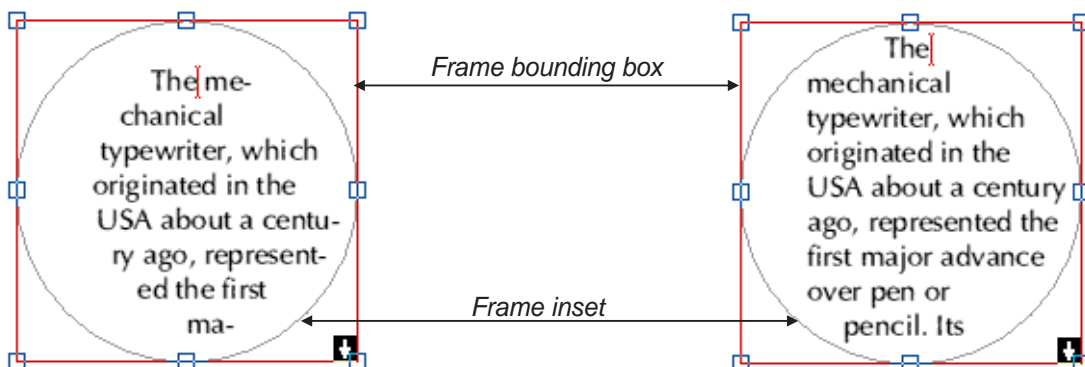
Fig. 5.10 - The left indent is measured from the left-hand frame inset.

Fig. 5.12 - If the left indent has a + prefix, the indent is measured from the left edge of the frame bounding box.
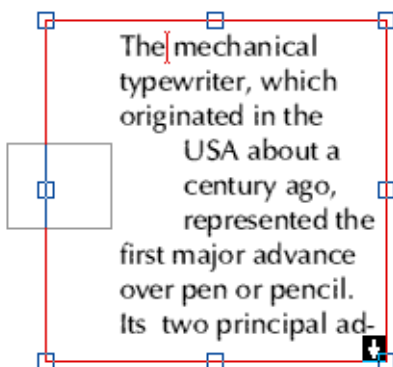
Fig. 5.11 - The left indent is measured from the left-hand frame inset or from the standoff of any obstructing frames.
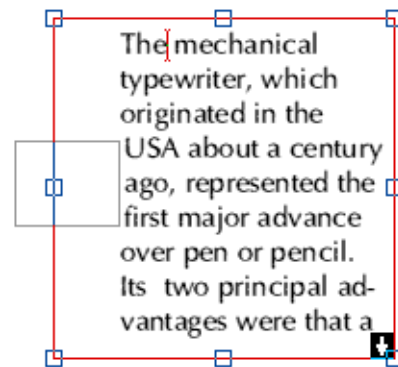
Fig. 5.13 - If the left indent has a + prefix, the indent is measured from the left edge of the frame bounding box ignoring obstructing frames.

Right Indent

Right indent defines the right margin of the current paragraph or selected paragraphs. It may be used to distinguish paragraphs from surrounding text.

The right indent is measured from the right-hand frame inset *(fig. 5.14)*, or from the standoff of any obstructing frames *(fig. 5.15)*.

If the right indent value is preceded by the + symbol, the indent is measured from the right edge of the frame bounding box *(fig. 5.16)*, ignoring any obstructing frames *(fig. 5.17)*.

If the right indent value is preceded by the – symbol, the indent is measured from the left-hand inset or edge instead.
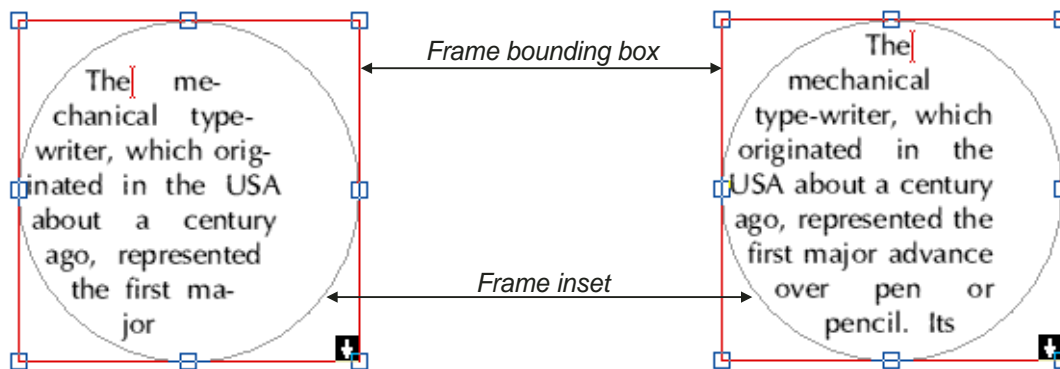
Fig. 5.14 - The right indent is measured from the right-hand frame inset.

Fig. 5.16 - If the right indent has a + prefix, the indent is measured from the right edge of the frame bounding box.
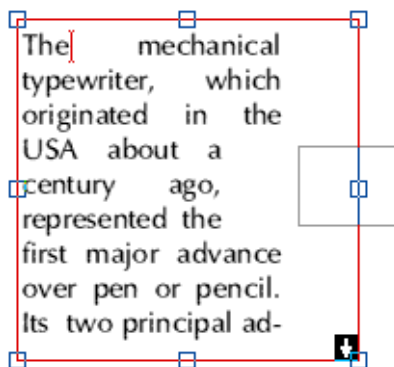
Fig. 5.15 - The right indent is measured from the right-hand frame inset or from the standoff of any obstructing frames.
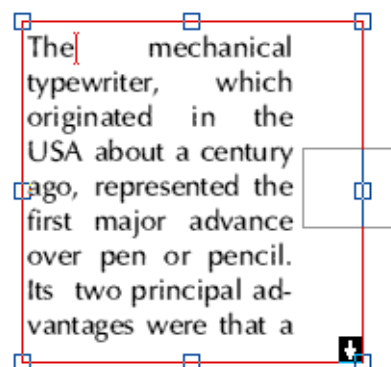
Fig. 5.17 - If the right indent has a + prefix, the indent is measured from the right edge of the frame bounding box ignoring obstructing frames.

1st Indent

This is the first line indent and defines the left margin for the first line of the paragraph only. First line indent is specified as an offset from the normal left indent.

If the 1st indent is given a positive value, then the first line of the paragraph will be indented from the left indent by that amount *(fig. 5.18)*. When used in this way, the first line indent is often called the *paragraph indent.*

Another use of the first line indent is to create a hanging indent. This is where the first line indent is positioned to the left of the left indent *(fig. 5.19 and fig. 5.29)*. The example shown has a left indent of 10mm and first line indent of -10mm. The number on the first line of each paragraph starts at the first line indent. A tab after the bullet forces subsequent text on the first line to start at the left indent. All subsequent lines start at the left indent.

When using hanging indents, if you want to start a new line at the left indent, you should use

Menu⇨Misc⇨Insert⇨New line Shift+Return.

If you use Return, a new paragraph will be inserted and typing will commence at the 1st indent.

Alignment

This option opens a menu allowing you to specify paragraph alignment *(see 5.2)*.

Space Before

This sets the amount of extra space inserted above a paragraph.

Default units for **Space before** are points.

Space After

This sets the amount of extra space inserted below a paragraph.

Instead of pressing Return to insert a blank line between paragraphs, it is better to set **Space after** to the same value as the type size. If at a later stage you want smaller gaps between paragraphs, you can reduce the **Space after** value.

Default units for **Space after** are points.

Leading

This sets the amount of space between lines. The default value is 20%. See section *5.3* for more information.
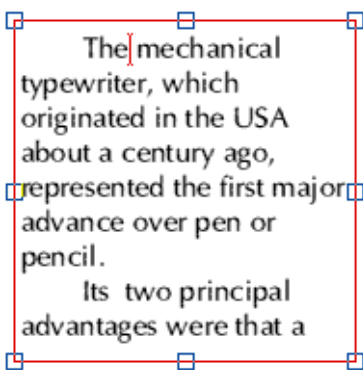
Fig. 5.18 - The text in this frame has a 0mm left indent, and a 10mm 1st indent.

*As seen in the **Modify Format** window; see Fig. 5.9*
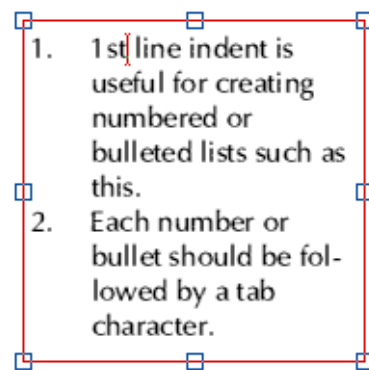
Fig. 5.19 - The text in this frame has a 10mm left indent, and a -10mm 1st indent.

*As seen in the **Modify Format** window; see Fig. 5.9*

Drop Cap

Menu⇨Text⇨Format....

Drop cap changes the first character in the selected paragraphs to a *drop cap (fig. 5.20)*. The depth of the drop should be entered in the writable icon provided.

The drop cap depth is specified in lines, based on the depth of the first line.

Auto Kerning

Auto kerning uses the kerning data provided with fonts to improve the appearance of certain character pairs by adjusting the white space between them.

Please note that this facility only works with fonts that contain kerning data.

Lock to Grid

In a multi-column or multi-frame layout, text in one column or frame may not align horizontally with text in the others *(fig. 5.21)*. **Lock to grid** aligns text in the selected paragraphs to a *baseline grid*. If **Lock to grid** is enabled, the baselines of affected text are shifted to align to the grid *(fig. 5.22)*.

The baseline grid origin and grid spacing are set on **Misc⇨Preferences** *(see 15.14)*.

Auto Hyphenation

Auto hyphenation automatically hyphenates words that run over the ends of lines *(see 5.6)*.

Enhanced Justification

Enhanced justification allows you to control word and letter spacing in justified text *(see 5.7)*.
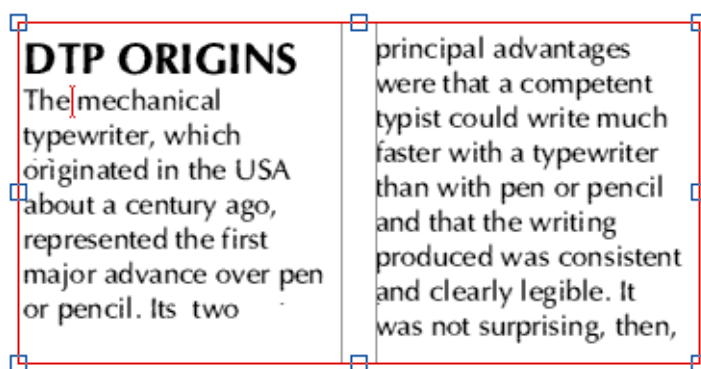
Fig. 5.21 - The baselines of text in columns do not align.
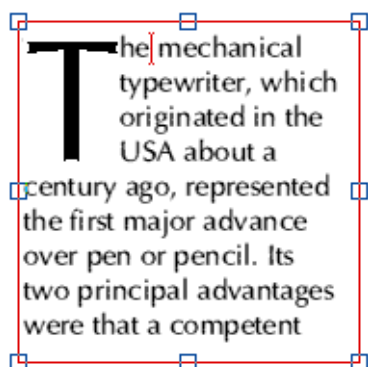
Fig. 5.20 - Drop cap, 4 lines deep.
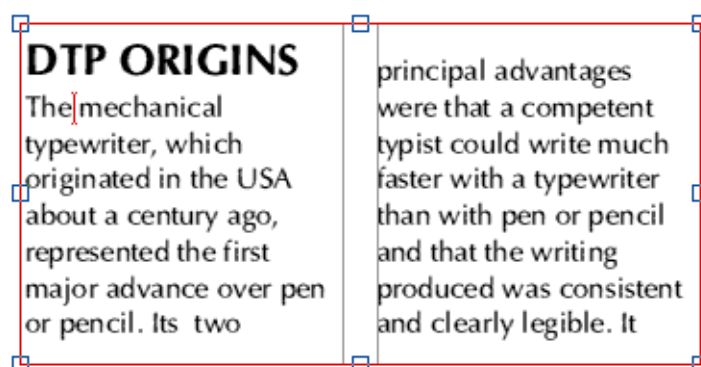
*Fig. 5.22 - Use **Lock to grid**, to align the baselines of text.*

5.5 The Tab Ruler

Tab stops are inserted into the document by pressing the Tab key.

The tab ruler allows you to specify the exact tab and indent positions for the current paragraph or selection of paragraphs.

Menu⇨Text⇨Tabs… **Ctrl+Tab**

After choosing **Tabs**, the tab ruler is placed over the top of the current paragraph or selection of paragraphs *(fig. 5.23)*. The ruler is the width of the frame less the insets. The markings on the ruler are in the current units.

Setting Tabs

To set a tab, choose the type of tab you require from the **Tabs** dialogue box, then click on the white area of the tab ruler at the required position. Further clicks on the tab ruler will set more tabs of the chosen type.

If you want to set tabs at precise positions, select the type of tab you require, then enter the exact position in the icon labelled **Position**. Press Return to set the tab.

When you have finished setting tabs, click on **OK** to update the document.

Beyond the position of the last tab stop explicitly set *Ovation Pro* will generate virtual stops every 10mm.

Moving Tabs

To move a tab, click over it and drag it to the required position. Alternatively, click on it to highlight it in red, then enter the required position in the **Position** icon on **Tabs** dialogue box. Press Return to set the tab to the new position.

You can select a number of tabs by left clicking over the first one, then holding down Control and left clicking over any other tabs you wish to add to the selection. A selection of tabs can be moved in one operation by dragging any of the tabs in the selection.

Left click over the ruler markings to deselect all tabs.

Deleting Tabs

To delete a tab or selection of tabs, drag them down onto the tab ruler.

Clear

Alternatively all tabs can be removed by clicking on the Clear button.
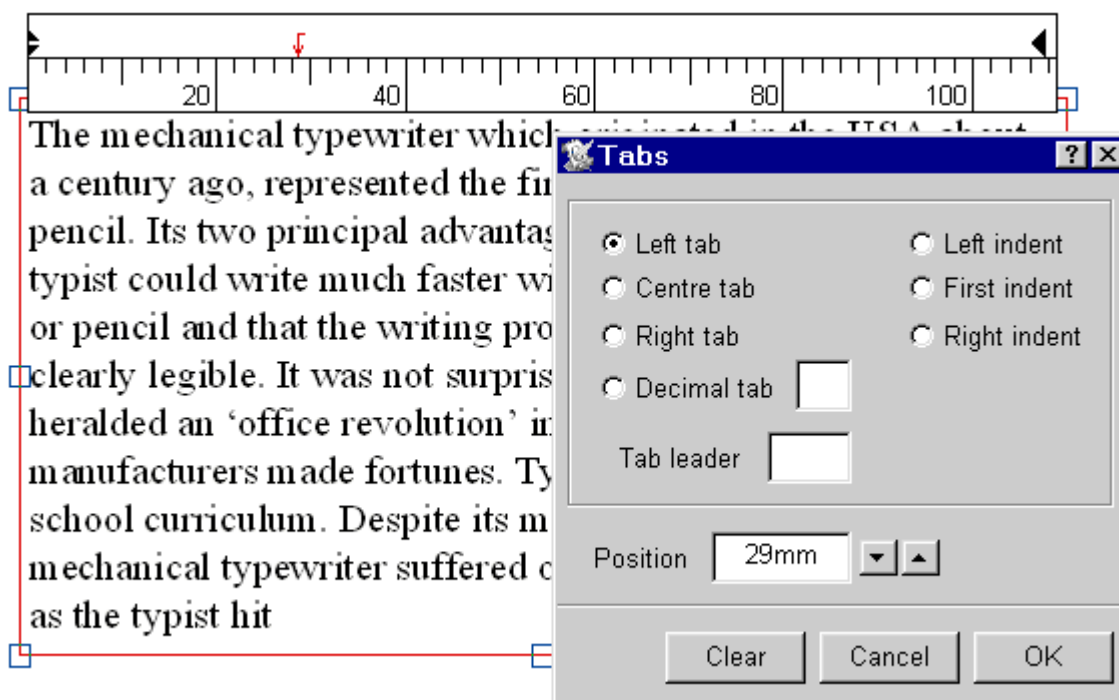
Fig. 5.23 - The tab ruler is displayed above the current paragraph.

Left Tab

The left tab causes text to be left aligned to the tab stop *(fig. 5.24)*.

Centre Tab

The centre tab causes text to be centred on the tab stop *(fig. 5.25)*.

Right Tab

The right tab causes text to be right aligned to the tab stop *(fig. 5.26)*.

Decimal Tab

The decimal tab causes decimal points to be aligned to the tab stop *(fig. 5.27)*. The decimal point character is usually a full stop, but may be defined in **Misc⇨Preferences** *(see 15.14)*. In addition the writable icon can be used to set an individual decimal tab character for the currently selected tab. If this is left blank the setting from document Preferences will be used.

Text that doesn't contain a decimal point character is right aligned to the tab stop.
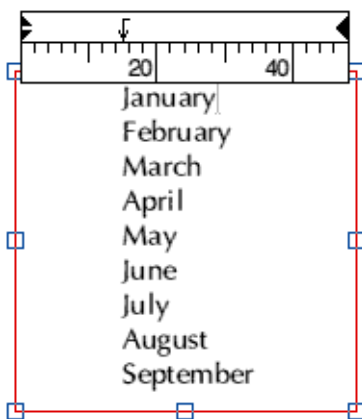
*Fig. 5.24 - **Left** tab.*
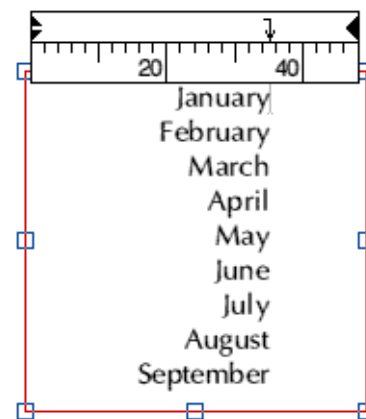
*Fig. 5.26 - **Right** tab.*
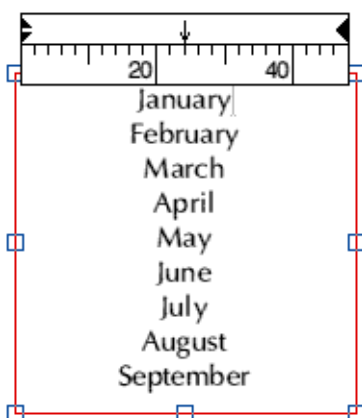
*Fig. 5.25 - **Centre** tab.*
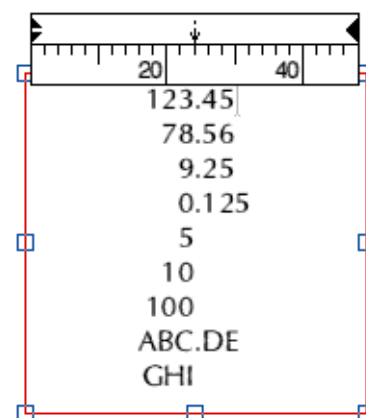
*Fig. 5.27 - **Decimal** tab.*

Tab Leader

The **Tab leader** is a string of one to four characters that are automatically printed in the tab space.

Typically the **Tab leader** string is set to a full stop (or a full stop and a space character), and is often used in the contents pages of books and magazines *(fig. 5.28)*.

Different **Tab leader** strings can be set for each tab. The string shown in the icon will be for the currently selected tab.

Setting Indents

The tab ruler may also be used to set the positions of the indents. Indents may also be set on the **Format** dialogue box, so please refer to that section of this user guide for full details on the operation of indents *(see 5.4)*.

The **Left indent** and **1st indent** are displayed together at the left end of the tab ruler, and the **Right indent** is displayed at the right end of the tab ruler *(fig. 5.29)*.

You may drag the indents to re-position them. Alternatively, click on an indent to highlight it, then enter the required position in the **Position** field of the **Tabs** dialogue box.

You can move the **Left indent** and **1st indent** together by selecting them both and dragging in one operation.

Unlike tabs, you cannot delete indents.

CONTENTS
Introduction 1
Getting Started 4
Basic DTP 8
Advanced DTP 10
Pictures 12
Objects 14
Index 16
Glossary 18

Fig. 5.28 - Page numbers
tabbed right with 'dot-space' tab

1st indent   Right indent

Left indent

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its   two   principal advantages   were   that   a competent typist could write much faster with a typewriter than with pen or pencil and

Fig. 5.29 - Indents may be set on the tab ruler.

5.6 Automatic Hyphenation

Normally when a word runs over the end of a line, the entire word is transferred to the start of the next line. This process is called *word wrap*. Alternatively, you may hyphenate words so that they are split at the end of lines. This enables text to be fitted better into frames; especially in narrow columns. In justified text, it also reduces the size of the gaps between words.

You may manually hyphenate a word by typing a hyphen – at the required place. If that word runs over the end of a line, it is split at the hyphen.

Soft Hyphen

Alternatively you may insert a *soft* hyphen by typing Ctrl -. A soft hyphen does not appear until it is needed i.e. if editing the text causes the word to run over the end of a line. In this situation, the soft hyphen becomes visible and the word is split at the hyphen. If editing causes the word to move away from the end of a line, the soft hyphen will disappear.

You may delete a soft hyphen when it is visible using Delete or Copy in the usual way. You may also delete an invisible soft hyphen. To do this, step through the word containing the soft hyphen until the caret steps over the invisible hyphen, then press Delete.

Hard Hyphen

If you want a hyphen in a word, but do not wish to split the word at that hyphen, you may insert a *hard* hyphen using Ctrl Shift -.

Auto Hyphenation

If **Auto hyphenation** is enabled, words that run over the end of lines are automatically hyphenated.

Ovation Pro uses a hyphenation algorithm and an exceptions dictionary to determine the best place in a word for a hyphen. The exceptions dictionary contains words that should not be hyphenated or should only be hyphenated in a specific way. You may edit or add words to the exceptions dictionary if required *(see 14.8)*.

Please note that hyphenation exceptions do not take effect until the text is re-flowed.

The hyphenator ignores words that already contain a normal, soft or hard hyphen, or words containing non-alphabetic characters. In some cases it may decide there is no suitable place for a hyphen, in which case the word is not hyphenated and word wrap occurs.

If the automatic hyphenator splits a word incorrectly, you may do one of two things:

1. Add the word to the exceptions dictionary specifying the correct hyphen position or specifying that the word should not be hyphenated at all.

2. Type a soft hyphen using Ctrl - at the start of the word. This will stop the word from being hyphenated.

Auto Hyphenation Options

> Menu⇨Text⇨Format…

The **Auto hyphenation** dialogue box *(fig. 5.30)* allows you to control certain aspects of the automatic hyphenator. This box is displayed by moving the pointer of the icon to the right of **Auto hyphenation**.

It is not good practice to hyphenate very short words, so **Minimum characters in word** specifies the smallest size word that will be hyphenated.

Minimum before hyphen specifies the minimum number of characters in the word that must precede the hyphen. This prevents the hyphenator splitting a word too close to its start.

Minimum after hyphen specifies the minimum number of characters that must follow the hyphen. This prevents the hyphenator splitting a word too close to its end.

It is not good practice for too many consecutive lines to end with a hyphen. **Maximum consecutive hyphens** prevents this by specifying the maximum number of consecutive lines that may end with a hyphenated word. If this limit is reached, the word at the end of the line will not be hyphenated. A value of 0 means that there is no maximum limit.

Hyphenation zone specifies a zone measured from the right margin. The start of the last word in the line must be outside this zone, for it to be considered for auto hyphenation. The hyphenation zone only has an effect on text that is left aligned.

If **Break last word of paragraph** is selected, the hyphenator will attempt to break the last word in the paragraph should it run over the end of the line. Generally this is not regarded as good practice, so this option is normally not selected.

The hyphenator does not normally split capitalised words, but you may select **Capitalised words** if you wish it to do so.
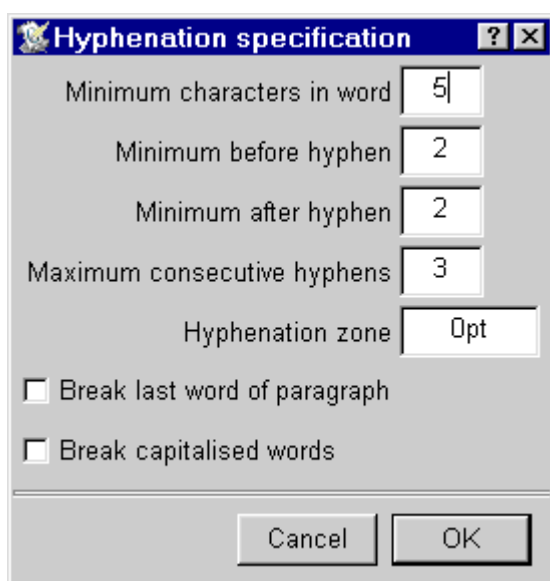
Fig. 5.30 - The **Auto hyphenation** dialogue box.

5.7 Enhanced Justification

Menu➪Text➪Format…

When a paragraph is justified, both left and right edges are aligned to the margins. Normally this is done by increasing the gaps between words until the line fits; this is called *word spacing*. In some circumstances, especially in narrow columns, this can result in large gaps appearing in lines of text. If these gaps join up over a number of consecutive lines, an undesirable effect called 'rivers of white' may be produced.

Auto hyphenation can help reduce these problems, but for best results you should use **Enhanced justification**. This gives control over word spacing, and allows you to introduce letter spacing, should word spacing become excessive.

Enhanced justification is controlled from the dialogue box which is displayed by moving the pointer over the icon to right of **Enhanced justification** *(fig 5.31)*.

Word Spacing

Minimum and **Maximum** are the expansion limits for word spacing. The values are specified as percentages, where 100% represents the width of a standard space character. If text cannot be justified within these limits, letter spacing is introduced (if it is enabled).

Reducing the **Minimum** value should enable you to fit more text into lines, although some clarity will be lost as words get closer together.

Increasing the **Maximum** value allows word spacing to become much greater before any attempt is made to use letter spacing. This value has no effect if letter spacing is not enabled.

Letter Spacing

Minimum and **Maximum** are the expansion limits for letter spacing. The values are specified as percentages, where 100% represents the width of a standard space character. A normal letter space is 0%.

To disable letter spacing, set **Minimum** and **Maximum** to 0%.

A negative **Minimum** value may cause letters to overlap.

A large **Maximum** value will give excessive letter spacing which is regarded as bad practice.
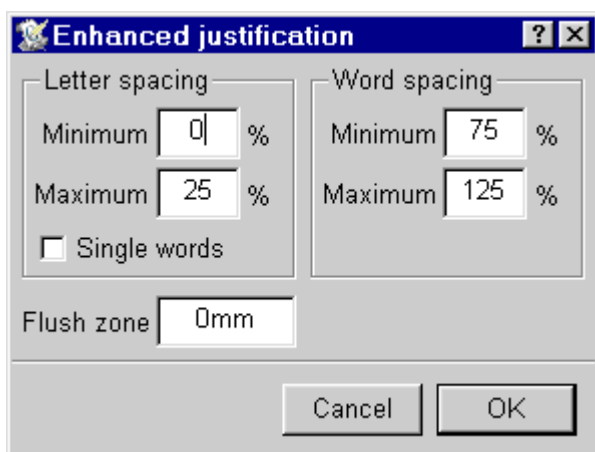
*Fig. 5.31 - The **Enhanced justification** dialogue box.*

Enhanced Justification Rules

Ovation Pro tries each of the following steps, until the text becomes justified.

1. Increase word spacing from 100% up to **Maximum**.

2. Decrease word spacing from 100% down to **Minimum**.

3. Set word spacing to **Maximum** and increase letter spacing from 0% to **Maximum**.

4. Set word spacing to **Minimum** and decrease letter spacing from 0% to **Minimum**.

5. Increase word spacing from **Maximum** until the line fits.

Notice that *Ovation Pro* attempts to justify the text using word spacing before trying letter spacing, and increases spacing before decreasing.

Justification Examples

The examples below show how the same paragraph may be justified in two different ways.

The first example *(fig. 5.32)*, uses standard justification. Word spacing is increased until text fits on a line, and there is no letter spacing.

The second example *(fig. 5.33)*, uses enhanced word and letter spacing:

Word spacing **Minimum**	75%
Word spacing **Maximum**	125%
Letter spacing **Minimum**	0%
Word spacing **Maximum**	+25%

Notice that there are fewer large gaps between words and more text fits into the frame.

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its two principal advantages were that a competent typist could write much faster with a typewriter than with pen or pencil and that the writing produced was
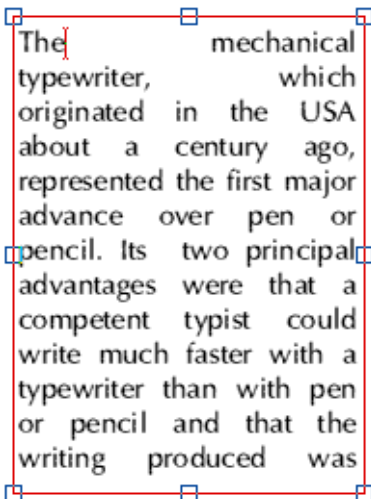
Fig. 5.32 - Standard justification.

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its two principal advantages were that a competent typist could write much faster with a typewriter than with pen or pencil and that the writing produced was consistent and clearly legible. It was
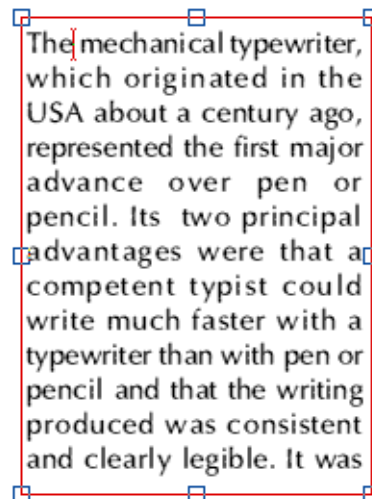
Fig. 5.33 - Enhanced justification with letter spacing.

Other Justification Options

Normally when text is justified, if there is only a single word on a line, it becomes left justified *(fig. 5.34)*. If Single words is selected, a single word on a line is justified by adding sufficient letter spacing *(fig. 5.35)*.

Flush zone allows you to control justification of the last line in a paragraph Normally the last line of a justified paragraph is not justified. However, if the end of the line is near to the right margin, it may look better justified.

Flush zone defines a zone measured from the right indent. If the end of the last line of the paragraph falls within the flush zone, then that line is justified.

By default **Flush zone** is set to 0, which means that the last line of a paragraph will never be justified.

It was not surprising, then, that the typewriter heralded an 'office revolution' in which typewriter manufacturers made fortunes. Typing became part of the school curriculum. Despite its many advantages, the mechanical typewriter suffered
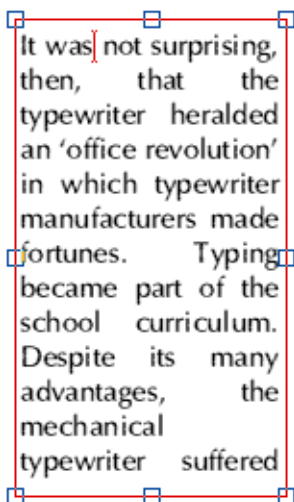
Fig. 5.34 - The single word is not justified.

It was not surprising, then, that the typewriter heralded an 'office revolution' in which typewriter manufacturers made fortunes. Typing became part of the school curriculum. Despite its many advantages, the mechanical typewriter suffered
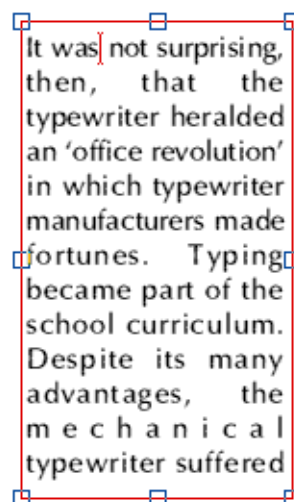
Fig. 5.35 - The single word is justified.

5.8 Automatic Paragraph Numbering

It is possible to automatically insert bullet points or number paragraphs. These facilities are controlled from the Format dialogue box.

Menu⇨Text⇨Format…

Paragraph Level

This lets you set a level for each paragraph. Levels can be in the range 0 to 7. In older versions of **Ovation Pro** which do not support this feature, the paragraph level defaults to 0.

Uses of the paragraph level are structured documents with automatic numbering of paragraphs and automatic contents generation.

Auto Insert

Auto insertion controls the automatic insertion of paragraph numbers or bullet points at the start of each paragraph

Bullet points are symbols inserted before each entry in a list for emphasis.

> *If you are going to climb Mount Everest ensure you have;*
> ❍*Warm pullover*
> ❍*Boots and socks*
> ❍*Woolly Hat*
> ❍*Map and compass*
> ❍*Sandwiches*
> ❍*Money for bus fare home*

Note that the bullet symbol is in a different font to the text which follows it. In fact **Ovation Pro** allows you to use a defined style *(see Chapter 6)* for these, which means they can not only be in a different font, but a different point size, colour etc. You could of course produce the above list by inserting each bullet by hand, the point of this feature is that by merely applying an effect or style the bullets can be generated.

In paragraph numbering, instead of the bullet point, numbers are used for each member of the list.

> *If you are going to climb Mount Everest six essential items are*
> *(1)   Warm pullover*
> *(2)   Boots and socks*
> *(3)   Woolly Hat*
> *(4)   Map and compass*
> *(5)   Sandwiches*
> *(6)   Money for bus fare home*

Ovation Pro lets you automatically insert a character before the bullet and a character after it - in this example the brackets around the numbers. In addition you can arrange for the bullet to be followed by a tab character. Finally it is possible to choose a different style for the numbering. For example Roman numbers or a letter.

> *If you are going to climb Mount Everest you need to take;*
> a)   *Warm pullover*
> b)   *Boots and socks*
> c)   *Woolly Hat*
> d)   *Map and compass*
> e)   *Sandwiches*
> f)   *Money for bus fare home*

Another aspect of paragraph numbering is in structured documents. At the simplest level, each paragraph in the document may be given a number, allowing easy reference. More often the document will be split into chapters, the chapters into sections, and the sections into sub sections. This process can continue through sub sub sections and so on. **Ovation Pro** supports up to 8 levels of paragraph numbering. This is an example.

> *Chapter 1 - Getting ready for the expedition*
> 1.1   *Raising funds*
> 1.1.1 *Visiting the bank manager*
> 1.1.2 *Arranging a jumble sale*
> 1.2   *Gathering supplies*
> 1.2.1 *Army and Navy stores*
> 1.2.2 *Knitwear world*
> 1.2.3 *The big butty sandwich bar*

Only headings are shown. Normally the above sub headings would be followed by the text of the document. Notice that in this example **Ovation Pro** has been told to include the chapter number as part of the paragraph number *(fig. 5.36)*.

Most people will have encountered documents like this and used them successfully, yet the structure is quite subtle. The numbering of sub sections is reset when there is a new section at a higher level. So section 1.2 is followed by 2.1 - as the first number changes from 1 to 2, the second number is reset to 1, its starting value. The general rule is that when a section number changes all more subordinate section numbers are reset.

This is made to work in *Ovation Pro* by allowing paragraphs to be given a level value. Level one has the highest priority, and level 7 the next to lowest. So level 1 is what section headings are written in, and level 7 would be used for sub-sub-sub-sub-sub-sub-sub-sub sections. In the example above *'1.1 Raising funds'* is a paragraph in level 1. *'1.1.1 Visiting the bank manager'* is a paragraph in level 2. You can confirm this by positioning the caret in the text and pressing Control F to look at the 'Format' window.

Level zero has the lowest priority, but it is special because its number can always appear after the lowest priority other level in use in a paragraph number. So if your document only needs two levels of sections (like the example above) you can have the paragraph numbers shown in a sensible way e.g. 2.2.1.1 rather than 2.2.1.1.1.1.1.1.1 (showing all 7 levels).

To repeat this, in a paragraph number like 1.2.3 the number '1' is the level 1 number, the '2' is from level 2 and the '3' from level 3. However it is possible to arrange things so that the '1' is the chapter number and the '3' is the level 0 paragraph number. Supposing though that 1.2.3 represents the level 1, 2 and 3 numbers. Then 1.2.3 will only appear at the start of a level 3 paragraph. The next level 3 paragraph will display 1.2.4. If the paragraph is in level 2 then the number would appear as 1.2 and the next level 2 paragraph will have number 1.3.

Its necessary to be clear that one style and either another style or an effect are involved when talking about bulleting. The first style is actually used to render the bullet (red, 15pt, Dingbats). The other style or effect is what tells *Ovation Pr*o that bullets should be inserted. The problem is that one would like to call both these styles "the bullet style". The first instinct is to define a new style called 'BulletStyle' and immediately the meaning is lost. Which of the two styles is 'BulletStyle'? So in this document the style used for rendering the bullet is called 'BulletPoint' and the one that is used to insert bullets is called 'BulletList'.

The icon to the right of **Auto insert** in the Format window shows the bullet format, the option icon to the right of that controls if bulleting is on or off. Finally the menu icon on the far right opens the bullet window.

The bullet window *(fig 5.36)* allows the format of the bullet to be set.

Bullet and **Number** select if bullet points or paragraph numbers will be displayed. This choice controls which of the following two sections in the window is relevant.

For bullet points **Bullet symbol** shows the symbol used and the menu icon to the right will open the usual *Ovation Pro* chars window allowing you to change the symbol.

For numbers **Number format** shows the number format and the menu icon to the right opens a menu to set the format. **Start number** lets you enter the starting number.

The final group of icons is common to bullet points and numbers. **Style** lets you optionally set a style for rendering the bullet. **Character before** and **Character after** allow you to enter characters to be displayed before and after the bullet. **Tab after** controls if a tab will be inserted after the bullet point. This is often useful in combination with hanging indents and so on.
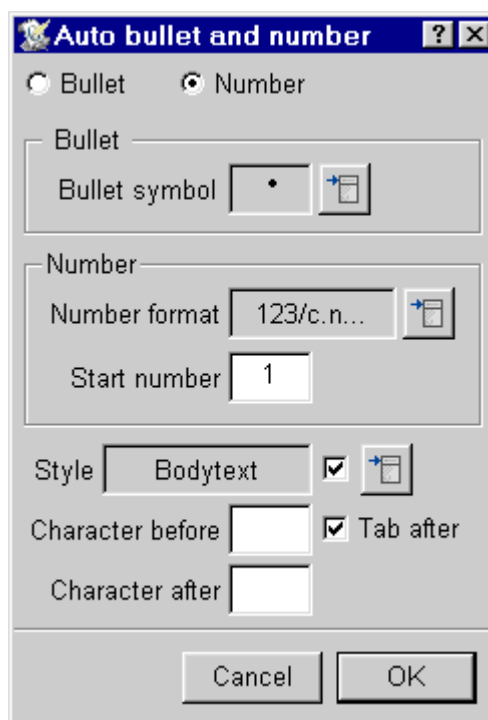
*Fig. 5.36 - The **Bullet** dialogue box also showing that the chapter number is included as part of the number format.*

The format menu *(figure 5.37)* sets the format used for paragraph numbers.

The top part shows the way the numbers are displayed.

123 normal Arabic numbers.

iii lower case Roman.

III upper case Roman.

abc lower case letters a to z

ABC upper case letters.

123a numbers for all levels except the last for which a lower case letter is used.

123A the same but with an upper case letter.

The bottom part controls what numbers are displayed.

n current level number.

n.n... all levels from level 1 to the lowest one.

c.n... the same but preceded by the chapter number.

In the format windows the icon to the right of **Auto insert** displays the text from the two parts of the bullet format menu e.g. 123/n is Arabic style numbering for the lowest level.

A subtle point is that a given point in the text can only have one paragraph level value and it must have such value. So wherever you position the caret in a document, it is possible to ask what the level is and get a unique answer.

Note that it is possible to assign a level to some text without automatic paragraph numbering being active. This is intended to support contents generation. As far as bulleting is concerned such text is ignored when it comes to calculating paragraph numbers.

If a section contains some numbered paragraphs, then some paragraphs of the same level with bullets (as opposed to numbers), followed by more numbered paragraphs, then the effect will be that numbering is reset to the start value after the bulleted area. This may be a useful trick to reset numbering for special effects.

Level 0 has another special feature, this is that a level 0 paragraph which does not have bulleting or numbering active will reset the level 0 number. This means that level 0 can be used for producing a number of lists within a text story which does not have any higher level text. For an example see the first page of this section, where the after the list numberered (1), (2)... the next list a,b,... follows starting with the letter a, and with no intervening higher level paragraphs to reset the level 0 number.
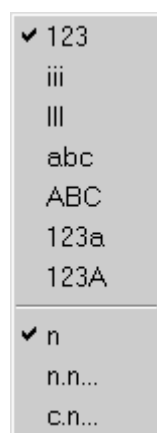
Fig. 5.37 - The **Bullet Format** *menu.*

Notes:

6

Defined Styles

Local text and format effects described in chapters 4 and 5 allow you to instantly alter the style of text. However, if you need to apply combinations of effects, it is much easier to define a style that combines all the required effects, and then apply that style in a single operation.

6.1 Overview

A defined style is a combination of effects with a unique name that can be applied to text in a single operation. It enables you to apply complex combinations of effects quickly and consistently throughout the document. So if you want headings to be 18pt bold, you could define a style called `Heading` to be 18pt bold, and apply it to the appropriate headings.

A further advantage of a defined style is that if you change its definition, all text in that style is automatically updated throughout the document. So if in the example above, you decide that headings should be 24pt instead of 18pt, you need only change style `Heading` to 24pt. Once this has been done, all headings will automatically change to 24pt.

Bodytext

Initially all text in *Ovation Pro* appears in a pre-defined style called `Bodytext`. By default `Bodytext` is 12pt Arial, but you may edit the definition as required. So if you run *Ovation Pro* and type in a letter, the text of that letter will appear in 12pt Arial. If you then change `Bodytext` to 13pt, all the text in the letter will be automatically updated.

You may overlay `Bodytext` with other defined styles or local effects. These may overwrite various attributes of `Bodytext`. Local effects are always applied on top of all other styles, irrespective of the order in which they were applied.

Overlayed styles and effects may be removed from a selected region, but the base style, `Bodytext`, must remain.

Scope

Normally, a style is applied to a selected region, but you may also define a *scope* which specifies the amount of text that will be affected when the style is applied. For example, a style with *paragraph scope* is applied to entire paragraphs. This can save a lot of time because it eliminates the need to select paragraphs before applying styles.

Keypresses

Another time saver is the ability to assign a keypress to a defined style. The style can then be applied at the press of a key.

6.2 The Edit Style Dialogue Box

Menu⇨Style⇨Edit Style…   Ctrl+Shift+E

Choose **Style⇨Edit style** *(fig. 6.1)* to open a dialogue box which allows you to create, edit, rename and delete styles *(fig. 6.2)*.

The small window in the top left of the dialogue box lists all the styles that have been defined. If necessary, use the scroll bar to scroll through the list. One style in this window will be pre-selected ready for editing. The pre-selected style is the style at the caret, or if there is more than one style at the caret, the one that was applied last.

Initially there is only one style, Bodytext, so this is pre-selected.

You may select another style for editing by clicking on it.

The centre panel of the dialogue box shows a preview of what the selected style looks like. The preview shows text attributes such as font, size and colour, but not format attributes such as alignment and leading. If the previewed text is too big, it is cropped to fit the preview box.

The bottom panel of the dialogue box shows a summary of the attributes of the selected style. So Bodytext sets the font to Times New Roman, the size to 12pt, the text foreground colour to Black etc.

The buttons **Text**, **Format** and **Tabs** are used to edit the selected style.

Any changes made in the **Edit style** dialogue box, are not applied until you click on **OK**. If you click on **Cancel** the dialogue box will be closed and all the styles will remain unchanged.

Pressing Menu over the list of defined styles opens a save box which can be used to save all the style definitions as a text file.

Clicking and dragging a style in the list of defined styles lets you reposition it. This is useful if you find it convenient to have the styles on the style menu in a particular order.

List of defined styles

Style preview

Style summary
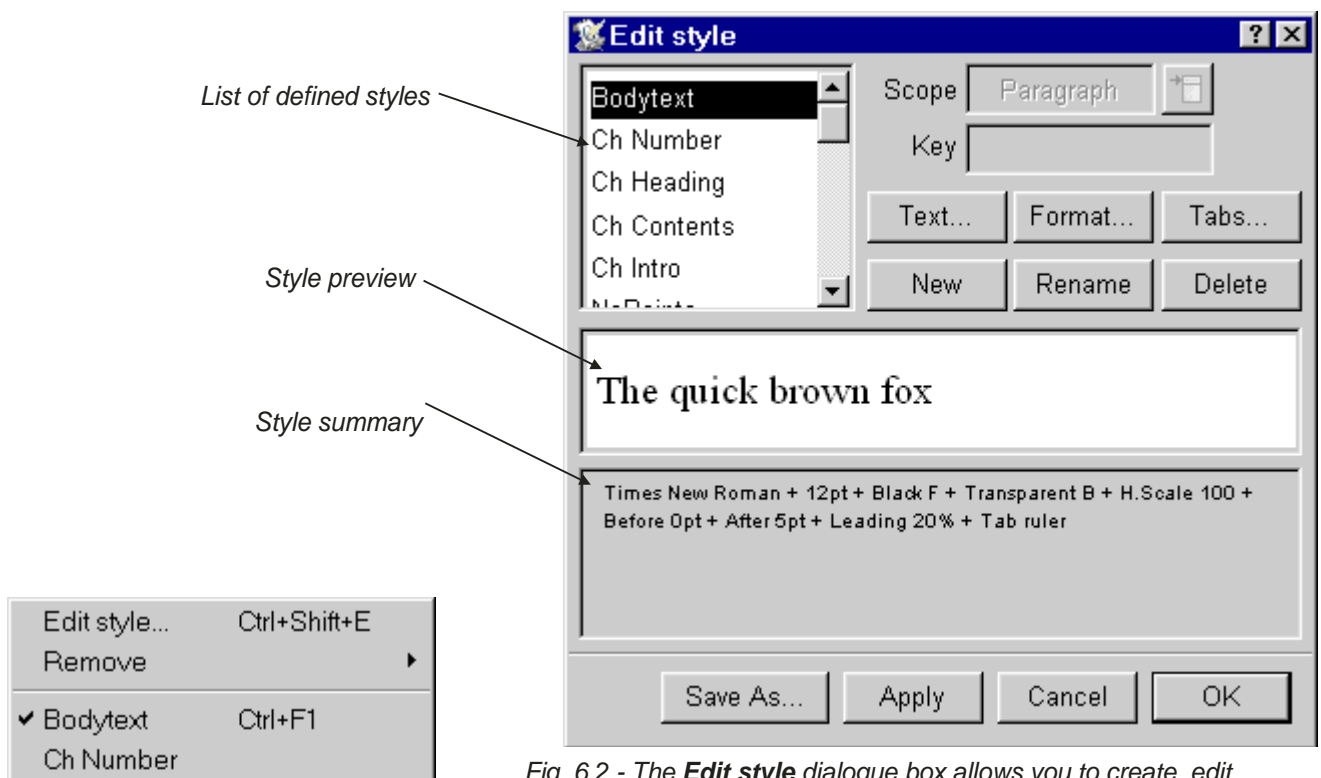
Fig. 6.1 - The **Style** menu.

Fig. 6.2 - The **Edit style** dialogue box allows you to create, edit, rename and delete styles.

6.3 Creating Styles

Menu⇨Style⇨Edit styles…⇨New

To create a new style click on **New** and type the name of the style into the **New style** dialogue box *(fig. 6.3)*. The name must not be the same as an existing style name.

By default **Based on** is not selected, so a completely blank style is created i.e. all attributes will have no effect.

If **Based on** is selected, the new style will be based on the style that was selected when **New** was chosen. However, you can base a new style on any another style by choosing it from the menu.

Click on **OK** to create the new style and close the dialogue box. The style you have created is added to the list in the **Edit style** dialogue box, and is automatically selected ready for editing.

*Fig. 6.3 - The **New style** dialogue box.*

6.4 Editing Styles

Menu⇨Style⇨Edit styles...⇨Text...

To edit a style, first ensure that the style you wish to edit is selected in the **Edit style** dialogue box *(fig. 6.2)*.

Text Attributes

To edit the text attributes of the selected style, click on **Text**. This opens the **Modify text** dialogue box *(fig. 6.4)* providing all the text effects described earlier in this user guide *(see 4.6)*.

Notice however that there is an additional icon to the left of options such as **Font** and **Size**.

A 'cross' in this icon indicates that when the style is applied to text, the attribute will have no effect. When you create a new blank style, all attributes are in this state.

If an attribute is ticked, it will have an effect when the style is applied. Attributes automatically become ticked if you alter them, or you can change a cross to a tick by clicking on it.

If you edit `Bodytext` you will notice that all attributes are ticked and cannot be changed. This is because `Bodytext` is the base style and must define everything.

Attributes such as **Bold** and **Italic** may have three states; a cross, a tick or blank. A cross in the icon indicates that the attribute will have no effect. A tick means that the attribute is set on, and a blank means it is set off.

For example if you have some text that is Bold and Underlined, and apply a style where Bold is crossed, Italic is ticked and Underline is blank, the resulting text will be Bold and Italic. This is because Bold has no effect, Italic is applied and Underline is removed.
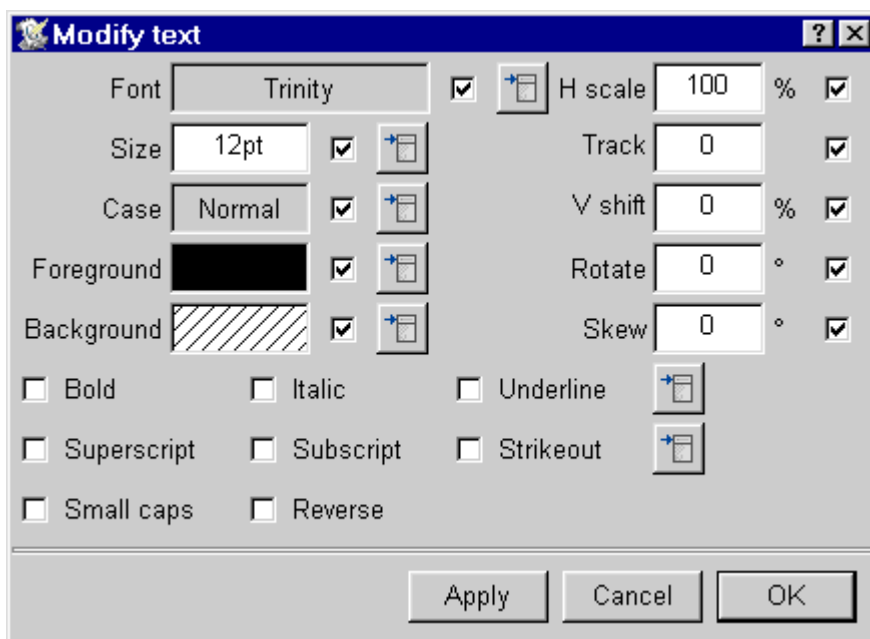
*Fig. 6.4 - The **Modify text** dialogue box is used for editing styles. If an attribute is 'crossed' it will not be applied to the text.*

Format Attributes

Menu⇨Style⇨Edit styles...⇨Format…

To edit the format attributes of the selected style, such as alignment and leading, click on **Format**. This opens the **Format** dialogue box described earlier in this user guide *(see 5.4)*.

As in the **Modify text** option described above, format attributes have no effect if they are crossed, applied if they are ticked or removed if they are blank *(fig. 6.5)*.

Tab Attributes

Menu⇨Style⇨Edit styles...⇨Tabs…

To edit the tab settings for the selected style, click on **Tabs**. This opens the **Tab** dialogue box *(fig. 6.6)* and tab ruler described earlier in this user guide *(see 5.5)*.

An additional option on the **Tab** dialogue box, **Apply ruler**, allows you to determine whether the tab ruler will be applied or not. A cross indicates that it will have no effect; a tick indicates it will be applied.

In the writable icons next to **Leader** and to **Decimal tab** you can set individual leader strings and decimal tab characters for each tab. The default decimal tab setting as set in Preferences

Menu⇨Misc⇨Preferences⇨Text

Ctrl+Shift+P

is used if the **Decimal tab** icon is left blank.

Example

Assume you want to create a style that will set text to 14pt Bold. It should change nothing else, so that the font and all other attributes are determined by Bodytext and any other underlying styles.

1. First use **New** to create a blank style.

2. Click on **Text** to open the **Modify text** dialogue box. Since the style is completely blank, all the attributes have a cross beside them.

3. Now choose **14pt** from the **Size** menu. Notice that the Size option becomes ticked. Click on **Bold** so that it is also ticked. *(fig. 6.4)*.

4. Click on **OK** to apply the changes.

5. The preview will now show 14pt Bold text and the style summary will confirm that these two attributes have been assigned to the style.
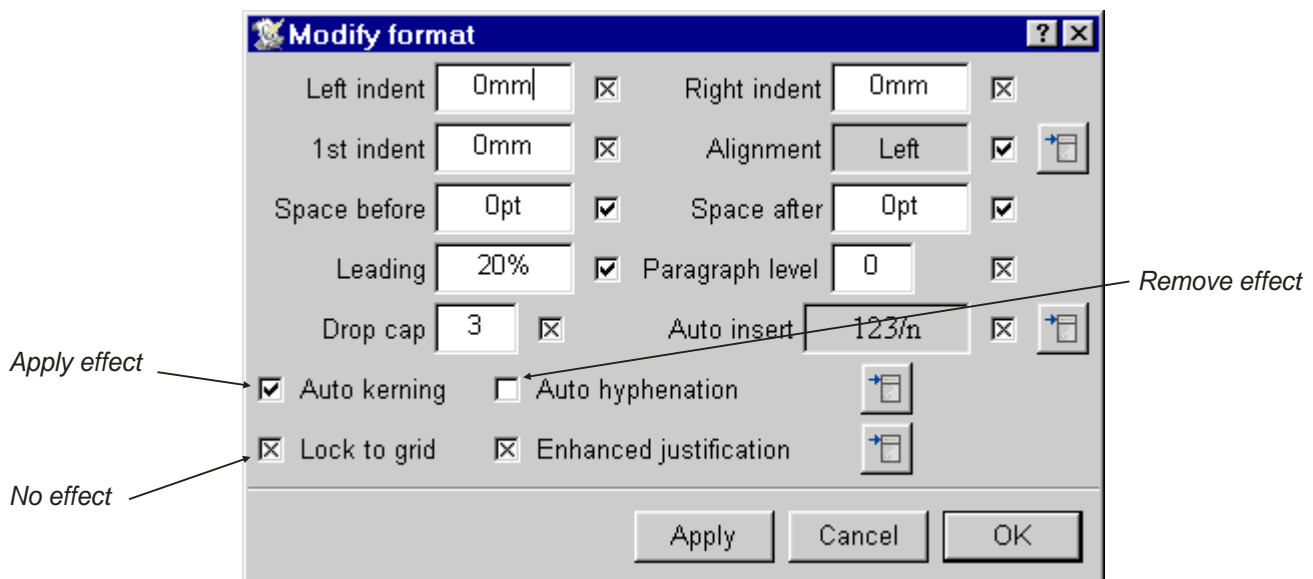
*Fig. 6.5 - The **Format** dialogue box is used for editing styles. If an attribute is 'crossed' it will not be applied to the text.*

Scope

The **Scope** menu *(fig. 6.7)* allows you to specify the amount of text affected when the style is applied.

Selection causes the style to be applied to the text selection. If there is no selected text, the style is applied to the caret.

Paragraph causes the style to be applied to the entire paragraph that contains the caret, or to all paragraphs wholly or partially in the selection. **Paragraph** is automatically selected if the **Format** dialogue box has been used, since these attributes normally only apply to whole paragraphs.

Word causes the style to be applied to the word at the caret, or to all the words wholly or partially in the selection.

Line causes the style to be applied to one whole line of text.

Story applies the style to the whole of the current story.

Key

You can assign a keypress to the selected style by pressing the required key combination.

You can use almost any key in combination with Ctrl, Shift, Alt or the Windows key or a combination of them. However, to avoid overriding existing key shorts cuts, we recommend that you do not use any of the function keys mentioned in the key short-cut overview *(see Appendix E)*.

You can remove the keypress from the selected style by pressing **Delete.**

For the keypress to be seen the scrolling window of style names must have the input focus shown by a dotted line around a style name. You can give it the focus by clicking on a style name or by tabbing until the input focus reaches it.

6.5 Renaming & Deleting Styles

Rename

To rename the selected style, click on **Rename** to open the **Rename style** dialogue box. Type in a new name and click on **OK**.

Delete

Click on **Delete** to delete the selected style. All occurrences of the style are deleted from the document.
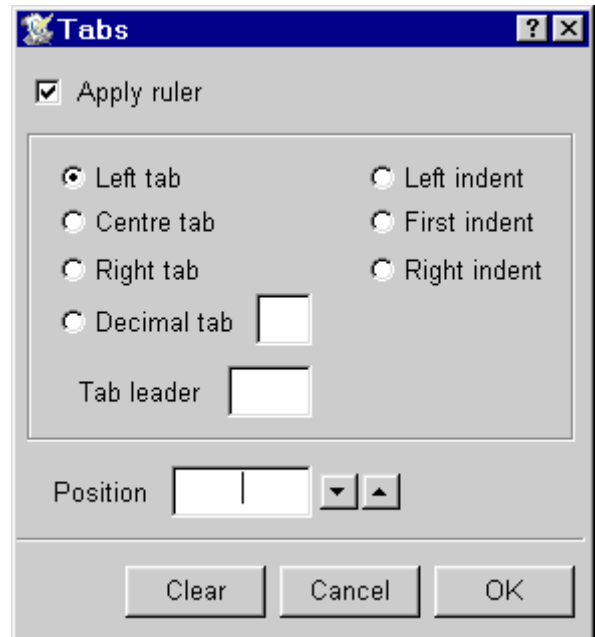
*Fig. 6.6 - The **Tab** dialogue box.*
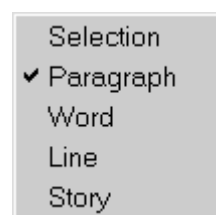
*Fig. 6.7 - The **Scope** menu.*

6.6 Applying Styles

Menu⇨Style⇨

To apply a style, first select the text to be changed, then choose the required style from the **Style** menu *(fig. 6.8).*

Changing Selections

If the scope of the style you are applying is set to **Selection**, the style is applied to the selection. If there is no selection, the style is applied at the caret, and any text subsequently typed will appear in that style. Note however, that if you move the caret before typing, the style will not be applied.

Changing Paragraphs

If the scope of the style you are selecting is set to **Paragraph**, the style is applied to the paragraph containing the caret; there is no need to select the text in the paragraph.

If there is a selection, the style is applied to all paragraphs that are wholly or partially selected.

In *Ovation Pro*, a paragraph is defined as the text between two carriage returns, which may be a single line or multiple lines of text.

Changing Words

If the scope of the style you are selecting is set to **Word**, the style is applied to the word containing the caret; there is no need to select the word.

If there is a selection, the style is applied to all words that are wholly or partially selected.

Overlaying Styles

By default all text is displayed in the pre-defined style called `Bodytext`. You may overlay any number of additional styles on top of `Bodytext`. For example, if you apply a style that sets Italic, and overlay it with a style that sets Bold, the resulting text will be Italic and Bold.

The attributes of the last style overlayed, overwrite those conflicting attributes of the style beneath. For example, if you apply one style that sets the text size to be 14pt, and overlay it with another style that sets text size to be 18pt, the resulting text will be 18pt.

Styles and Effects

You can apply a combination of defined styles and local effects to the same region of text. In this situation, the defined styles are applied first and the local effects are overlayed on top, irrespective of the order in which they are applied.

Edit style...	Ctrl+Shift+E
Remove	►
✔ Bodytext	Ctrl+F1
Ch Number	
Ch Heading	
Ch Contents	Ctrl+Shift+F1
Ch Intro	Ctrl+Shift+F2
NoPoints	F2
Heading	Shift+F1

*Fig. 6.8 - The **Style** menu.*

Current Style

If there is no selection, the styles that are current at the caret are ticked on the **Style** menu.

If there is a selection, any styles that are present throughout the selection, are ticked on the **Style** menu. If a style is not ticked on the menu, it means that it is not present throughout the selection.

6.7 Removing Styles

Menu⇨Style⇨Remove

The **Remove** menu *(fig. 6.9)* lists all the styles that are present at the caret or somewhere within the selection. The order of the styles on the menu shows the order in which they were applied in the document (the last style applied being at the top of the menu).

Click on the style name to remove it from the caret or selection.

Notice that `Bodytext` is not displayed on the **Remove** menu. This is because `Bodytext` must be present beneath all other styles, and cannot be removed.

The **Local effects** options removes all local effects at the caret or selection.

If you remove all styles and local effects from a selection, the selection will be displayed in Bodytext style.
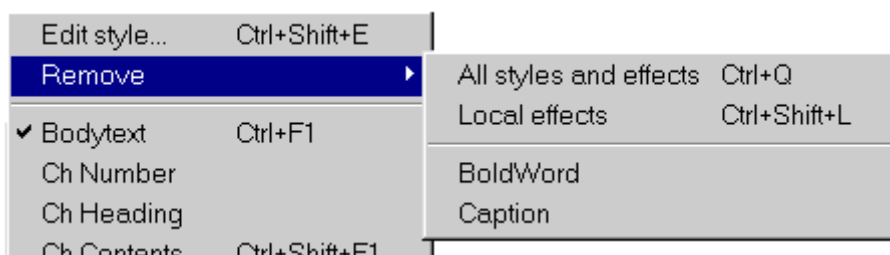
*Fig. 6.9 - The **Remove** menu.*

6.8 Merging Styles

You can merge the styles from another document or stylesheet by dragging a document or stylesheet onto the **Edit style** dialogue box *(fig. 6.2)*.

If a style being merged has the same name as an existing style, a warning box is displayed *(fig. 6.10)*. Since Bodytext exists in every document, this warning box will always appear at least once.

For each style name clash, the warning box provides a number of options.

Skip causes the style to be ignored and not merged.

Overwrite causes the style being merged to overwrite the existing style.

Rename changes the name of the style being merged so that it doesn't clash with any existing style.

Cancel aborts the merge operation.

Another way in which styles may get merged is when text is copied between documents.

A problem area is where a style in the text being copied has the same name as a style in the destination document but different values. What happens depends on the settings in the Text handling choices window

$$\textbf{Menu} \Rightarrow \textbf{Misc} \Rightarrow \textbf{Choices} \Rightarrow \textbf{Text}$$

If **Rename styles** is selected the styles of the imported text will be used and if their names exist they will be renamed (Style01, Style02, …) . Otherwise the imported styles with the same names will take on the values of those in the document into which the text is being imported.

The same point applies to the transfer of colours if **Rename colours** is selected in **Text** choices.
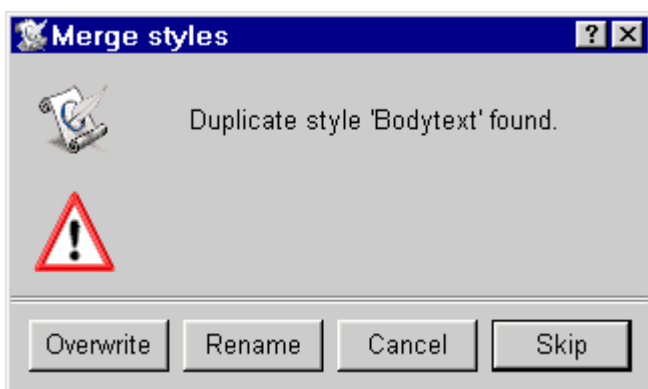
Fig. 6.10 - This warning box is displayed for each style name clash.

7

Document View

This chapter describes options that change the way the document looks on the screen. They do not affect how the document is printed.

The Options window lets you set the layout of the document on screen. You can select which tools or facilities are available.

The Grid window allows objects to be easily lined up, locked to certain points and text lined up and locked to certain lines which can be changed.

Zoom changes the magnification of what is seen on screen.

7.1 The View Menu

Menu⇨**View**⇨.........

The **View** menu *(fig. 7.1)* provides a range of options that control how the document is viewed on-screen. View options are saved with documents and can also be saved as default *(see 15.2)*.

7.2 New View

Menu⇨**View**⇨**New view**

New view allows you to have any number of windows open on the same document. Each window can be scrolled to a different part of the document and can have its own independent zoom and view options. You can edit the document in any of the windows; all the others will be updated automatically. Typically this feature is used to open a new view at a small scale, providing an overview of the entire page.

The number of views that are currently open is shown after the document name on the title bar.

Use the normal close icon to remove new views if they are not needed.

*Fig. 7.1 - The **View** menu.*
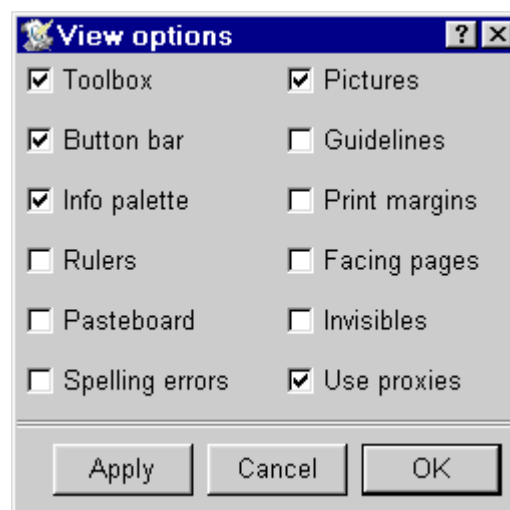
*Fig. 7.2 - The **Options** dialogue box.*

7.3 View Options

> **Menu➪View➪Options➪ ...... Ctrl+Shift+O**

Options

Options opens a dialogue box allowing a number of miscellaneous view options to be enabled and disabled *(fig. 7.2)*.

Toolbox

Toolbox opens and closes the toolbox.

Button Bar

Button bar opens and closes the button bar.

Info Palette

Info palette opens and closes the info palette.

Rulers

Rulers shows or hides the page rulers *(fig. 7.3)*. Rulers are a visual aid for measuring, positioning and resizing objects.

Ruler markings are in the current document units and the origin is at the top left corner of the document. Both units and origin may be changed on **Preferences** *(see 15.12 & 15.13)*.

If you click on a ruler, a ruler guideline is created. Ruler guidelines are drawn across the page vertically or horizontally and are a further aid for positioning objects *(see 8.4)*.
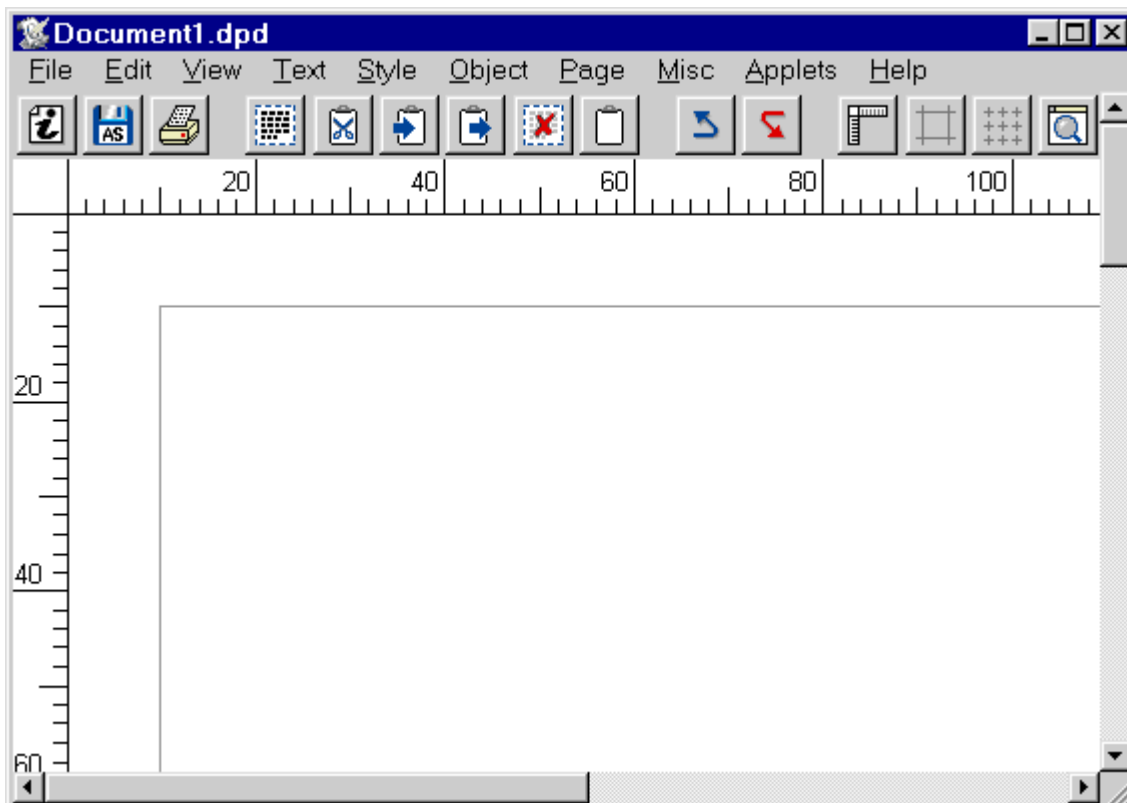
*Fig. 7.3 - Document with **Rulers** shown.*

Pasteboard

Pasteboard shows or hides the document pasteboard. The pasteboard is a grey margin around the page that may be used like the normal page, but is not printed *(fig. 7.4)*. Typically it is used to temporarily store objects. The contents of the pasteboard are saved with the document.

If objects overlap from the page onto the pasteboard, only the part of the object on the page is printed. However, if **Bleed** is specified when printing, a strip of the pasteboard around the document is also printed *(see 12.3)*.

The size of the pasteboard may be defined in **Preferences** *(see 15.13)*.

Spelling Errors

Spelling Errors will make words which are not in the spell check dictionaries for the current document be displayed with a red underline *(see 14.1)*.
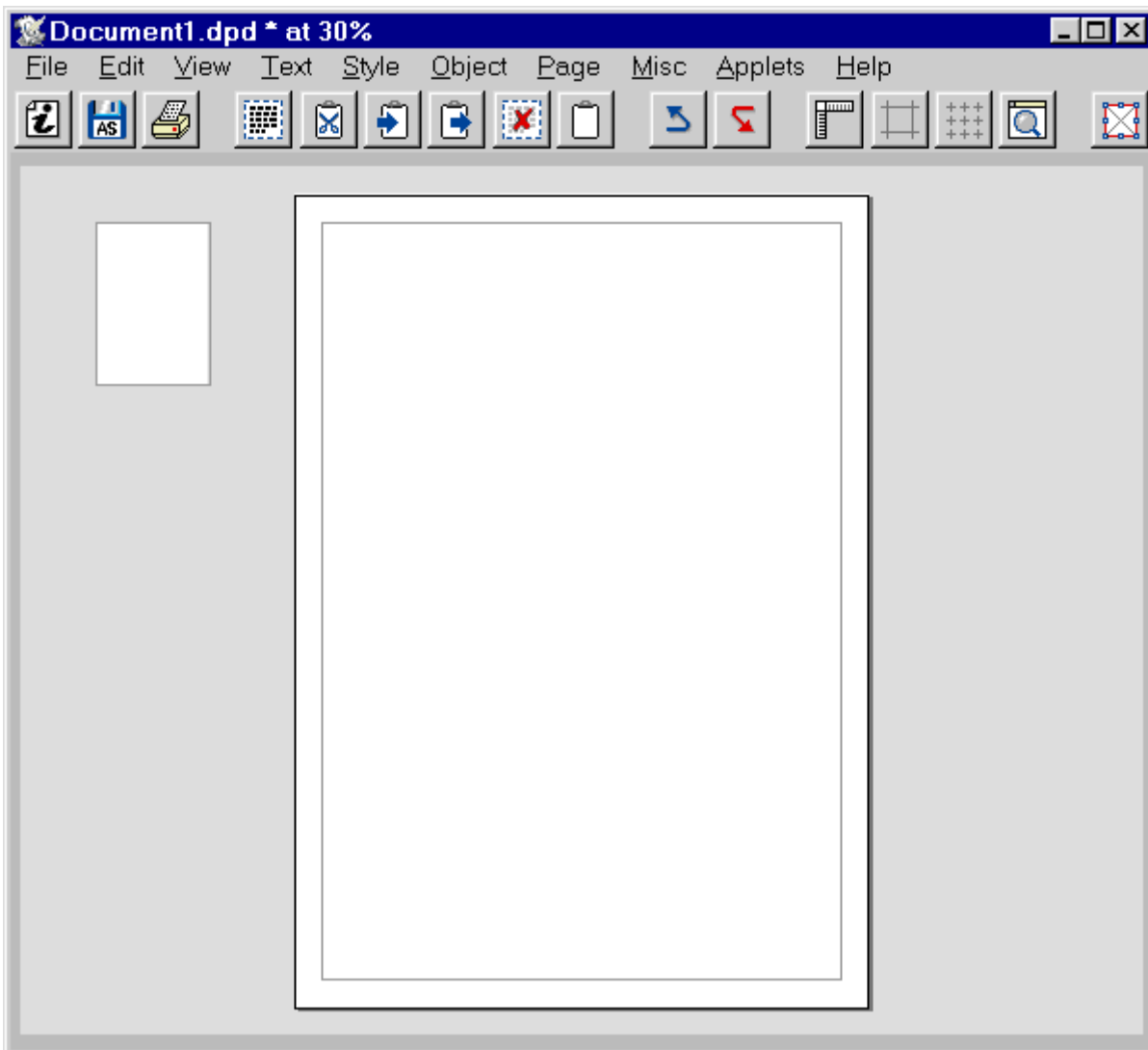
*Fig. 7.4 - Document at 30% zoom with an object on the **Pasteboard** (shown in grey).*

Pictures

Pictures shows or hides pictures in picture frames. By default pictures are shown, but if your document contains pictures that are slow to redraw, you may wish to hide them. Frames containing hidden pictures are indicated with a cross through them *(fig 7.5)*.

Guidelines

Guidelines shows or hides guidelines. By default guidelines are shown, but you may wish to hide them to see how your document will look when printed.

There are three types of guidelines *(fig 7.5)*:

* Frame guidelines
* Column guidelines
* Ruler guidelines

Print Margins

Most printers cannot print right up to the edge of the page, so **Print margins** allows you to see the margins around the paper that cannot be printed *(fig. 7.5)*. You should always ensure that everything on the page to be printed is inside these margins.

The print margins are obtained from the printer drivers, so they will only be displayed if a printer driver has been loaded.
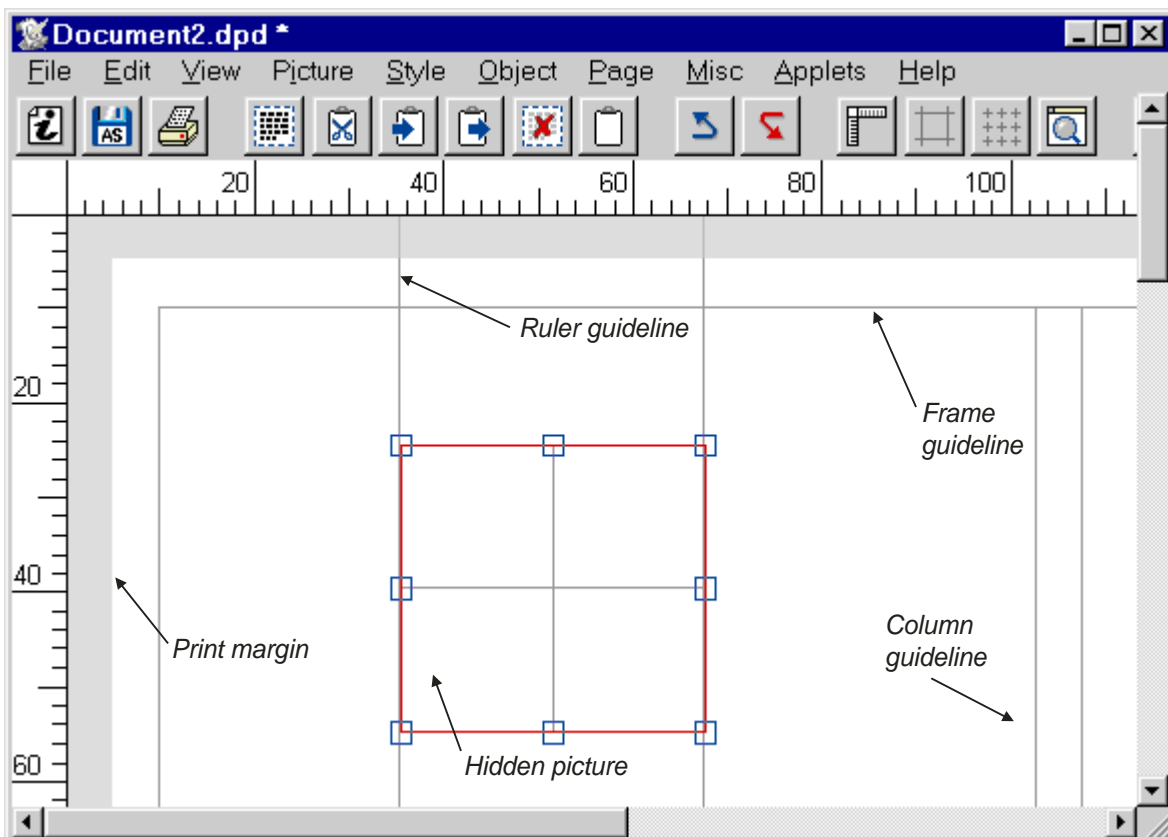
*Fig. 7.5 - Document with print **Margins** shown. The frame contains a hidden picture.*

Facing Pages

When **Facing pages** is not selected, pages are displayed vertically, one on top of another.

When **Facing pages** is selected, pages are displayed in horizontal pairs *(fig. 7.6)*. Non-existent pages such as the page before page 1, are shown in grey.

Invisibles

Invisibles shows or hides special symbols that represent invisible characters in the document. It is useful for finding where paragraph breaks have been inserted or to check that double spaces have not been inserted between words.

This feature is for information only and does not affect the format or final printout of the document.

The invisible characters and the symbols used to represent them are shown below.

New line ¬
New paragraph ¶
New page §
New frame ¦
Space ·
Non-breaking space ⁻
Fixed space °
Tab »
Soft hyphen |
End of story ¤
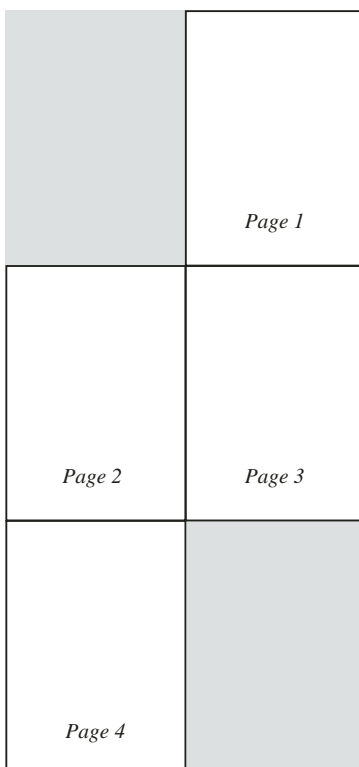
*Fig. 7.6 - The arrangement of a 4-page document when **Facing pages** is enabled.*

7.4 Grid

There are two grids in *Ovation Pro.* The most obvious one is the *Object Grid*, which is used for drawing things. In addition to this, there is the *Text Baseline Grid. (Fig. 7.9).*

The Object Grid

Menu➪View➪Grid   **Ctrl+Shift+G**

This **Grid** option allows you to superimpose a rectangular grid on the document. It is useful for lining up objects or checking their relative size. The grid is made up of 'major points', marked by a cross, and 'minor points' marked by a dot *(fig. 7.7).*

The grid is controlled from the **Grid** dialogue box *(fig 7.8).*

Show object displays the grid in the colour chosen from the palette shown.

Lock grid switches grid lock on or off. Grid lock causes new objects to align to the grid as they are created and existing objects move in steps of the grid spacing *(see 8.4).* Clicking on **Grid** on the **View** menu also switches the grid lock on or off. The grid does not have to be shown in order to use the grid lock.

For fine movements, even with the grid lock set, press and hold the mouse button on the object to be moved and use the cursor keys.

Spacing allows you to set the distance between the major points on the grid.

Sub divisions allows you to set the number of sub divisions between each major point.
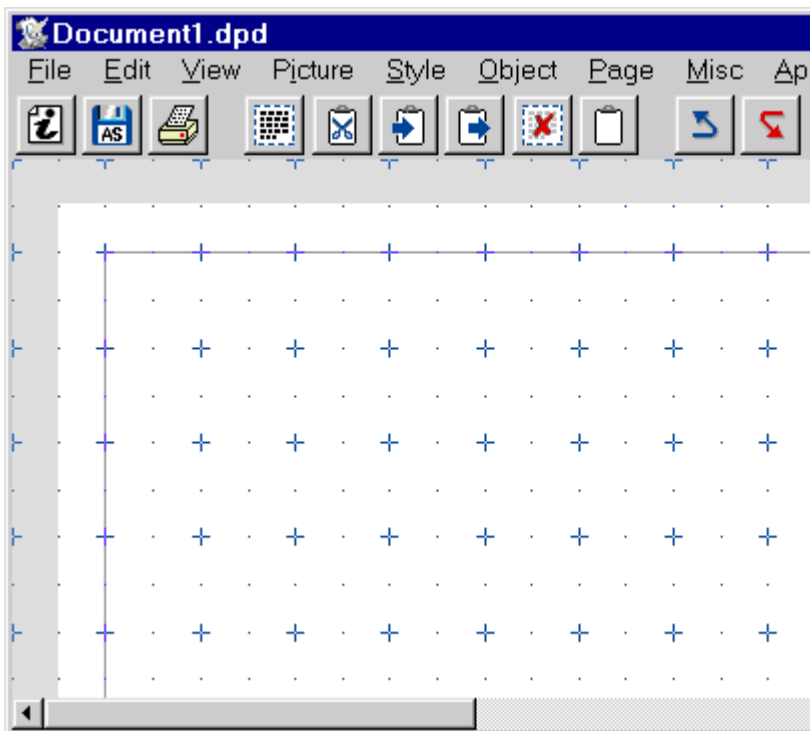
*Fig. 7.7 - Document with the **Object Grid** shown.*
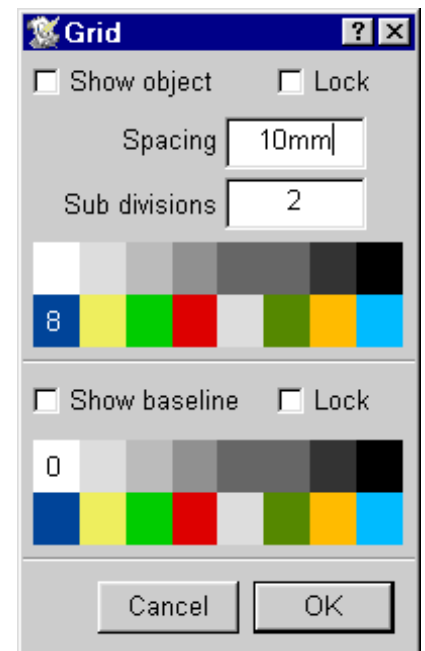
*Fig. 7.8 - The **Grid** dialogue box.*

The Baseline Grid

> **Menu⇨View⇨Grid**   **Ctrl+Shift+G**

This is a grid which text baselines can be anchored to, if the text style has the appropriate attribute set.

> **Menu⇨Format...⇨Lock to grid**

The baseline grid configuration is set from document preferences and is independent of the object grid. Unlike the object grid which is an attribute of the current document view the baseline grid is part of the document structure. For example whilst you can have 2 different object grids on display in different views, clearly text has to be anchored to just one grid at a time.

The grid window allows the display of the text baseline grid *(fig. 7.8)*.

There is also a button which allows objects to be locked to the text baseline grid. If this is selected locking to the baseline grid takes precedence over locking to guidelines in the vertical direction. This means that you can snap objects to the baseline grid whilst simultaneously snapping to vertical guidelines.

If both lock to the baseline and the object grid are selected the object grid will take precedence.

7.5 Document Zoom

You can view and edit the document in a range of preset zooms or any variable zoom you require. The default zoom is 100% which shows your document on screen at approximately 100% of the true printed size.

One way to change the zoom is to use the Zoom tool *(see 2.9)*.

You may also set the zoom using the Zoom dialogue box *(fig. 7.10)*.

> **Menu⇨View⇨Zoom**   **Ctrl+Shift+Z**

Choose **50%**, **75%**, **100%**, **150%**, **200%** or **400%** to set one of the standard preset zooms. See *Appendix E* for keyboard short-cuts.

Choose **Variable** to specify any zoom between 10% and 1000%. Enter the zoom value in the writable icon, or use the up and down buttons to alter the current value in 1% steps.

Fit window sets the document zoom so that an entire page (or pair of pages) fits in the document window.

Fit screen sets the document zoom so that an entire page (or pair of pages) fits on the screen.

Fit width sets the document zoom so that an entire page (not a pair of pages) fits on the screen.

Fit height sets the document zoom so that an entire page (or pair of pages) fits on the screen.
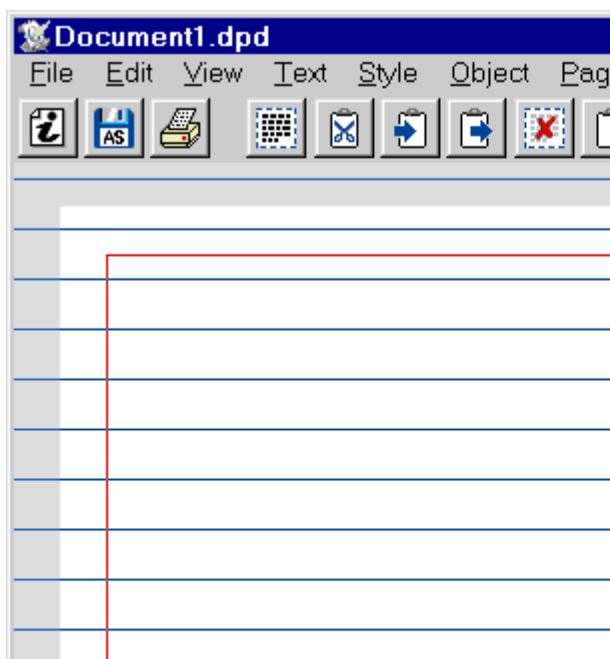
Fig. 7.9: The Baseline Grid
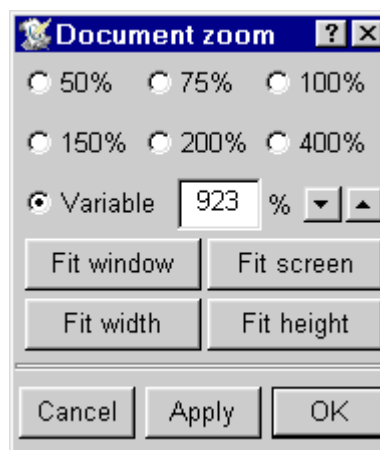
*Fig. 7.10 - The **Zoom** dialogue box.*

8

Drawing and Editing Objects

This chapter describes the tools for drawing and editing *objects*. You can draw objects anywhere on the page, even overlapping other objects, but not across page boundaries. There are three types of objects: *frames*, *lines* and *ruler guidelines*.

Frames are the basic building blocks in **Ovation Pro**. They are used to hold the text and pictures that appear on the page and are normally rectangular (but may be any closed shape).

Lines are normally straight or curved open paths, but may be any shape (open or closed). Even if line paths are closed, they cannot contain text or graphics. Typically, Lines are used to add additional graphics to the page and for this purpose are better than frames because they use less memory.

Ruler guidelines are used to help align objects on the page.

8.1 Drawing frames

Frames in *Ovation Pro* may be rectangular, elliptical or irregular. In the latter case they may be constructed from straight and curved line segments. To draw a frame, left click on the Frame tool and on the required shape from the toolbox *(fig 8.1)*.

Normally after drawing a frame or line, the Select tool is automatically re-selected ready for text entry. If you wish to draw a number of frames in succession, choose the Frame tool by right clicking, whereupon it will remain selected until another tool is chosen.

An empty frame can contain either text or a picture. If you wish to put a picture in a text frame, you must delete all the text first. Similarly, if you want to put text in picture frame, you must delete the picture first. To delete a picture select it first by double clicking on it and then delete it using the menu

Menu⇨Edit⇨Delete picture   Ctrl+K
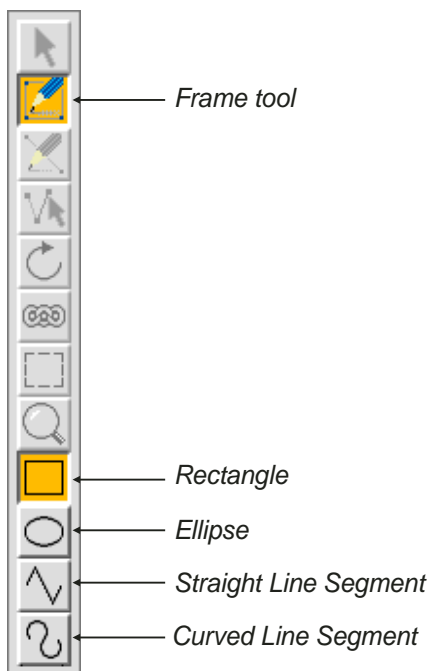
Rectangular Frames

Move the crosshair to where you want one corner of the rectangle to be, then left click and drag to the opposite corner. Finally release the button complete the operation *(fig. 8.2)*.

To draw a perfect square, hold down Shift while drawing the rectangle (or use grid lock):

Menu⇨View⇨Grid   Ctrl+Shift+G

Elliptical or Circular Frames

Ellipses are arranged to fit within a rectangular area. Move the crosshair pointer to the centre of the area then left click and drag to the required size. Finally release the button to complete the operation *(fig. 8.3)*.

To draw a perfect circle, hold down Shift while drawing the ellipse (or use grid lock).

Frame tool

Rectangle

Ellipse

Straight Line Segment

Curved Line Segment
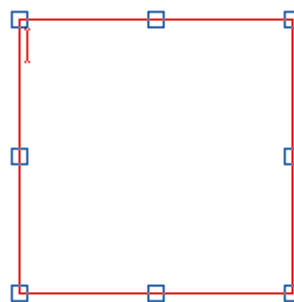
Fig. 8.1 - The toolbox.

Fig. 8.2 - A rectangular frame.
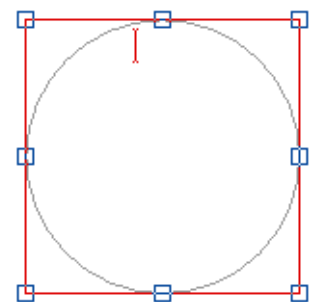
Fig. 8.3 - An elliptical frame.
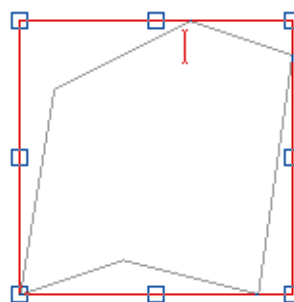
Fig. 8.4 - A straight- sided irregular frame.
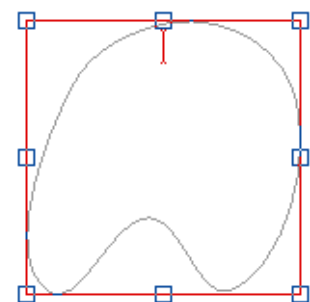
Fig. 8.5 - A curved-sided irregular frame.

Irregular Frames

Choose Straight Line Segment or Curved Line Segment from the toolbox. Left click where you want the line to start, then move to the endpoint and left click again. You can keep adding line segments to the path by moving to the endpoint of each new line and left clicking. Alternatively click and drag to each new endpoint, to allow auto-scrolling at the edge of the window. You cannot go beyond the page boundaries.

At any time you can change between straight and curved lines by choosing the required type from the toolbox. To draw perfectly horizontal or vertical lines, hold down Shift to constrain pointer movement to the horizontal or vertical.

Left double-click or right click to finish the path. When drawing frames, the path is closed automatically *(figs. 8.4 & 8.5)*.

The shape of irregular frames can be edited in Path Edit Mode *(see 8.11)*.
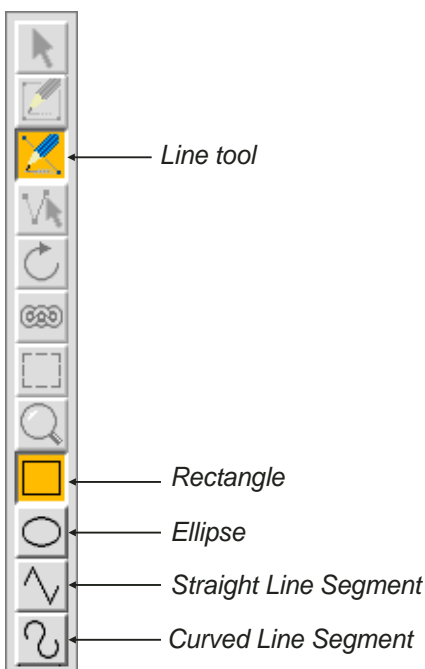
8.2 Drawing lines

The Line tool in allows you to draw rectangles, ellipses, straight lines *(fig. 8.7)* and curved lines *(fig. 8.8)*. You can draw single lines or sequences of connected lines. By default lines sequences are open path, but can be closed *(fig. 8.9 & 8.10)* using an option in Path Edit Mode *(see 8.11)*.

To draw a line, choose both the Line tool and the required shape from the toolbox *(fig. 8.6)*. The method of drawing lines is identical to that described on the previous page for frames.

> Remember that objects drawn with the line tool cannot contain text or pictures.

Line tool

Rectangle

Ellipse

Straight Line Segment

Curved Line Segment

Fig. 8.6 - The toolbox.
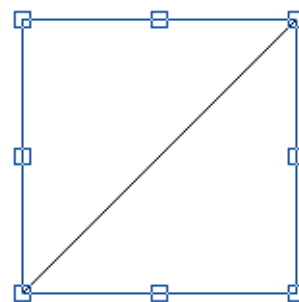
Fig. 8.7 - A straight line.
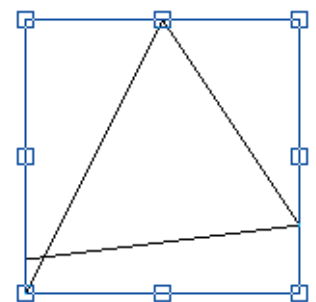
Fig. 8.9 - An open path line.
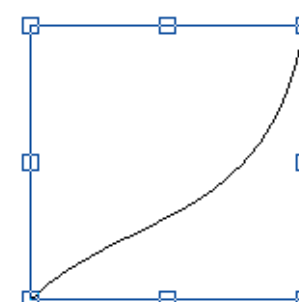
Fig. 8.8 - A curved line.
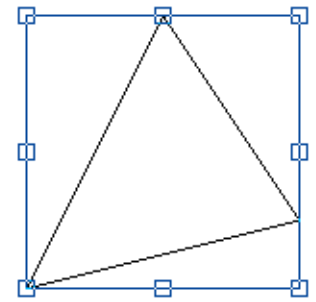
Fig. 8.10 - A closed path line.

8.3 Text Overflow and Linking Frames

Once you have drawn a frame, you may type or import text into it *(see 3.1 & 3.3)*. If you type past the bottom of the frame or import a story that is too big, the *overflow flag* will be displayed in the bottom right corner of the frame *(fig. 8.12)*. In this situation, the overflowed text will not be visible and cannot be edited.

There are a number of things you can do to remove the overflow flag:

1. Delete some of the text to make space for the overflowed text.

2. Make the frame big enough to display all of the text.

3. Link the overflowed frame to another empty frame, so that the text will automatically flow into the second frame.

Linking Frames

To link two frames, select the Link tool from the toolbox *(fig. 8.11a)*. Now click in the first frame and drag the pointer to the second frame. During this operation, the pointer will change to a link symbol. After linking, the overflow flag will disappear from the first frame, but may be displayed in the second frame if there is still not enough space for the entire text story *(fig. 8.13)*. If you wish you can then link the second frame to a third frame. You can link any number of frames together in this way, even if they are on different pages.

Editing Text in Linked Frames

Once frames are linked, text will flow automatically between them, and may be edited as normal. Caret movement will work correctly between the frames, and you may select text across them by clicking or dragging in the usual way.
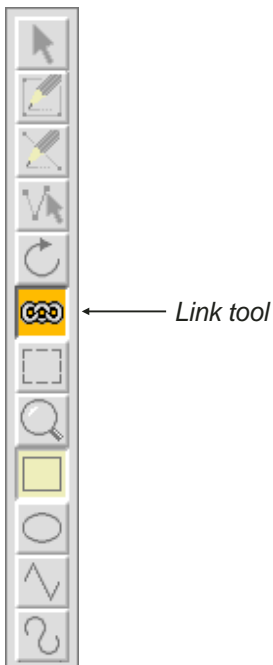
Link tool

Fig. 8.11a - The toolbox.

Fig. 8.11b - The info palette having selected the Link Tool

Fig. 8.12 - Frame with overflow flag.
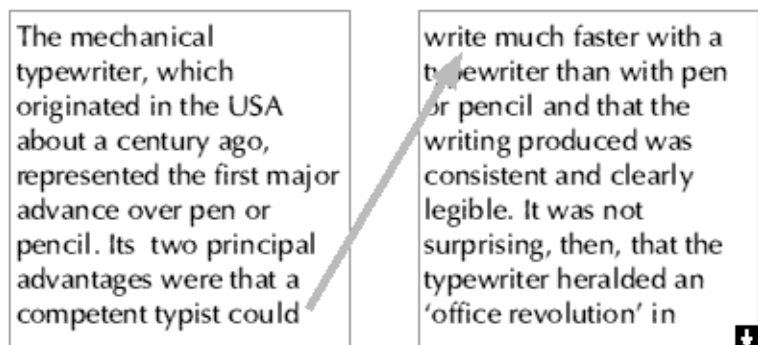
Fig. 8.13 - Two linked frames with link shown.

Linking Frames on Master pages.

Frames on the Master pages can be linked. As well as the usual type of linking there is another kind called 'auto-linking'. This means that when the text in a master frame overflows in the document, it will flow into the same frame on the next page i.e. a page will be automatically created with new frames linked to those on the preceding page.

Often this feature is used with a chain of linked frames, where the last frame in the chain is auto-linked to the first frame in the chain. When the last frame overflows, a new page is inserted and the text flows into the first frame on the new page.

To create an auto-link, use the Link tool in the usual way, but drag back onto the first frame in the linked chain *(fig. 8.14)*. In the case of a single frame, drag back onto that frame *(fig. 8.15)*.

An 'auto-link' is shown in green when the Link tool is selected.

It is possible to have more than one auto-link chain in a chapter.

To delete an auto-link, choose the Link tool, click over the link so that it is selected i.e. shown in red. Now press Delete or click the 'Delete link' button on the info palette.

A typical use of auto-linking is a template document for labels. The idea is to draw the labels on the master pages so that as each page is filled,

a new page of labels is inserted. Each label on the master page is linked to the next label, and the last label on the master page is linked to the first.

To create this type of document, open the master pages and draw the labels as required. Now use the Link tool to link all of the labels in the order that you wish text to flow through them. Link the last label back to the first label. This link will be shown in green, indicating that it is an auto-link and will generate a new page when it overflows. Close the master pages, and save the document as a template.

You can now type in the labels. Note that since we are using linked frames, you can use Ctrl Return to start a new label.

If you wish to import data e.g. names and address from a file, the data needs to be formatted correctly first. Each field should be separated by a Line Feed (0x0A) or Carriage Return (0x0D) or both and each record by a Form Feed (0x0C). If your data is in CSV format, then you will need to convert your file before it is imported.

```
Name<0A>
Address 1<0A>
Address 2<0A>
Postcode<0C>
Name<0A>
Address 1<0A>
```

It is also possible to use mail merge to solve this problem *(see 12.5)*.
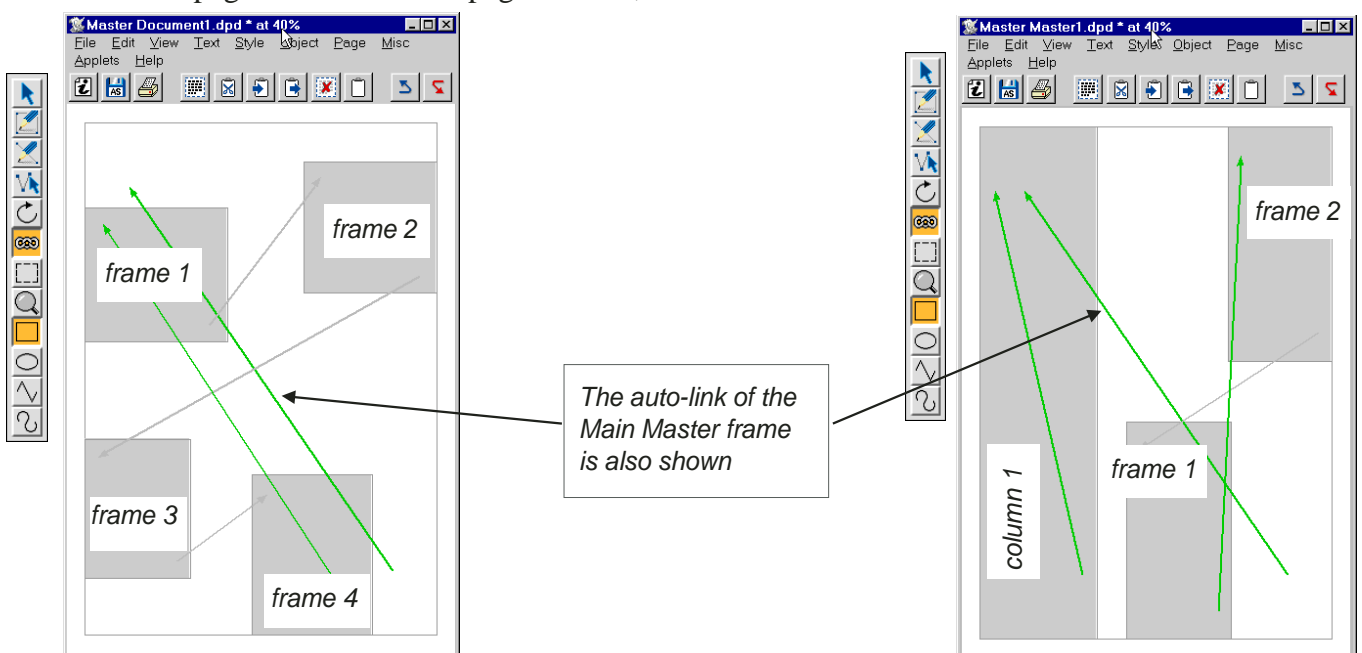
Fig.8.14 - Autolink: text flows from frame 1 to 2, then to 3 and to 4 and finally to frame 1 on following page.

Fig.8.15 - Auto-linking column 1 results in overflowing text appearing on next page in column 1. Frame 1 overflows to frame 2, then to frame 1 on following page.

Show Flow

When you choose the Link tool, arrows are drawn in the document indicating where text flows *(fig. 8.13)*.

Changing a Link

If you link from a frame that already has an outward link, the original link is removed and text flows according to the new link.

Unlinking Frames

To unlink frames, choose the Link tool so that you can see the arrows that show text flow. To remove a link, left click on the appropriate arrow, so that it is highlighted i.e. shown in black *(fig. 8.16)*. Now press Delete to remove the link. Or click on the Delete box on the info palette *(fig. 8.11b)*.

An auto-link will be shown in red when selected.

In the case of a chain of linked frames with an auto-link the auto-link must be removed before you can remove or change the other links.

Removing a link has the effect of removing the text from the linked frame (and any subsequently linked frames) and joining it back to the end of the previous frame. This will cause the previous frame to overflow, but no text will be lost.

Frame Break

You can force the caret to the start of the next linked frame by pressing Ctrl Return, or by choosing

Menu⇨**Misc**⇨**Insert**⇨**New page**.

The break character may also be deleted, causing text that follows to flow back into the previous frame.

Special Notes

The following points should be considered when linking frames:

1. You cannot link to or from the Main frame, since this is already linked.

2. You cannot link picture frames.

3. If a frame contains text, it can only be linked to an empty frame that doesn't already have an inward link or to the first frame of a chain of linked frames as long as these linked frames are empty.

4. If a frame is empty, it can be linked to any text frame that doesn't already have an outward link or to the first frame of the chain of linked frames.

5. You cannot delete linked frames. But a page with linked frames can be deleted if all linked frames are within that page only.

6. You cannot cut or copy linked frames to the clipboard, or copy linked frames using drag and drop.
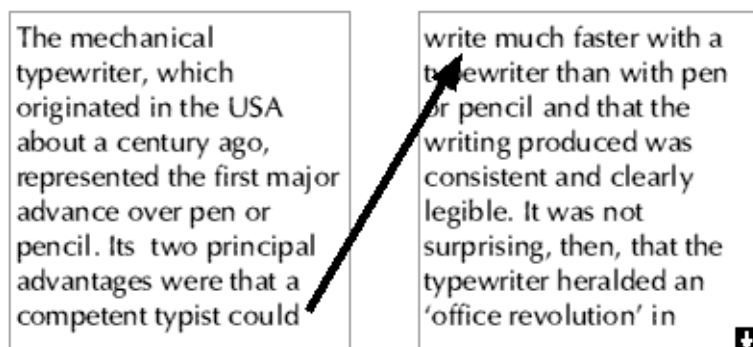
Fig. 8.16 - Two linked frames with highlighted arrow.

8.4 Drawing Aids

There are a number of facilities available to help you draw and manipulate objects.

Cancelling an Operation

Most operations concerned with manipulating objects can be cancelled by pressing Esc at any time. So if you are in the middle of drawing a frame, pressing Esc will cancel the operation.

Auto Scrolling

The document window will automatically scroll if you drag close to its edges. The speed of scrolling is determined by how close the pointer is to the window edge; the closer it is, the faster it scrolls.

Nudging the Pointer

When drawing, moving and resizing objects you may position the pointer more accurately by pressing the cursor keys to 'nudge' it one pixel in the required direction. In this case Object snap (see next paragraph) is overruled.

Object Snap

When drawing, moving or resizing objects, the edges of the objects snap into alignment with the edges of other objects on the same page. Top edges snap to top edges, bottom edges to bottom edges etc *(fig. 8.19)*.

Object snap may be disabled on **Preferences** *(see 15.13)*, and is automatically disabled if grid lock is enabled.

Grid

If object grid lock is enabled *(see 7.4),* and an object is drawn or resized, its edges will snap to the grid. If an object is moved, it will jump in steps of the grid spacing.

If grid lock is enabled, the **Menu⇨Object⇨Snap to grid** option will snap the top left corner of the selected object to the nearest grid point. The size of the object is not altered.
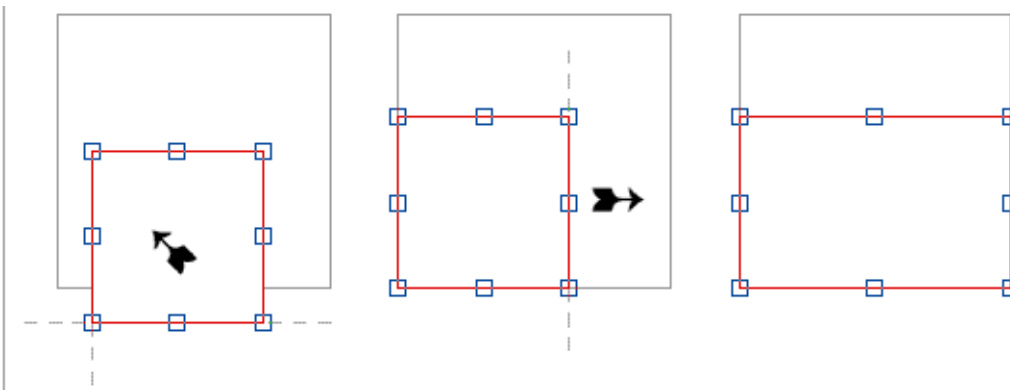
Fig. 8.17 - The selected frame is dragged in the direction of the arrow so that the left and bottom edges snap to the larger frame. The right edge of the selected frame is then dragged to the right until it snaps to the right edge of the larger frame.

Ruler Guidelines

Menu⇨View⇨Options⇨Rulers   Ctrl+R

When rulers are enabled *(see 7.3)*, you can draw your own vertical or horizontal guidelines across the page. Edges of object will snap to these guidelines when dragged close to them.

To draw a vertical guideline, left click on the horizontal ruler at the required position. Alternatively, left click then drag the guideline to the required position. To draw a horizontal guideline, do the same, but on the vertical ruler.

To move a guideline, move the pointer over the guideline, so that the pointer changes to the guideline tool *(fig. 8.18)*. Now drag the guideline to the required position. You can also drag a number of selected guidelines in a single operation.

To select guidelines, left click over the first one, then Ctrl left click over other guidelines to add them to the selection. Selected guidelines are shown in red.

To move a selected guideline to an exact position, choose **Menu⇨Object⇨Modify** and enter a value in the dialogue box displayed *(fig. 8.19)*.

To delete a guideline drag it to the extreme edge of the page. Alternatively, to delete selected guidelines choose **Edit⇨Delete**.

To delete all vertical guidelines, Ctrl left click on the horizontal ruler. To delete all horizontal guidelines Ctrl left click on the vertical ruler.

Guidelines are normally drawn over the top of all frames, but an option on

Menu⇨Misc⇨Preferences   Ctrl+Shift+P

allows them to be drawn behind instead *(see 15.13)*. Snap to ruler guidelines may be disabled on **Misc⇨Preferences** *(see 15.13),* and is automatically disabled if grid lock is enabled.
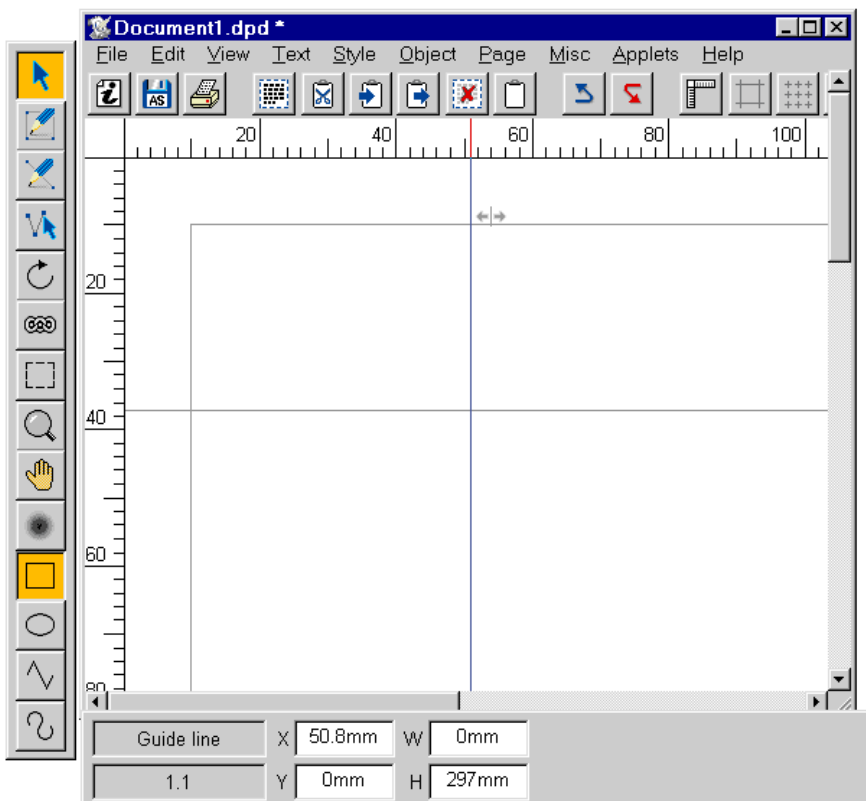
Fig. 8.18 - Document with vertical and horizontal ruler guidelines.
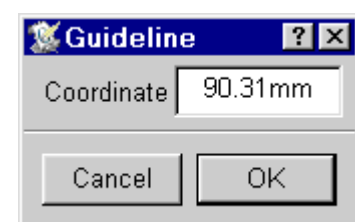
Fig. 8.19 - Modify guideline.

8.5 Selecting objects

Before you can make changes to an object you must select it. Ensure that the Select tool is active *(fig. 8.20)* then left click over the object. This selects the object and deselects any other objects.

When an object is selected, it is enclosed in a red 'bounding box' with 8 blue 'handles' located around its edges. The bounding box is a rectangular guideline that completely encloses the object *(fig. 8.21 & 8.22)*. A handle is a small square which can be dragged to resize the object.

In addition to frames and lines, you may also select ruler guidelines. When selected they are shown in red, but do not have handles.

You can select more than one object by holding down Control and left clicking each additional object. Control left clicking on an object that is already selected causes it to be deselected.

Another way of selecting all the objects in an area is to construct a select box around the area by holding down Ctrl Shift and pressing the left mouse button at one corner of the area to be selected and dragging the box to the opposite corner. Release the button when all the objects to be selected are wholly within the select box; the objects will then be selected.

If the object you want to select is obscured by another object, hold down Ctrl Shift and double-click over the top object to select the object beneath. You may keep doing this to select progressively deeper objects until you eventually return to the top object.

If you want to permanently group a number of objects, use **Object⇨Group** or **Ctrl+Shift+K** *(see 9.11)*.

*Fig. 8.20 - The **Select tool**.*
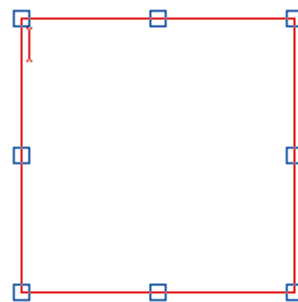
Fig. 8.21 - An active rectangular frame with eight handles for resizing.
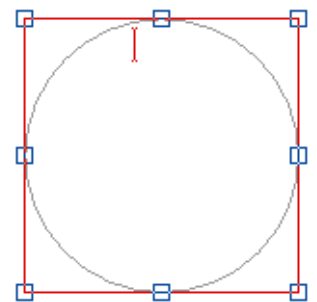
Fig. 8.22 - An active elliptical frame with eight handles for resizing.

8.6 Moving Objects

To move an object, first ensure the Select tool is selected. Then left click over the object and keep it pressed and completely still until the Move pointer appears *(fig. 8.23)*. Now drag the object to its destination (which may be anywhere on the same page) and release the button. If you hold down Ctrl, you may drag the object immediately with the right button, without holding the button down until the Move pointer appears.

If you have a number of objects selected, moving one of them will move the entire selection. You can move a mixed selection of frames, lines and ruler guidelines if you wish.

To constrain movement to the vertical or horizontal, hold down Shift while dragging.

You can position objects precisely using the info palette or the **Modify** dialogue box *(see 9.1)*.

Using the Info Palette

X and **Y** on the info palette *(fig 8.24)* are the coordinates of the top left corner of the selected object or group. Coordinates are measured from the top left corner of the page. **X** and **Y** may be modified to change the position of the object. Press Return after modifying the values to update the document.

If there is a selection of objects, **X** and **Y** refer to the first object selected. In this case if **X** and **Y** are modified, the first object is moved to the position specified and the rest are moved proportionally.

Drag and Drop

You can move or copy objects using the drag and drop facility. Unlike the normal move operation described above, you can drag and drop objects to any page in the same document or in a different document.

To drag and drop selected objects, hold down Alt then drag them to the required position.

If you drag and drop within the same document, objects are *moved*; if you drag and drop to another document, objects are *copied*.

If you hold down Shift Alt while dragging, the above operations are transposed. So, if you drag and drop within the same document, objects are *copied*; if you drag and drop to another document, objects are *moved*.

If you start a drag operation and wish to cancel it, press Esc.

Please note that you cannot drag and drop master objects or linked frames. But you can move linked frames within a chapter.

For drag and drop of selected text *see 3.8*.

Fig. 8.23 - The
Move tool moves
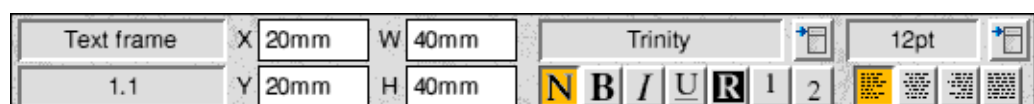
Fig. 8.24 - The info palette gives the position of the selected object. You can reposition it by changing the **X** and **Y** values.

8.7 Resizing Objects

To change the shape or size of an object move the pointer over one of the 8 handles so that the Resize pointer appears *(fig. 8.25)*. Now press the left mouse button and drag the mouse until the object is the size and shape that you want. There are two types of handles:

- Corner handles will resize the object both horizontally and vertically.

- Centre handles will make the object either wider or longer.

If you hold down Ctrl while dragging, the original shape (aspect ratio) of the object will be maintained. If you hold down Shift, the object bounding box shape will be constrained to a square.

If you have a number of objects selected, resizing one of them will resize the rest proportionally.

You can resize objects precisely using the info palette or the **Object**⇨**Modify** dialogue box or **F7** *(see 9.2)*. The sizes **W** and **H** mentioned on the info palette refer to the first object selected.

Using the Info Palette

W and **H** on the info palette *(fig. 8.26)* are the width and height of the selected object or group. W and H can be modified to change the size of the object. Press Return after modifying the values to update the document.

If there is a selection of objects, **W** and **H** refer to the first object selected. In this case if **W** and **H** are modified, the first object is resized as specified and the rest are resized proportionally.

X and **Y** on the info palette refer to the distance from the top left corner of the page to the top left corner of the object frame. By changing these values you can reposition the object frame.

Resizing Picture Frames

If you resize a picture frame using the right mouse button, the picture is resized too. This only functions in both X and Y directions if Aspect lock has not been selected. This can be set in

　　　Menu⇨**Picture**⇨**Modify picture**　　　**F6**

If aspect lock has been set the picture will be resized according to the vertical size of the frame.

Fig. 8.25 - Move the pointer over a handle and drag the resize tool to resize the object.

| Text frame | X | 20mm | W | 40mm | | Trinity | | 12pt | |
| 1.1 | Y | 20mm | H | 40mm | N B I U R 1 2 | | | | |

Fig. 8.26 - The info palette gives the size of the selected object. You can resize it by changing the W and H values and move it by changing the X and Y values.

8.8 Rotating Objects

You can rotate text frames, picture frames and lines. To rotate an object choose the Rotate tool on the toolbox *(fig. 8.27)* then left click and drag on any part of the object until it is at the desired angle *(fig. 8.24)*. You may select a number of objects either before or after choosing the Rotate tool, and rotate them all by dragging on any object in the selection.

The centre of rotation for the object or selection is indicated by a small crosshair which is initially at the centre of the object or selection, but may be dragged to another position. Please note that if you choose the rotate tool when there is no selected object, the crosshair will not appear until you select one or more objects.

Note that the Picture frame info palette does not show the angle of rotation of the frame but the angle of rotation of the picture within the frame *(fig. 10.9)*.

Using the Info Palette

When the Rotate tool is chosen, the info palette provides a number of options concerned with rotating objects *(fig. 8.28)*.

A is the angle of rotation of the selected object or group. The angle of rotation is in degrees and is applied anti-clockwise. You may type in a new value followed by Return to rotate the object to the desired angle. Alternatively click on the up and down icons to increase or decrease the angle.

If there is a selection of objects **A** refers to the first object selected. In this case, if **A** is changed, the first object is rotated as specified and the rest are rotated incrementally.

Clicking on the 3 x 3 grid will position the crosshair at the same relative position on the selected object or selection. The 9 points relate to the centre, the fours corners and the centres of the four sides.

If **Crosshair** is selected, objects are rotated about the crosshair, otherwise they are rotated about their centres.

Rotate tool
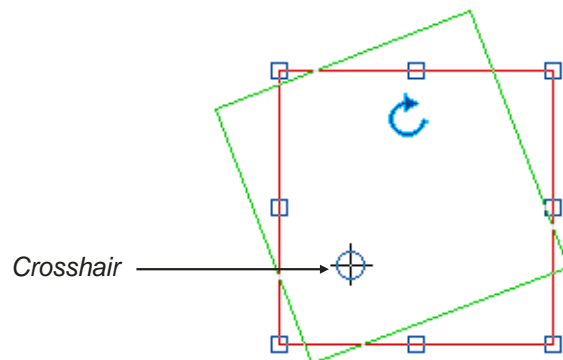
Crosshair

Fig. 8.24 - Use the Rotate tool to rotate the object around the crosshair.

Fig. 8.27 - The toolbox.
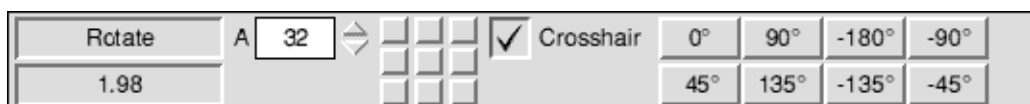
Fig. 8.28 - When the Rotate tool is chosen, the info palette provides options to set the angle of rotation and alter the position of the centre of rotation.

8.9 Editing Objects using the Edit Menu

Menu⇨Edit⇨..........

This section describes the options on the Edit menu (fig. 8.29) concerned with objects. Some of these options use the clipboard *(fig. 8.30)* which can be viewed using the Clipboard option on the View menu *(see 2.2)*.

The options **Clear**, **Cut**, **Copy** and **Delete** apply to selected objects provided that no text or picture is selected, otherwise they will apply to the text or picture.

Clear

Clear deselects all selected objects.

Select All   Ctrl+A

Select all selects all objects on the current page. This is only possible if there is no active frame, otherwise it selects all the text in the active frame.

Cut frame/line/selection   Ctrl+X

Cut deletes selected objects, and places them on the clipboard, overwriting the previous contents.

Copy frame/line/selection   Ctrl+C

Copy copies the selected objects onto the clipboard, overwriting the previous contents.

Paste frame/line/selection   Ctrl+V

Paste inserts the object or objects that are on the clipboard, into the document. After choosing **Paste**, move the crosshair which then appears to the top left corner of where the object is to be pasted, and left click.

An object can be pasted into any *Ovation Pro* document, not just the one from which it was cut or copied. After pasting, the clipboard contents remain unchanged.

This option is only available if the clipboard contains an object or selection of objects.

Delete frame/line/guideline/selection

This option deletes the selected object or objects.

Undo / Redo   Ctrl+Z / Ctrl+Y

Undo cancels the last operation performed, restoring your work to its previous state. **Redo** cancels the last undo operation performed.

The **Undo** and **Redo** options when applied to objects are identical to those described previously for text *(see 3.4)*.

*Fig. 8.29 - The **Edit** menu.*
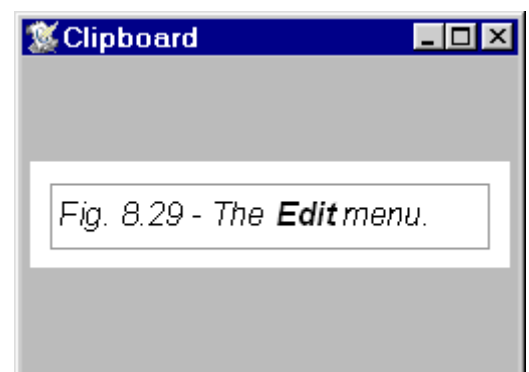
Fig. 8.30 - The clipboard containing a text frame.

8.10 Embedding Objects

Menu⇨Edit⇨Embed object

Normally in *Ovation Pro* objects are anchored to the page, but **Edit⇨Embed object** allows you to embed an object or group into a text story such that the object moves with its associated text when the text reflows.

How to Embed an Object

First draw the object anywhere on the page and Cut or Copy the object so that it is placed on the Clipboard. Now position the caret at the required insertion point in the text *(fig. 8.31)*, and choose **Embed object**.

The embedded object is aligned with the text's baseline and behaves just like a large character which moves with its surrounding text when editing causes text reflow. The text after the caret is shifted to the right to make space for the object, and the line of text is shifted down to accommodate its height *(fig. 8.32)*.

Important Points

• **Embed object** is only available if the clipboard contains an object or group of objects. If the clipboard contains a selection of objects that are ungrouped, only the first object in the selection will be embedded.

• You cannot ungroup an embedded group.

• You can resize an embedded object as you would a normal object, but you cannot move it except by moving the text in which it is embedded.

• A text overflow will occur if you try to embed an object into a frame that is too small to contain it.

• After embedding, the clipboard contents remain unchanged.
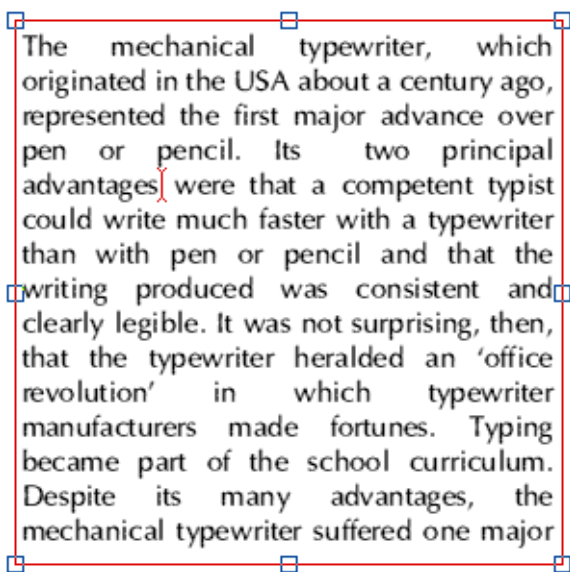
Fig. 8.31 - A text frame with the caret positioned ready for embedding an object.
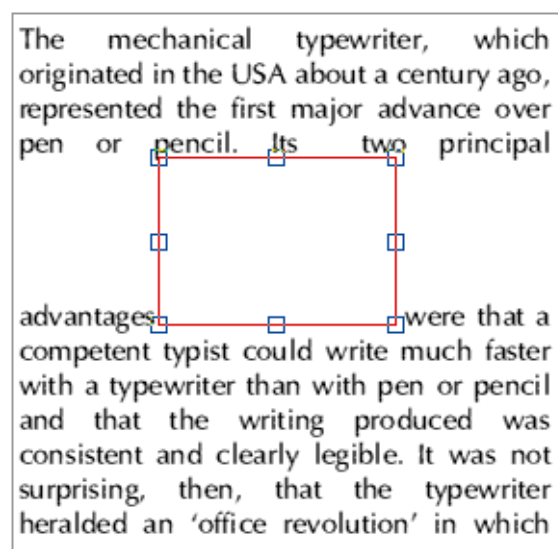
Fig. 8.32 - An embedded frame is aligned to the text baseline. The text is shifted to the right and the line moved down to make space for the object.

Modifying an Embedded Object

Menu⇨Object⇨……

- If the embedded object is a frame, all the normal operations can be applied to the text or picture contents of the frame.

- From the **Object⇨Modify** dialogue box or **F7** *(see 9.2)* you can apply all options except for **X**, **Y** and **Lock**.

- From the **Object⇨Text flow** dialogue box you can only apply **Standoff**.

- **Border** and **Shape** can be applied, but all other options on the **Object** menu are not applicable.

- You can select an embedded object just like normal text and **Cut**, **Copy**, **Paste** and **Delete** it using options on the **Edit** menu.

- An embedded object can be placed in a paragraph on its own by ensuring there is a Return character directly before and after it *(fig. 8.33)*.

- Options on the **Format** dialogue box such as **Indent**, **Alignment**, **Space before** and **Space after** can be applied to a paragraph that contains an embedded object. **Tabs** can also be applied.

- The bottom of an embedded object is aligned with the text's baseline, but you can shift it up and down vertically using **V.Shift** on the **Modify text** dialogue box. All other options on this dialogue box are not applicable.

- Relative leading (i.e. that specified as a percentage) is calculated from the size of the text in the line and not from the size of the embedded object.

Embedding Pictures Directly

You can drag a picture directly from disc into a text story. A picture frame is then automatically embedded at the pointer position, and the picture placed in it.
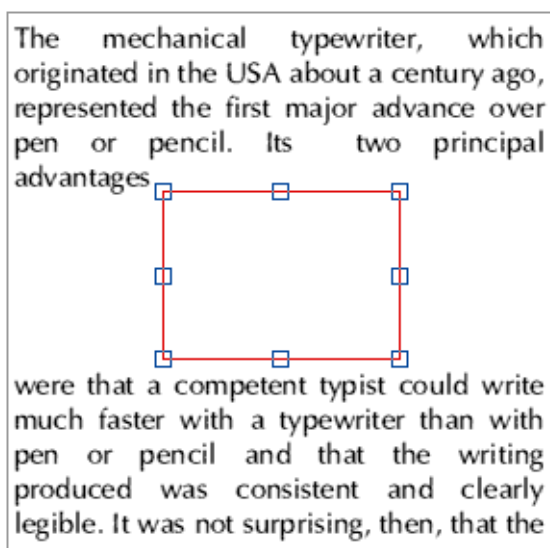
*Fig. 8.33 - Embedded frame in a separate paragraph with **Centre** alignment.*

8.11 Path Edit Mode

Menu⇨Object⇨Shape   **Ctrl+H**

The shape of objects drawn using straight and curved line segments, can be edited in Path Edit Mode.

> You cannot edit the shape of rectangles or ellipses without changing them to polygons first using **Object⇨Shape** *(see 9.9)*.

To edit a path, choose the Path Edit Mode tool on the toolbox *(fig. 8.34)* and left click on the path to be edited. This is not necessary if an object is selected before entering this mode.

The end points of each segment are shown in blue and may be dragged to reposition them (they will snap to the grid if grid lock is enabled). You can constrain movement to horizontal or vertical by holding down Shift while dragging. When moving a point you may use the cursor keys to nudge the pointer in any direction.

Left click over an end point to select the line segment. Left click whilst holding down Control on a point to add or remove a line segment to or from the selection. Selected end points and line segments are displayed in red. If you have a number of end points selected, moving one of them will move the entire selection.
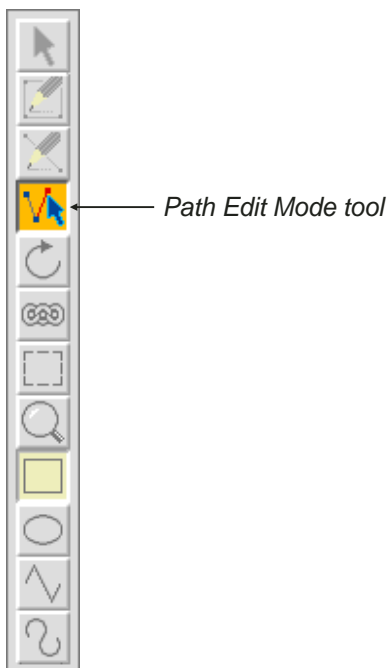
If you select the end point of a curved segment, the control point for the Bezier curve is shown in orange and may be dragged to reposition it *(fig. 8.35)*. If you hold down Shift while you drag a control point, the corresponding control point in the next curve is also moved to keep the angle of join constant.

To edit another path, left click over it. If the object you want to edit is obscured by another object, holding down Alt and double-clicking over the top object will select the one underneath. You can keep doing this to select progressively deeper objects.

If you find that editing paths is too slow because surrounding text is continually being redrawn, you can disable the redraws using an option on

Menu⇨Misc⇨Choices⇨View⇨....

Deselect 'Instant updates on path edit' *(see 15.6)*.

When you have finished editing your object, leave Path edit mode by choosing the Select tool on the toolbox.

> Please note that in Path Edit Mode most of the usual Ovation Pro operations are not available.

Path Edit Mode tool

Control points

Selected
end point

Fig. 8.34 - The toolbox.
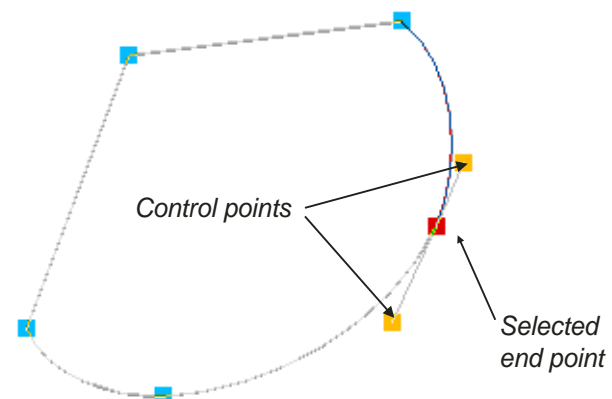
Fig. 8.35 - An irregular object in path edit mode with an endpoint selected. The two control points may be dragged to change the angle of join.

Path Edit Options

In Path Edit Mode, the info palette provides a number of options concerned with editing the selected path *(fig. 8.36)*. All of the options may be applied to a single selected segment or to a selection of segments.

The writable icons **X** and **Y** are the coordinates of the selected end point. Coordinates are measured from the ruler origin (normally the top left corner of the page). These values may be modified to change the position of the point. If there is a selection of points, **X** and **Y** refer to first end point selected. In this case, if **X** and **Y** are modified, the first end point is moved to the position specified and the rest are moved incrementally.

Change to straight line changes the selected curved line segment or move segment into a straight line.

Change to curve changes the selected straight line segment or move segment to a curved line.

Change to move changes the selected straight line segment or curved line segment to a move segment i.e. an invisible line.

Make horizontal moves the selected end point either up or down to make the line segment horizontal (relative to the object rotation).

Make vertical moves the selected end point either left or right to make the line segment vertical (relative to the object rotation).

Add point adds a new segment into the selected segment, of the same type as the selected segment.

Delete segment deletes the selected segment.

Flatten path straightens the join between two curved lines or a straight line and a curved line, so that the tangent is continuous at that point.

Open/close path turns a closed path into an open one, or an open path into a closed one.

Snap to grid aligns the selected end point to the grid. The grid or grid lock must be enabled for this option to work.
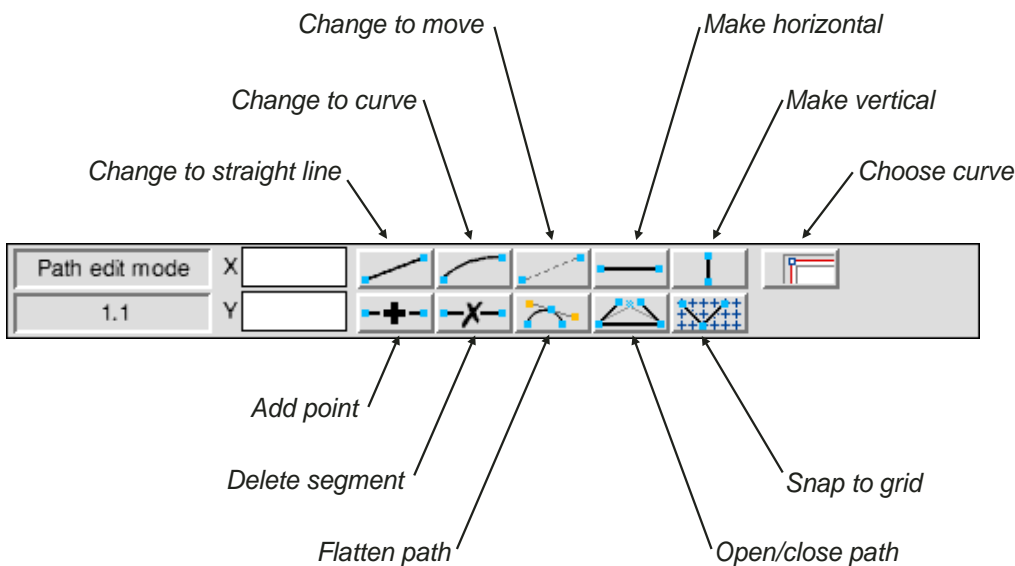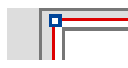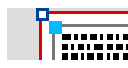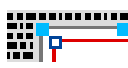
*Fig. 8.36 - The info palette in **Path Edit Mode***

Editing the Inset and Standoff Curves

The description above explains how to edit the shape of objects constructed using straight and curved line segments. However, you may also edit the 'curves' which repel text inside and outside a frame. This facility only applies to frames, and not lines which are always transparent and do not repel text. You cannot edit the Inset or Standoff curves for rectangles or ellipses without changing them to polygons first using the **Object⇨Shape** option *(see 9.9).*   **Ctrl+H**

Clicking on **Choose curve** on the info palette (fig. 8.36) allows you to toggle through the following three modes:

Default mode: this allows you to edit the shape of the object.

Inset mode: this allows you to edit the Inset curve.

Standoff mode: this allows you to edit the Standoff curve.

Both Inset and Standoff curves are attached to the frame shape and are moved and resized when the frame is moved and resized.

Editing the Inset Curve

To edit the Inset curve, click on the object you wish to edit and then toggle the **Choose curve** button on the info palette until you are in the Inset mode.

The Inset curve is positioned around the inside of the frame and repels the text flowing in the frame. By default it is the same shape as the frame, but positioned 1mm in from the edge of the frame *(fig. 8.37).* The default inset distance is specified on the **Modify** dialogue box *(see 9.1).*   **F7**

The frame outline is drawn in grey with the Inset curve drawn in grey with the end points in blue. You can now edit the Inset curve using the same operations described on the previous pages *(fig. 8.38).*

If you wish to reset the Inset curve to its original shape and position, reset the Inset value on the **Modify** dialogue box to 1mm.
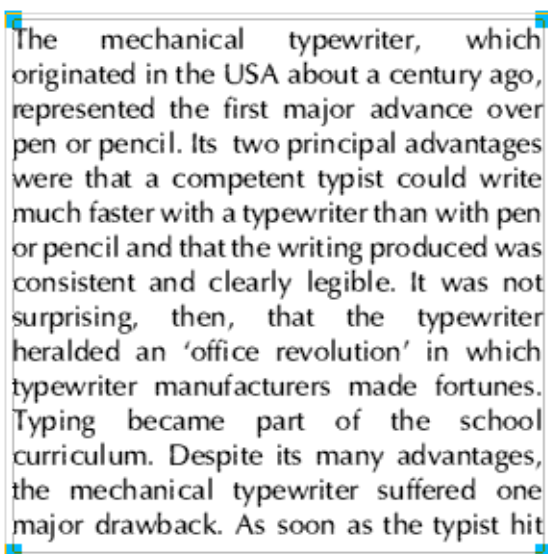
Fig. 8.37 - The outer line is the frame guideline and the inner line is the default Inset curve.
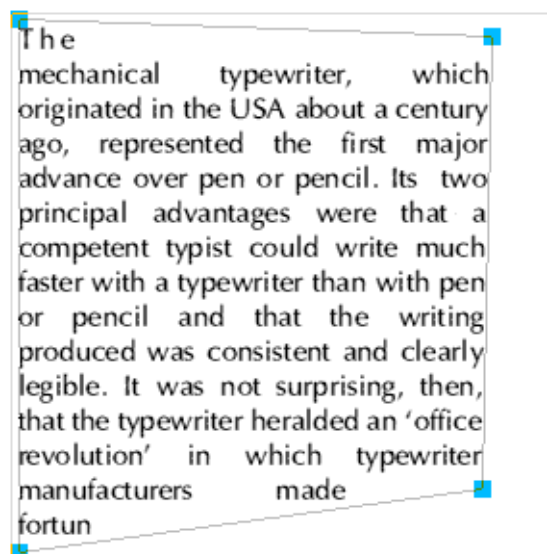
Fig. 8.38 - The Inset curve has been edited causing the text to flow inside the new shape.

Editing the Standoff Curve

Menu⇨Object⇨Text flow　　**Ctrl+Shift+T**

To edit the Standoff curve, click on the object you wish to edit and then toggle the **Choose curve** button on the info palette until you are in the Standoff mode.

The Standoff curve is the positioned around the outside of the frame and repels text flowing around the outside of the frame. By default it is the same shape as the frame, but positioned 1mm out from the edge of the frame *(fig. 8.39)*. The default standoff distance is specified on the **Object⇨Text flow** dialogue box *(see 9.7)*.

The frame outline is drawn in grey with the Standoff curve drawn in grey with the end points in blue. You can now edit the Standoff curve using the same operations described on the previous pages *(fig. 8.40)*.

If you wish to reset the Standoff curve to its original shape and position, reset the **Standoff** value on the **Text flow** dialogue box to 1mm.

Editing Picture Runaround

The **Picture** option on the **Object⇨Text flow** dialogue box automatically modifies the default Standoff curve so that it follows the shape of the picture instead of the frame. Using the facilities described in this chapter you may edit the Standoff curve to fine-tune the runaround shape to your exact requirements.
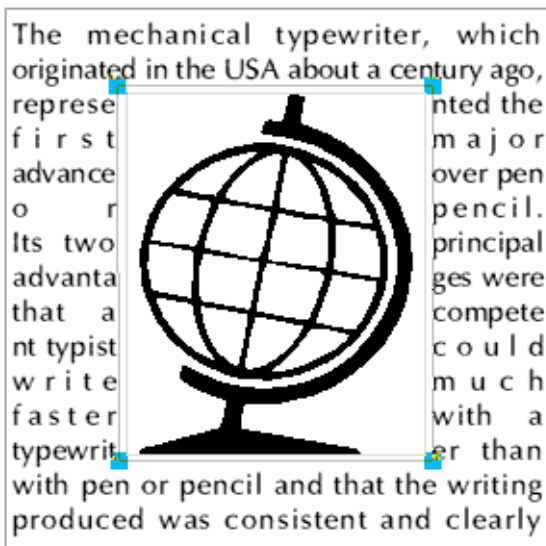
Fig. 8.39 - The inner line is the frame guideline and the outer line is the default Standoff curve.
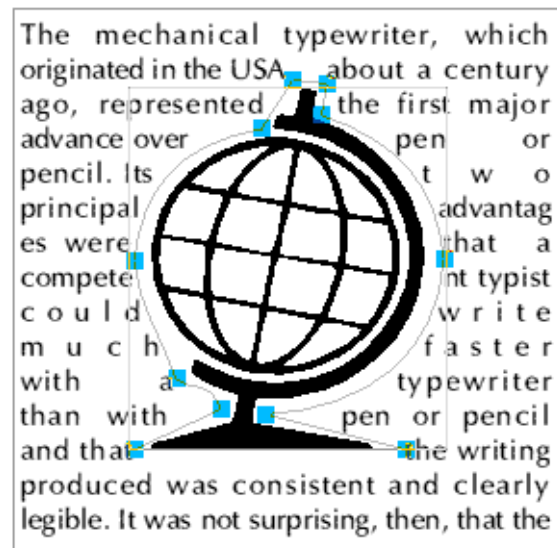
Fig. 8.40 - The Standoff curve has been edited causing the text to flow around the new shape.

Notes:

9

Working with Objects

This chapter describes all the options on the Object menu concerned with manipulating objects.

9.1 Modify

Menu⇨Object⇨Modify nnnn   **F7**

The **Object⇨Modify** option *(fig. 9.1)* allows you to alter the properties of selected objects.

The properties that can be altered depend upon the type of objects selected, so 4 different dialogue boxes may appear:

Modify text frame,
Modify picture frame,
Modify line,
Modify object.

The latter is displayed if the selection or group contains mixed types of objects.

In a selection, the settings shown in the dialogue box refer to the first object selected. If you alter **X**, **Y**, **Width**, **Height**, **Angle** or **Skew** the first object is altered as specified, and all other objects are altered proportionally.

Only those properties that you change are updated in the document when you click on **OK**.

The **Modify** option can also be used to set the exact position of ruler guidelines *(see 8.4).*
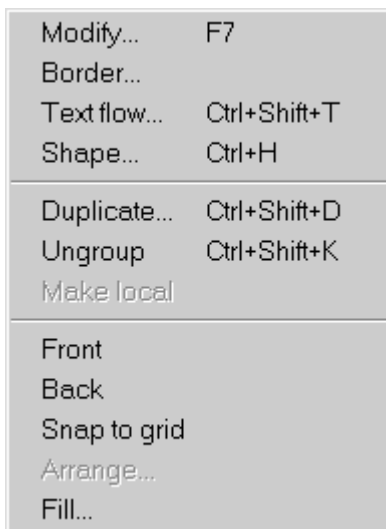
Fig. 9.1 - The *Object* menu.
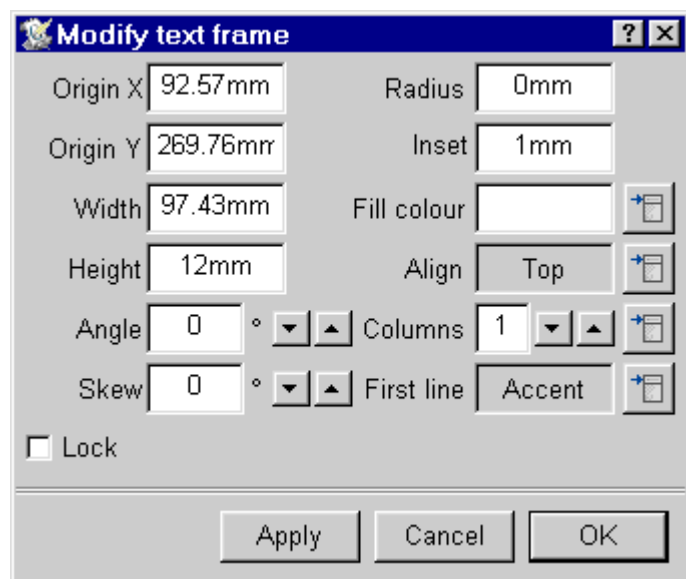
Fig. 9.2 - The **Modify text frame** *dialogue box allows you to alter the properties of text frames.*

9.2 Modify Text Frame

Menu⇨Object⇨Modify…   **F7**

The **Modify text frame** dialogue box is displayed if a text frame is selected or if the selection contains only text frames *(fig. 9.2)*.

Origin X/Origin Y

These values are the coordinates of the top left corner of the selected frame. They may be modified to change the position of the object. Coordinates are measured from the top left corner of the page.

Width/Height

These values are the width and height of the selected frame. They may be modified to change the size of the frame.

Angle

This is the angle of rotation of the selected frame. The angle is in degrees, and is applied clockwise *(figs. 9.3 & 9.4)*. You may type in a new value followed by Return or use the up and down icons to increase or decrease the angle by one degree.

Skew

This is the angle of skew for the selected frame. You can enter a new value or click on the up and down icons to change the skew angle one degree at a time. A positive value skews the frame to the right *(fig. 9.5)* and a negative value, to the left *(fig. 9.6)*. The angle is specified in degrees and must be within the range -80° to 80°.

If a multi-column frame is skewed, the columns are also skewed.

Radius

This value is the corner radius of rectangular frames *(fig. 9.7)*. The radius must be a positive value smaller than half the length of the shortest side. This value is ignored if the frame is not rectangular in shape.
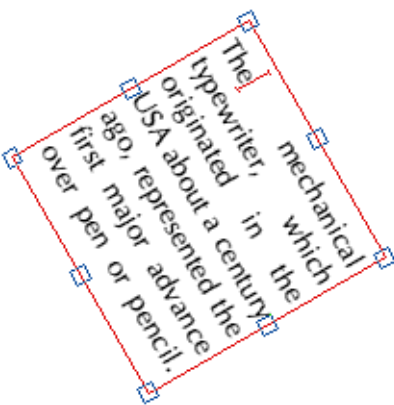
Fig. 9.3 - Frame rotated 60°.
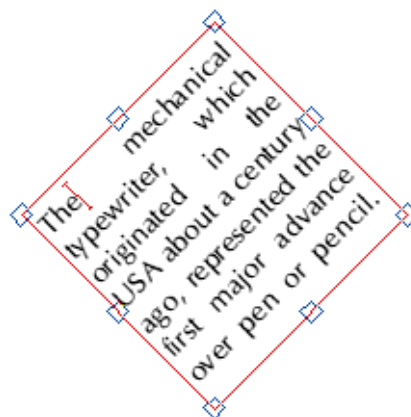
Fig. 9.4 - Frame rotated -45°.
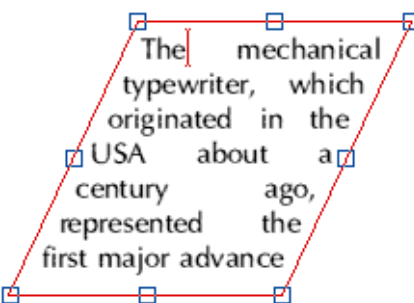
Fig. 9.5 - Frame skewed 25°.
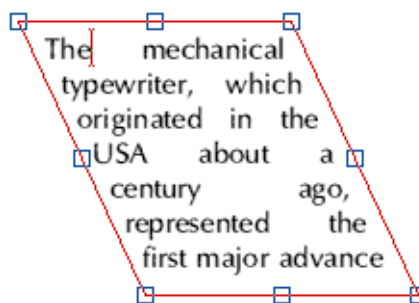
Fig. 9.6 - Frame skewed -25°.
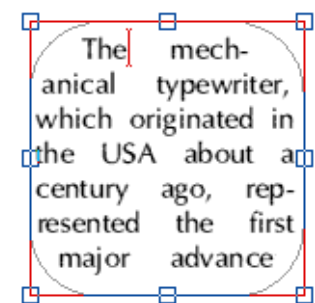
Fig. 9.7 - Frame with round corners.

Inset

Inset is the gap between the edge of the frame and the text flowing inside the frame. It prevents the text from touching the sides and improves the appearance of frames that have a frame border *(fig. 9.8 & 9.9)*. The default inset is 1mm and is set in

Menu⇨Misc⇨Choices⇨Text⇨

The inset normally follows the shape of the frame, but it can be made any shape by editing the Inset curve as described in the previous chapter. This is useful if you want to have a different inset on different sides of the frame. If the inset curve is edited, the value for **Inset** is blanked out. Resetting this value will reset the inset so that it follows the shape of the frame.

Fill colour

This is the current background colour of the selected frame. To change the background colour click on the icon to the right of the colour to display the standard *Ovation Pro* colour picker. Frames can be made transparent by choosing **Transparent** from the scrolling window. Transparent frames are ideal for overlaying text onto graphics e.g. adding a caption to a picture.

More advanced possibilities are available using the Fill applet.

Align

This option specifies how text is aligned vertically in the frame. The submenu provides four options:

Top is the default setting and causes text to be aligned with the top of the frame *(fig. 9.10)*.

Bottom causes text to be aligned with the bottom of the frame *(fig. 9.11)*.

Centre causes text to be vertically centred in the frame *(fig. 9.12)*.

Justify inserts additional white space between the lines of text so that it fills the frame vertically *(fig. 9.13)*.

Please note that **Bottom**, **Centre** and **Justify** do not work if the frame is overlapped by another object that causes the text to reflow or if the frame is not rectangular. In this case the text reverts to **Top** alignment.

*Fig. 9.8 - Frame with 0mm **Inset**.*
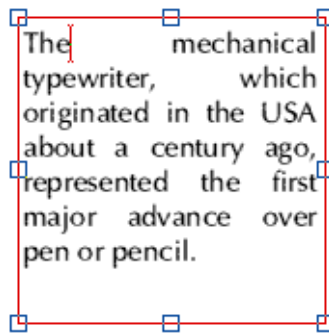
*Fig. 9.10 - Text aligned **Top**.*
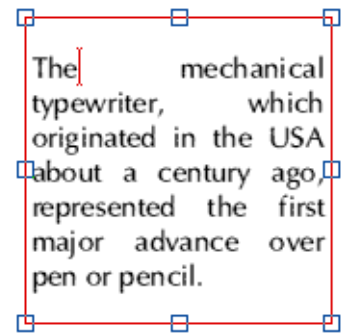
*Fig. 9.12 - Text aligned **Centre**.*
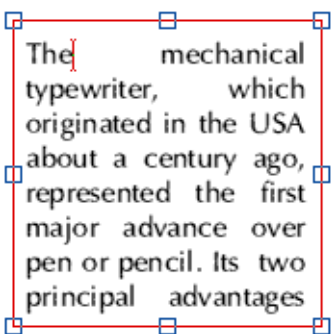
*Fig. 9.9 - Frame with 2mm **Inset**.*
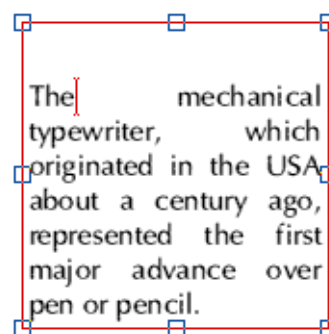
*Fig. 9.11 - Text aligned **Bottom**.*
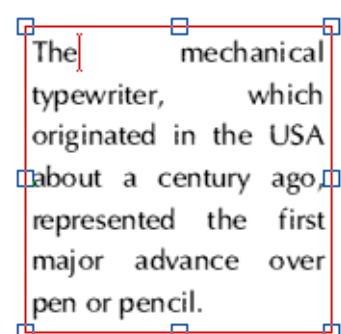
Fig. 9.13 - Text fully justified.

Columns

This option specifies the number of columns in the text frame. The default gutter (the space between the columns) is 5mm, but this and other advanced settings can be modified from the **Column specification** dialogue box *(fig. 9.14)* which is opened by clicking on the icon to the right of the **Columns** option.

Gutter width allows you to specify the gap between the columns.

Column width allows you to specify the width of the columns.

If **Display column guides** is selected, a vertical line is drawn centrally in each gutter *(fig. 9.15)*.

Guide width allows you to specify the thickness of the column guides *(fig. 9.16)*. You may choose a standard width from the menu or enter your own value at the bottom of the menu. The default width is **Thin** which is the thinnest line possible on the output device.

Guide colour allows you to specify the colour for the column guide using the standard *Ovation Pro* colour picker.

First Line

When text is flowed into a frame, a decision is taken how far down the first line of text is placed.

The sub menu provides four options:

Accent - the maximum size of the fonts in the line using all the available characters is calculated. This includes high bit or accented characters.

Ascender - this is similar but only the characters with codes less than 127 are used. This includes all the 'normal' ASCII characters used in English.

Fit - the exact height of the line is calculated and used.

Grid - the baseline is snapped to the text baseline grid *(see 5.4)*.

Older versions of *Ovation Pro* used the Accent setting by default.

Notice that the first two (and last) options give a distance which is independent of the precise characters used in the line - the base line of a row of mmmmm's is positioned in the same place as a row of MMMMMM's. For the fit option the mmmm's would be placed higher.

Lock

This option locks the frame so that it cannot be accidentally moved or resized by dragging. If a frame is locked it has no handles, and the pointer changes to the lock symbol if you try to move the frame.
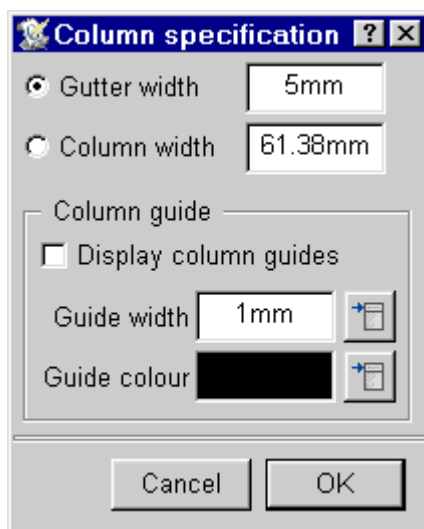
Fig. 9.14 - Dialogue box for setting column specification.
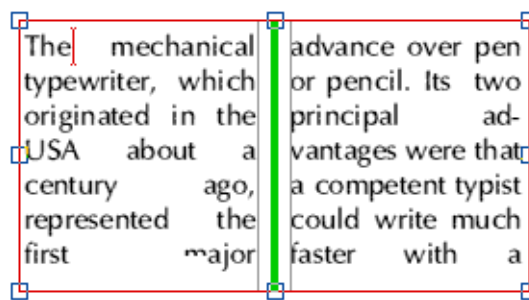
Fig. 9.15 - Frame with two columns and a green coloured column guide.
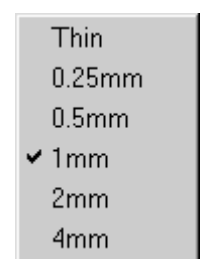
Fig. 9.16 - Column **Guide Width** menu.

9.3 Modify Picture Frame

Menu⇨Object⇨Modify…   **F7**

The **Modify picture frame** dialogue box is displayed if a picture frame is selected or if the selection or group contains only picture frames *(fig. 9.17)*.

Operation is identical to that described for text frames above except that the options **Align** and **Columns** are not applicable to picture frames and do not appear in the dialogue box and **Inset** operates slightly differently for picture frames than for text frames.

Inset

In a picture frame the inset is a border inside the frame, of the width specified and the colour of the frame fill colour. If a picture is made to fit a frame *(see 10.4)*, it will be scaled to fit inside the inset *(fig. 9.18 & 9.19)*. The default picture frame inset is 0mm, but this may be changed on the **Picture Choices** dialogue box *(see 15.7)*.

Menu⇨Misc⇨Choices⇨Picture⇨

The inset normally follows the shape of the frame, but it can be made any shape by editing the Inset curve as described in the previous section. This is useful if you want to have a different inset on different sides of the frame. If the inset curve is edited, the value for **Inset** is blanked out. Resetting this value will reset the inset so that it follows the shape of the frame.

Additional information

The Arrange applet provides a number of ways of aligning and spacing out frames. See the Help file of the applet.

Fig. 9.18 - Picture frame with 0mm **Inset**.
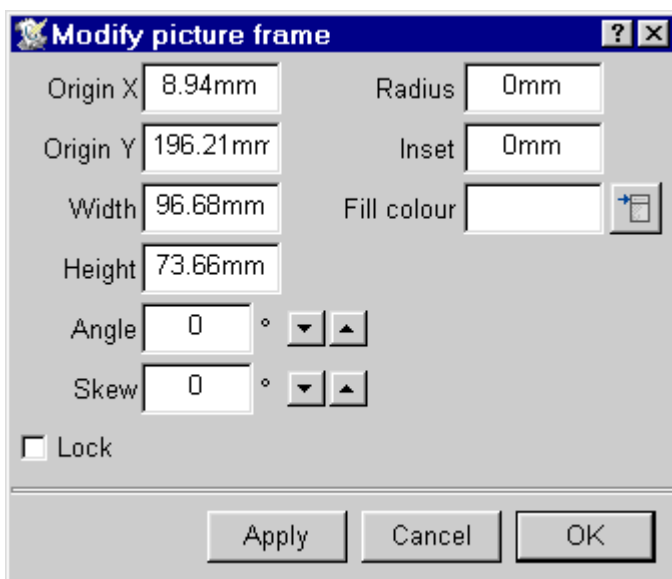
Fig. 9.17 - The **Modify picture frame** *dialogue box provides options for altering the properties of picture frames.*

Fig. 9.19 - Picture frame with 1mm **Inset**.

9.4 Modify line

Menu⇨Object⇨Modify…   **F7**

The **Modify line** dialogue box is displayed if a line is selected or if the selection or group contains only lines.

Operation is similar to that described for text frames above except that the options **Radius**, **Inset**, **Align** and **Columns** are not applicable and **Width** and **Height** have a different interpretation for lines. There are also a number of new options concerned with line style *(fig. 9.20)*.

Width/Height

These values refer to the width and height of the bounding box that contains the line.

Line width

This option allows you to set the line width to any of the predefined values from the menu or enter your own value at the bottom of the menu *(fig. 9.21)*. The default width **Thin** is the thinnest line possible on the output device. You can change the default line width on the **Choices** dialogue box *(see 15.9)*.

The width of a single selected line can be increased or decreased in steps of 0.5mm using Ctrl > or Ctrl <.

Line colour

Allows you to set the line colour using the standard *Ovation Pro* colour picker.

Pattern

This option displays a menu of dashed and dotted line patterns that can be applied to lines *(fig. 9.22)*.
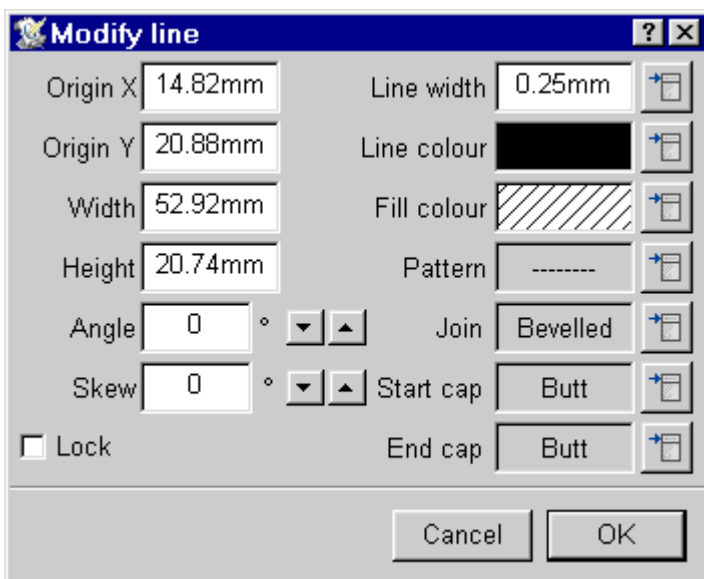
*Fig. 9.20 - The **Modify line** dialogue box.*
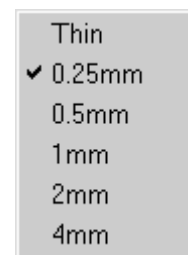
*Fig. 9.21 - The **Line width** menu.*

*Fig. 9.22 - The **Pattern** menu.*

Join

Join specifies how lines are joined together and is only significant on thick lines. There are three types of joins *(figs. 9.23 & 9.24)*:

Mitred brings the outer edges of lines together to a point.

Round rounds off the point where the lines join.

The default option **Bevelled**, cuts off the corner where the lines join.

Start cap/End cap

These options specify what the end of lines look like. Caps only apply to open paths and are only significant on thick lines. The window provides four options *(figs. 9.25 & 9.26)*:

Butt, squares off the line at the end point. This is the default option.

Round adds a solid semicircular to the end of the line.

Square adds a square to the end of the line. The square has half the width of the line.

Triangle adds a triangle to the end of the line, allowing you to create lines with arrowheads. This option has its own submenu *(fig. 9.27)* allowing you to set the width and height of the triangle. Choose one of the predefined values or enter your own value at the bottom of the menu. The **Width** and **Height** values should be specified as multiples of the width of the main line.

You can change the default **Width** and **Height** values on the **Choices** dialogue box *(see 15.9)*. Please note that you cannot generate arrowheads of a reasonable size on a line of width **Thin**; you must typically have a line width of at least 0.25mm.

*Fig. 9.23 - The **Pattern** menu.*
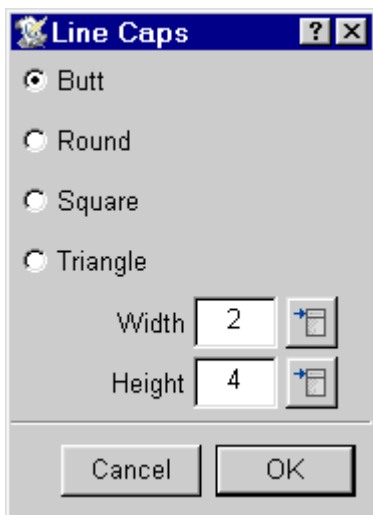
*Fig. 9.25 - **Line caps** menu.*

*Fig. 9.24 - **Mitred**, **Round** and **Bevelled** joins.*
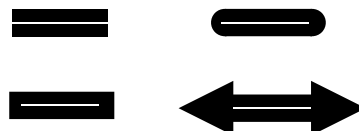
*Fig. 9.26 - **Butt**, **Round**, **Square** & **Triangle** caps.*
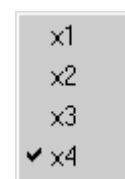
*Fig. 9.27 - The **Triangle Height/Width** menu.*

9.5 Modify Object

Menu⇨Object⇨Modify… **F7**

This dialogue box is displayed if there is a group selected or if the selection contains mixed types of objects i.e. text frames, picture frames and lines *(fig. 9.28)*.

The options provided are those that are common to all types of objects in the selection or group. Operation of these options is identical to that described for text frames earlier.
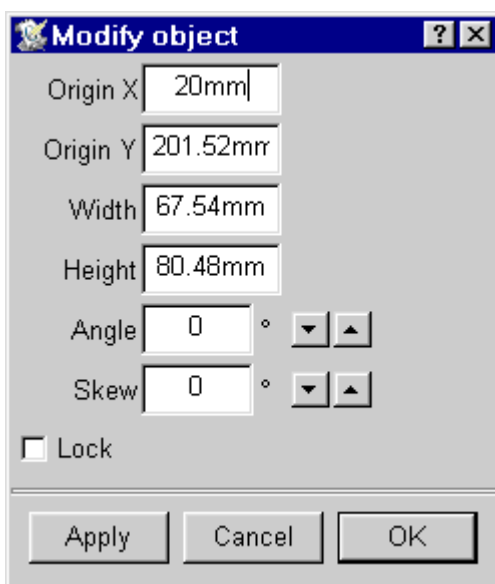
*Fig. 9.28 - The **Modify object** dialogue box.*

9.6 Border

Menu⇨Object⇨Border…

Normally the edges of frames are just guidelines, and are not printed, but you can add a border around the outside of a frame using the **Border** dialogue box *(fig. 9.29).*

The scrolling window in the top left corner of the border dialogue box, shows all the border styles that are available. Use the vertical scroll bar to scroll through the complete list, and click on the border you wish to use. The chosen border is then highlighted. It is possible to add additional simple border styles *(see Appendix F).*

Acorn Draw file borders can be used as well as line borders. One example is supplied which allows crop marks to be easily added to any frame. In *Ovation Pro* the border width is used to scale the designs, so you may find some only look correct at a certain border width.

Note that borders are not stored in *Ovation Pro* documents, so if you use a new border you must provide it to anyone who you want to be able to use the document.

Draw file borders can only be applied to rectangular frames. If the border colour is transparent, then the colours in the original Draw file will be used (nb these are RGB colours), otherwise the brightness of the colour in the Draw file will be used as a tint of the border colour. So

for example black in the Draw file border will produce 100% of the current border colour (including the tint set for it). White in the Draw file will produce white in the border.

The option **Border** determines whether the border is applied to the frame. The action of choosing a border style, automatically selects this option. If you want to remove a border from a frame, deselect this option.

The **Colour** option allows you to choose a colour for the border using the standard *Ovation Pro* colour picker.

Width allows you to set the border width to any of the predefined values from the menu or enter your own value at the bottom of the menu. The default width **Thin** is the thinnest line possible on the output device.

Click on **OK** to apply the border to the selected frame or selection of frames. You can add borders to rectangular, elliptical or even irregular frames *(figs. 9.30 & 9.31).*

Design size is only available for Draw borders and when selected sets the frame width to that of the original border in the Draw file.

Fig. 9.30 - Border around rectangular frame.

*Fig. 9.29 - The **Border** dialogue box.*
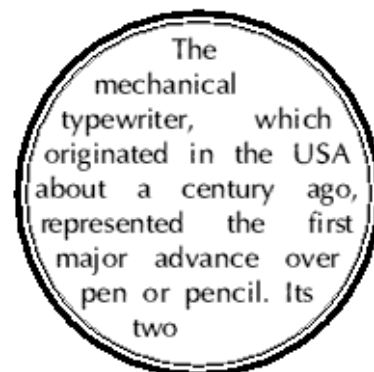
Fig. 9.31 - Border around circular frame.

Adding Borders to Specified Sides

You may use the four options in the top right corner of the dialogue box to determine which sides of the frame the border is to be applied *(fig. 9.32)*. By default all four options are selected, causing the border to be applied to all four sides.

Please note that these options only have an effect on rectangular frames. Borders on elliptical and irregular frames are always applied to the entire frame outline.

Drop Shadow

You can add a drop shadow to rectangular frames by choosing the **Shadow** option *(fig. 9.33)*. The best drop shadow effect is obtained by applying a border and a shadow *(fig. 9.34)*. In this case the border is always applied to all four sides of the frame.

You may choose the shadow colour and width using the options provided.

When **Shadow** is selected, the four options in the top right corner of the dialogue box allow you to choose the corner of the frame to which the shadow is applied.

You cannot apply a drop shadow to an elliptical or irregular frame.

Fig. 9.32 - Border on top and bottom only.

*Fig. 9.33 - The **Border** dialogue box with **Shadow** selected.*
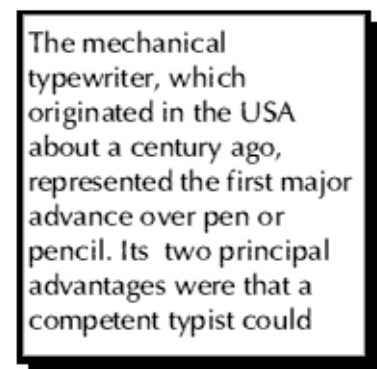
Fig. 9.34 - Border and drop shadow.

9.7 Text Flow

Menu⇨Object⇨Text flow… Ctrl+Shift+T

If a frame is positioned over another frame containing text, the text may be repelled and flow around the frame. **Text flow** controls how the text flows around the frame *(fig. 9.35)*.

It only applies to frames, and not lines which are always transparent and do not repel text.

Runaround

These options control whether text flows around the obstructing frame or behind it.

None causes the text to flow behind the frame completely ignoring it *(fig. 9.36)*.

Frame causes the text to flow around the frame shape leaving a gap around the frame of whose size is specified by **Standoff** *(fig. 9.37)*.

Picture causes the text to flow around the shape of the picture in the frame leaving a gap around the frame specified by **Standoff** *(fig. 9.38)*. It is only available if the frame contains a picture.

*Fig. 9.36 - Runaround set to **None**.*

*Fig. 9.35 - **Text flow** controls how text is repelled.*
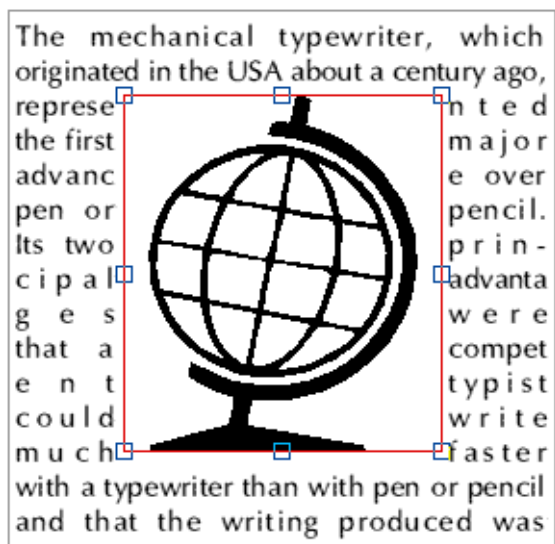
*Fig. 9.37 - Runaround set to **Frame**.*

Picture Runaround

Choosing **Picture** runaround causes *Ovation Pro* to trace the edge of the picture in the frame and then generate a Standoff curve of the same shape. The Standoff curve follows the shape of the picture but stands off by the distance specified by the value of **Standoff** (1mm by default).

You can set picture runaround for Draw files or bit-image files such as sprites which may have a mask or a solid background. In the latter case, *Ovation Pro* detects the background colour and ignores it when tracing the sprite outline. Furthermore, it sets the Inset curve to the exact shape of the picture thus masking out the background colour.

Setting **Picture** runaround automatically sets the frame to a transparent background so that it does not obscure the text that flows behind it.

Please note that there is a delay when setting picture runaround while the picture is traced. The length of the delay depends upon the size and complexity of the picture. You can press Esc at any time to cancel picture runaround.

You can control how accurately *Ovation Pro* traces the picture using the **Runaround error** on the **Choices** dialogue box *(see 15.8)*.

       Menu⇨Misc⇨Choices⇨Picture⇨

Editing the Standoff Curve

The standoff normally follows the shape of the frame or picture, but it can be made any shape by editing the Standoff curve in path edit mode *(fig. 9.39)*. This is useful if you want to have a different standoff on different sides of the frame or if the text doesn't flow around the picture exactly as you require.

If the standoff curve is edited, the value for **Standoff** is blanked out. Resetting this value will reset the text flow so that it follows the shape of the frame or picture again.

*Fig. 9.38 - Runaround set to **Picture**.*
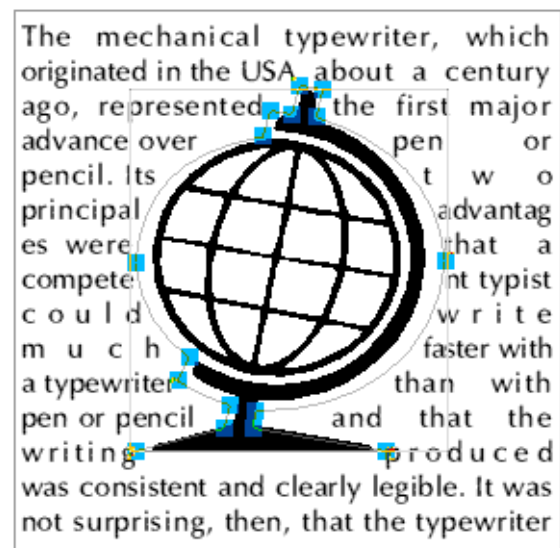
Fig. 9.39 - Editing picture runaround.

Text flow

These options control how text flows around frames and pictures. The text can flow around the **Wider**, **Left**, **Right**, **Both** or **Neither** sides.

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its two prin- cipal advantages were that a competent typist could write much faster with a typewriter
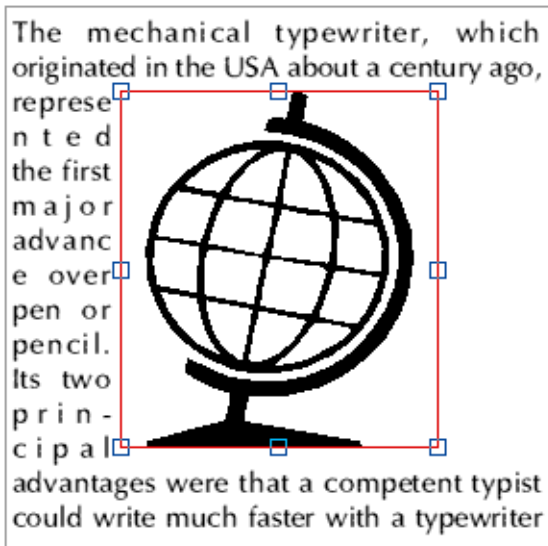
*Fig. 9.40 - Text flow to **Left** side.*

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its two principal advantages that a competent typist could write much faster with a typewriter than with pen or pencil and that the writing produced was
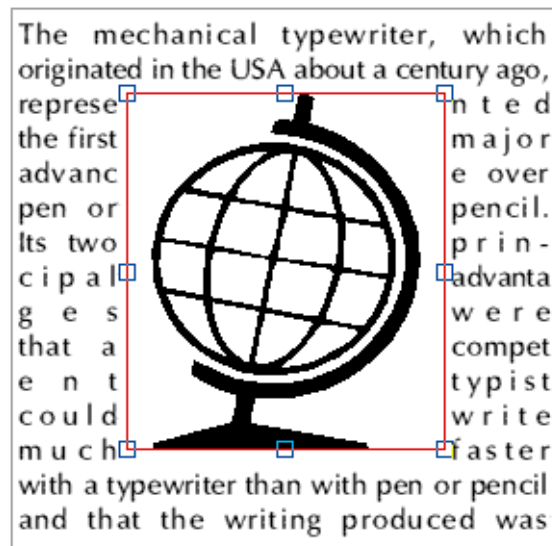
*Fig. 9.42 - Text flow to **Both** sides.*

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its two prin- cipal advantages were that a competent typist could write much faster with a typewriter
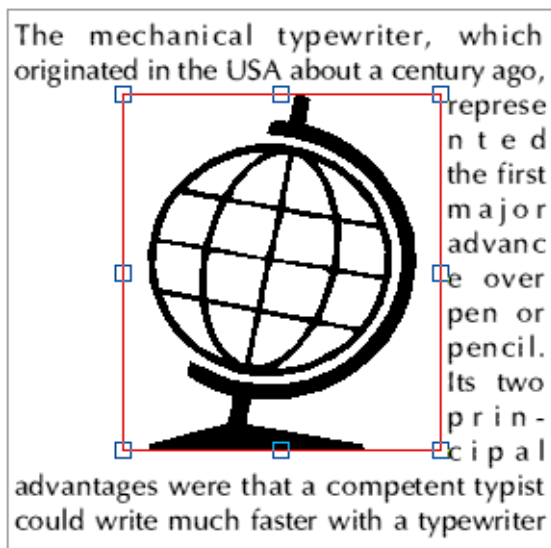
*Fig. 9.41 - Text flow to **Right** side.*

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its   two prin- cipal
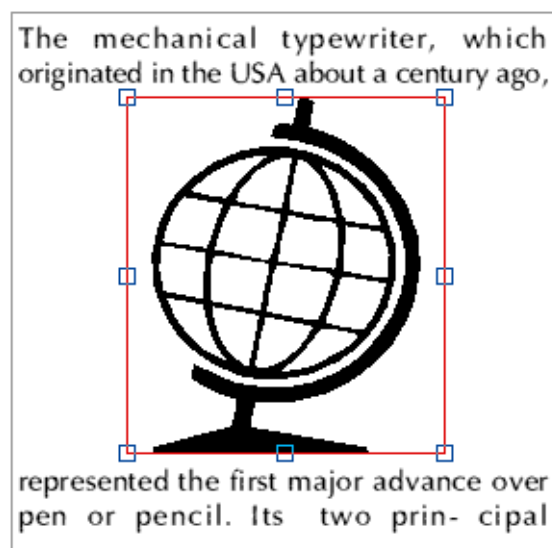
*Fig. 9.43 - Text flow to **Neither** side.*

9.8 Duplicate

Menu⇨Object⇨Duplicate…

Duplicate allows an object or selection to be copied a number of times at specified horizontal and vertical offsets *(fig. 9.44)*. It is particularly useful for creating tables and grids from lines or frames.

Number of times specifies the number of duplications to be made.

Vertical offset is the vertical shift made before each duplication *(fig. 9.45)*. This value should be positive for a downward shift, negative for an upward shift or zero for no vertical shift.

Horizontal offset is the horizontal shift made before each duplication *(fig. 9.46)*. This value should be positive for a rightwards shift, negative for an leftwards shift or zero for no horizontal shift.

Making One Duplication   Ctrl+Shift+D

You can make one duplication of an object or selection by pressing Ctrl Shift D. The offsets used are the same as those set on the **Duplicate** dialogue box.
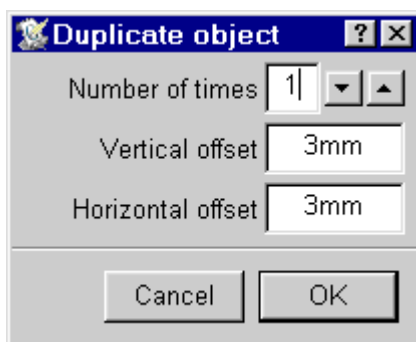
*Fig. 9.44 - The **Duplicate** dialogue box.*

*Fig. 9.45 - The single line has been duplicated to form a series of 10 lines, 4mm apart using: **No of times** = 9, **Vertical offset** = 3mm, **Horizontal offset** = 0mm.*

*Fig. 9.46 - The single 10mm x 10mm frame has been duplicated to form a series of 8 frames, 5mm apart using: **No of times** = 7, **Vertical offset** = 0mm, **Horizontal offset** = 15mm.*

9.9 Shape

Menu⇨Object⇨Shape…   **Ctrl+H**

Shape opens a dialogue box which indicates the shape of the selected object, and allows you to change it *(fig. 9.47)*.

Rectangle changes an ellipse or polygon into a rectangle. The rectangle will be the same size and shape as the bounding box of the original object.

Ellipse changes a rectangle or polygon into a ellipse. The ellipse will have the same size bounding box as the bounding box of the original object.

Polygon changes a rectangle or ellipse into a polygon. The polygon will have the same size bounding box and shape as the original shape, but will be constructed from straight and curved line segments thus allowing a rectangular or elliptical shape to be edited in path edit mode.

Regular polygon changes any object into a regular polygon with the number of sides specified *(fig. 9.48)*. The polygon will have the same size bounding box and shape as the bounding box of the original object. If you wish to draw perfect regular shapes such as triangles, hexagons, octagons etc., your original object must be perfectly square.

Star changes any object into a star with the number of points specified.
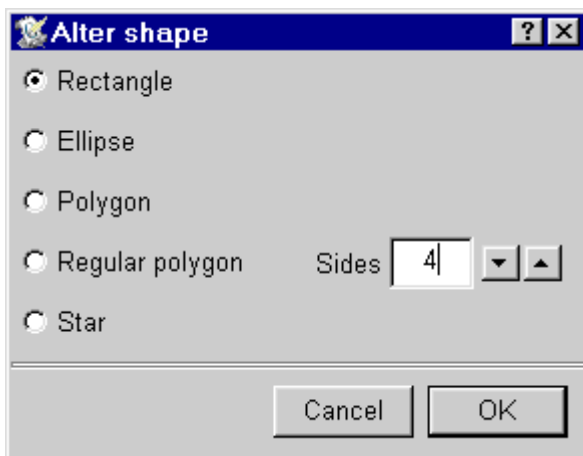
Fig. 9.47 - The **Shape** dialogue box.
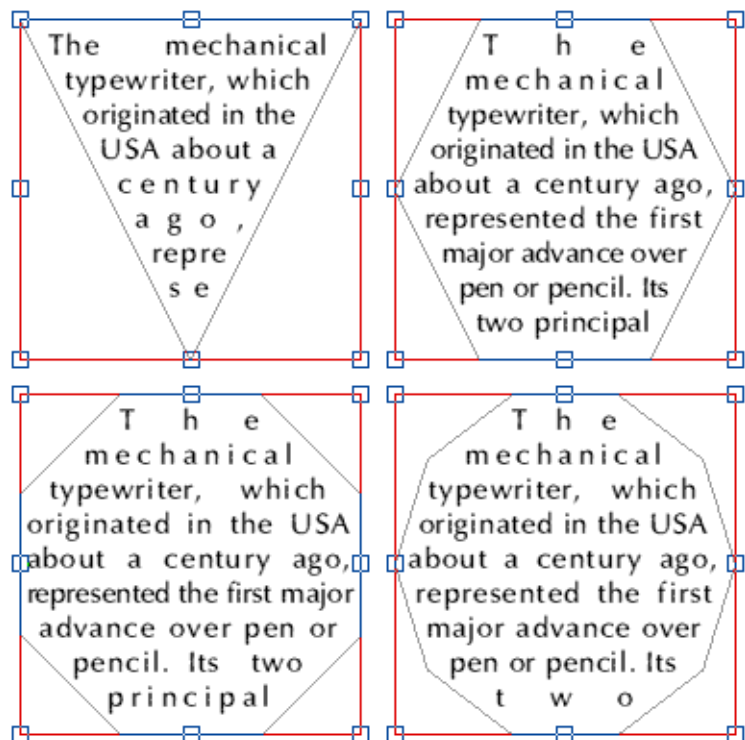
Fig. 9.48 - Regular polygons.

9.10 Front/Back

Menu⇨Object⇨Front	**Ctrl+Shift+U**
Menu⇨Object⇨Back	**Ctrl+Shift+H**

There are two ways to send objects to the back or bring them to the front.

Using menu options

If a number of objects occupy the same area of the page, the object created last is said to be at the top of the stack and obscures other objects lower down the stack. The **Front** option brings the selected object to the top of the stack. It is only available when there is a single object selected which is not already at the front.

The **Back** option pushes the selected object to the bottom of the stack, hiding it behind any other objects that occupy the same area of the page. It is only available when there is a single object selected which is not already at the back.

Using keyboard short-cuts.

When using the keyboard short-cuts the object is moved one layer at a time. In this way you can change the following order of a stack of frames.

Beware that you can send an object behind the main text frame, making it invisible. To retrieve such an object either put the main frame at the back or drag an area holding down the shift and control keys. The object outline will be visible if it has been totally enclosed within the dragged area, and the selection can then be moved forward.

9.11 Group/Ungroup

Menu⇨Object⇨Group	**Ctrl+Shift+K**

Group turns a number of selected objects into a single group. A group has a single bounding box enclosing all the objects in the group, and can be moved, rotated, duplicated, grouped etc. just as though it were a single object *(fig. 9.49)*. If the group is resized by dragging, all the objects in the group are resized by the same relative amount. If the group contains frames, you may click in a frame to edit its contents. **Group** is only available when there is more than one object selected.

Ungroup breaks down a group into the objects that make it up. It is only available when there is a single group selected. It has the same key short-cut as **Group.**

The mechanical typewriter, which originated in the USA about a century ago, represented the first major advance over pen or pencil. Its two principal advantages were that a competent typist could write much faster with a typewriter than with pen or pencil and that the writing produced was consistent and clearly legible. It was not surprising, then, that the typewriter heralded an 'office revolution' in

Three frames in a group.

*Fig. 9.49 - The **Group** option allows a number of objects to be grouped together and manipulated as a single object.*

9.12 Make Local/Make Master

Menu⇨Object⇨Make Local

Make local converts a Master object generated by the Master Pages, into a normal object that can be edited in the usual way. **Make local** is only available when the selected object or objects are Master objects.

Make master converts a Master object that has been made local, back into a Master object. **Make master** is only available when the selected object or objects are Master objects that have been made local.

> Any changes that were made to a local object are lost when it is made back into a Master object.

Refer to Chapter 11 for more details about Master objects.

9.13 Snap to Grid

Menu⇨Object⇨Snap to Grid

This option causes the top left corner of the selected objects to snap to the nearest grid point. It only applies if either the grid or grid lock is enabled *(see 7.4)*.

10

Working with Pictures

This chapter describes how to import pictures into frames, and then manipulate them in various ways.

The handling of large and/or high resolution pictures or complicated vector files is mentioned separately in the second part of this chapter starting with an introduction to this aspect of picture handling.

10.1 Importing Pictures

To import a picture, drag the picture file into a frame. You may import standard Windows bitmap (.bmp), JPEG, RISC OS Sprite and Draw files, plus other popular formats detailed in the *Ovation Pro* release notes. If you try and load an unrecognised picture format, the file will be interpreted as a text file and you will be asked to confirm whether you wish to proceed loading it *(see 3.3)*.

A warning is given if there is insufficient memory to load the picture.

The frame may be any shape, but must be completely empty or already contain a picture (in which case the old picture is overwritten). You cannot import a picture into a frame that already contains text unless all the text is deleted first, otherwise the picture is embedded in the text (see later).

The imported picture is centred and scaled to fit inside the frame but keeping its original aspect ratio i.e. its original shape. If the frame is rectangular, the entire picture will be visible *(figs. 10.1 and 10.2)*, otherwise the edges of the picture are cropped to suit the shape of the frame *(figs.10.3 and 10.4)*.

Menu⇨File⇨Import…

As an alternative to drag and drop you can use this menu entry to open a standard Windows open file window and select the picture file you want.

Fig. 10.1 - Fit to frame with aspect lock.

Fig. 10.3 - Fit picture in elliptical frame.

Fig. 10.2 - Fit to frame with aspect lock.
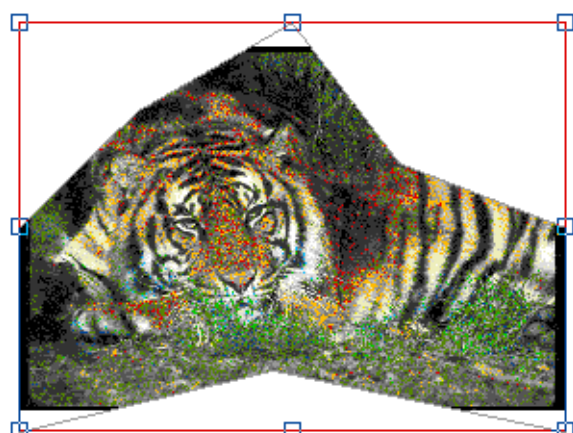
Fig. 10.4 - Fit picture in irregular frame.

Importing at a Specified Scale

If you hold down Ctrl when importing a picture, the picture is imported at the scale specified in **Choices** *(see 14.7)*. By default this is 100% i.e. the original picture size.

Embedding a Picture

If you drag a picture into a text frame which is not empty, the picture is imported into an automatically generated picture frame which is embedded into the text at the pointer position.

The picture is imported at its original scale, but scaled down to fit if necessary.

Saving Pictures

If there is an active picture frame, the **Save picture** option becomes available on the **File** menu. This allows you to save the picture in the frame to disc, or to another application. The picture is saved in the same format that it was loaded in.

10.2 Selecting Pictures

If a picture hasn't been selected, operations such as move, rotate, cut, copy etc. apply to the selected frame and its contents. If the picture has been selected, these operations apply to the picture only; the frame remains unchanged.

Choose the Select tool on the toolbox and left double-click on a picture to select it. A three-pronged resize tool is displayed over the centre of the picture confirming that it is selected *(fig. 10.5)*.

Right click over a selected picture to deselect it.
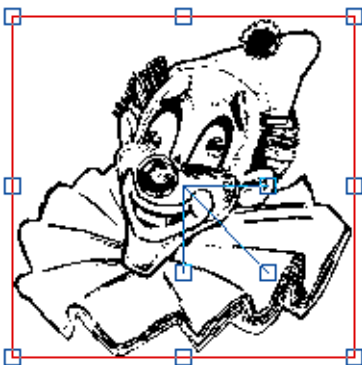
Fig. 10.5 - A selected picture.

10.3 Moving Pictures

To move a picture within a frame, ensure that the Select tool is active then double-click over the picture to select it. Now left click and hold over the picture (not over a handle) and when the Hand tool appears *(fig. 10.6)* you can move the picture.

You can constrain movement to the vertical or horizontal direction by holding down Shift before dragging and keeping it held down while moving the picture.

You can position the picture within the frame precisely using the info palette or the **Modify picture** dialogue box *(see 10.7)*.   **F6**

Using the Info Palette

You may use the info palette *(fig. 10.7)* to position the picture in the selected frame (in this case the picture does not need to be selected). **X** and **Y** are the offsets from the top left corner of the frame to the top left corner of the picture, and can be modified to change the position of the picture. Press Return afterwards to update the document.

Alternatively, click on the up and down buttons to move the picture in the appropriate direction.

Note that the **X** and **Y** fields towards the left side of the info palette refer to the picture frame, whereas **X** and **Y** towards the right edge refer to the picture itself.

Fig. 10.6 - Use the hand tool to drag the picture to a new position.

| Picture frame | X | 9mm | W | 49.95mm | Scale | 90 | X | 0mm | A | 0 |
| 1.132 | Y | 187.57mm | H | 49.67mm | Aspect | 100 | Y | 0mm | Fit | Ctr |

*Fig. 10.7 - The info palette gives the position of the current picture. You can reposition it by changing the **X** and **Y** values. The info seen here reflects details of Fig. 10.6*

10.4 Resizing Pictures

Menu⇨Picture⇨Modify picture…   F6

To resize a picture, ensure that the Select tool is active then double-click over the picture to select it *(fig. 10.8)*. To resize the picture, drag the handle at the end of the diagonal line on the resize gadget. If **Aspect lock** is selected on the **Modify picture** dialogue box, the picture shape will be retained.

To resize the picture in the horizontal direction only, drag the handle at the end of the horizontal line. To resize the picture in the vertical direction only, drag the handle at the end of the vertical line.

You can resize the picture precisely by using the info palette or the **Modify picture** dialogue box *(see 10.7)*.

Using the Info Palette

You may use the info palette *(fig. 10.9)* to resize the picture in the selected frame (in this case the picture does not need to be selected).

Scale is the scale of the current picture as a percentage of its original size. You can enter a new value or click on the up and down icons to change the scale one percent at a time. Changing this value affects scaling in both X and Y direction, so the picture shape is not changed.

Aspect is the ratio of the horizontal scale of the picture to the vertical. You can enter a new value or click on the up and down icons to change the aspect one percent at a time. A value of 100% means that the picture is displayed in its original shape. To stretch a picture sideways increase this value, and to squash a picture sideways decrease this value. For example, to make a picture twice as wide as its original, set Aspect to 200%.

Resizing Frame & Picture

If you resize a picture frame by dragging its handle using the right mouse button, the picture is resized too. With **Aspect lock** set the picture will be resized to fit the height of the frame. Otherwise the picture will follow the size of the frame.

Fit

This option scales the picture so that it fits the frame. If the **Aspect lock** option on the **Modify picture** dialogue box is selected, the picture shape will remain unchanged. If **Aspect lock** is not selected, the picture may be stretched to fit the frame exactly. Ctrl+J can be used as a short cut.

Ctr

This option will centre the picture without changing its scale. It is especially useful if due to rescaling the picture has moved out of sight. Ctrl+E can be ued as a short cut.

Fig. 10.8 - Double click on the picture to select it instead of the frame.
Drag the handles to scale the picture.

*Fig. 10.9 - The info palette allows the scale and aspect ratio of the picture in the selected frame to be altered. The **Fit** option, fits the picture to the frame..*

10.5 Rotating Pictures

Whenever a picture frame is active, A on the info palette *(fig. 10.9)* shows the angle of rotation for the picture. The angle is in degrees and is measured anti-clockwise. You may enter a new value and press Return or click on the up and down icons to increase or decrease the angle by one degree or by ten degrees while holding down Shift. The picture is rotated about the centre of the frame.

To set an exact angle use the Angle dialogue box on the **Modify picture** menu

   Menu⇨Picture⇨Modify picture… **F6**

Using the Rotate Tool

Ensure that the Select tool is active then double-click over the picture to select it. Now choose the Rotate tool *(fig. 10.10)* then left click and drag on any part of the picture until it is at the required angle *(fig. 10.11)*.

The centre of rotation for the picture is indicated by a small crosshair, which can be dragged to a new position if required.

Using the Info Palette

When a picture is selected and the Rotate tool chosen, the options on the info palette *(fig. 10.12)* apply to the rotation of the picture instead of the object.

A is the angle of rotation of the picture. The angle of rotation is in degrees and is measured anti-clockwise. You may type in a new value followed by Return to rotate the picture to the desired angle. Alternatively click on the up and down icons to increase or decrease the angle by one degree.

Clicking on the 3 x 3 grid will position the crosshair at the same relative position on the frame containing the picture. The 9 points relate to the centre, the fours corners and the centres of the four sides.

If **Crosshair** is selected, the picture is rotated about the crosshair, otherwise it is rotated about its centre.

> Rotating is not possible when a picture has been locked.

Rotate tool
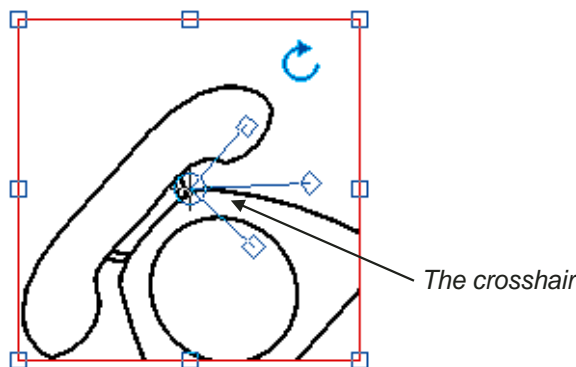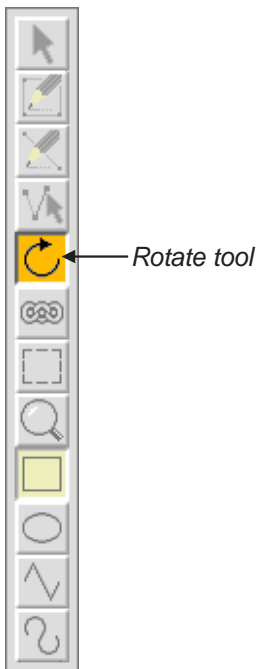
The crosshair

Fig. 10.11 - When a picture is selected you may use the rotate tool to rotate the picture about the centre of rotation indicated by the crosshair.

Fig. 10.10 - The Rotate tool.
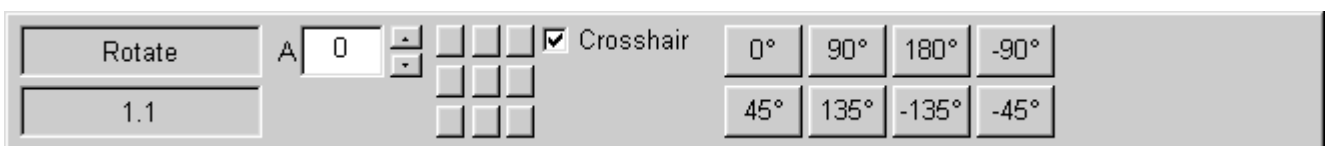
Fig. 10.12 - When a picture is selected and the Rotate tool chosen, the info palette provides options concerned with rotating the picture.

10.6 Cropping Pictures

The Crop tool *(fig. 10.13)* allows you to crop or cut off unwanted edges of a picture leaving the part you do want filling the frame.

Position the pointer at the top left corner of the rectangle you want to retain and drag to the bottom right corner *(fig. 10.14)*. When you release the mouse button the part of the picture you have chosen is 'fitted' into the frame *(fig. 10.15)* as follows:

- If **Aspect lock** on the **Modify picture** dialogue box is selected *(see 10.7)*, the picture is scaled to fit the frame without changing shape.

- If **Aspect lock** is not selected, the picture is scaled to fit the frame precisely, changing its shape is necessary.

You can't crop a picture if it has been locked.

Cropping can actually be done by dragging from any corner to the opposite diagonal corner. When using the Crop tool, you must start within the picture frame. You can eventually drag beyond the picture frame, resulting in a scaling down of the cropped picture.
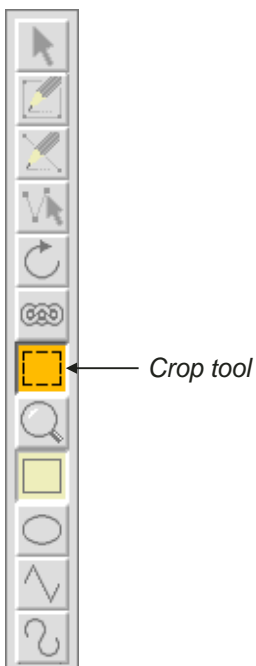
It is important to remember that the Crop tool only results in a changed view within the picture frame. But the original picture is not changed in any way, as can be seen by resizing the picture frame.

This also means that by selecting the picture (by double clicking on it) one can move the picture to reposition it within the frame.

The Crop Info palette gives information while cropping a picture frame. It does not allow you to set dimensions.

To reset, select the picture using the Select tool and then click Fit on the Picture Info palette.
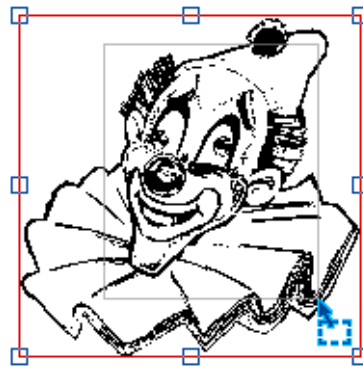
Fig. 10.14 - The complete picture.

Crop tool

Fig. 10.13 - The Crop tool.
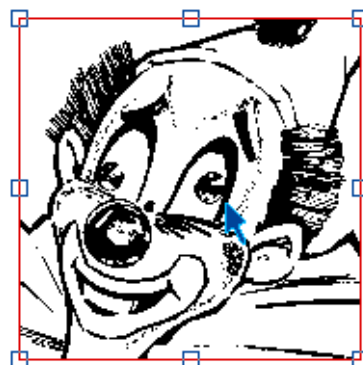
Fig. 10.15 - The cropped picture.

10.7 Modify Picture

Menu⇨Picture⇨Modify picture…   F6

The **Modify picture** dialogue box *(fig. 10.16 & fig. 10.17)* is available from the main menu when a picture frame is active.

It can also be displayed by triple-clicking over a picture.

Scale

This is the scale of the current picture as a percentage of its original size. You can enter a new value or click on the up and down icons to change the scale one percent at a time. Changing this value affects scaling in both X and Y direction, so the picture shape is not changed.

Aspect

This is the horizontal scaling of the picture. You can enter a new value or click on the up and down icons to change the aspect one percent at a time. A value of 100% means that the picture is displayed at its original shape. To stretch a picture sideways increase this value, and to squash a picture sideways decrease this value. For example, to make a picture twice as wide as its original, set **Aspect** to 200%.

Angle

This is the angle of rotation of the picture in the frame. You can enter a new value or click on the up and down icons to change the angle one degree at a time. The angle is specified in degrees, and a positive angle is applied anti-clockwise.

Tile

This allows the picture in a frame to be repeated on a rectangular grid. The **X** and **Y** distance icons are the separation between copies in the frame of reference of the original picture. So for example if the distance is 10mm and the scale the picture is rendered at is 50% the distance you see will be 5mm *(fig.10.18)*.

Perfect joins between copies of pictures may not be possible. If you get slivers of frame background showing through, try a small negative value for the distances.
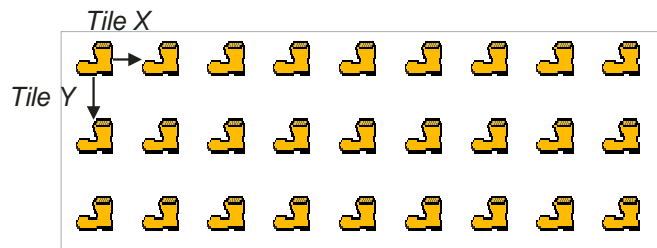
*Fig, 10.18 - A tiled bitmap image, size 34x17 pixels with settings: **Scale** 50%, **Aspect** 100%, Tile **X**=5mm **Y**=7mm*

*Fig. 10.16 - The **Picture** menu.*
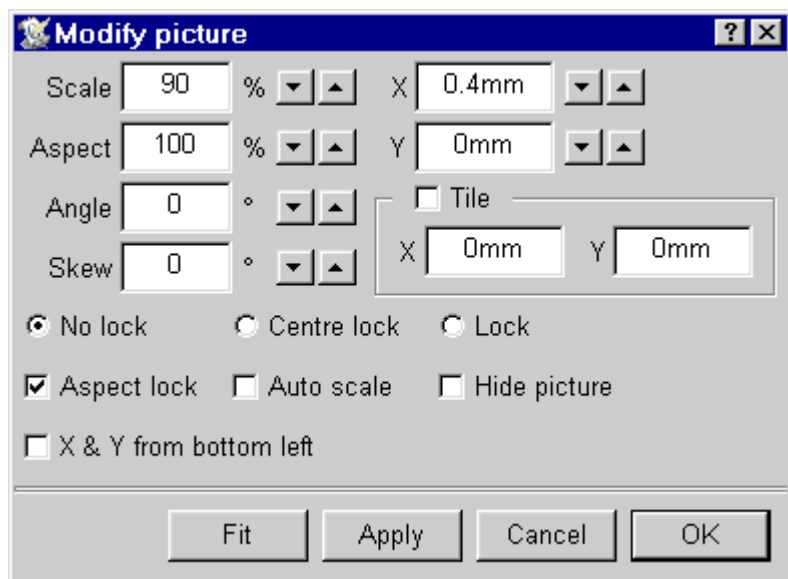
Fig. 10.17 - The Modify picture box provides options for altering the properties of pictures.. Values as used for fig. 10.18.

X, Y

These show the offsets from the top left corner of the frame to the top left corner of the picture. You can enter a new value or click on the up and down icons.

X and Y from bottom left

When this is selected the **X** and **Y** coordinates will show the offset of the origin of the pictures internal space from the bottom left corner of the picture frame.

Skew

This is the angle of skew for the picture. You can enter a new value or click on the up and down icons to change the angle of skew one degree at a time. A positive value skews the picture to the right *(fig. 10.19)* and a negative value, to the left (fig. 10.19). The angle is specified in degrees and must be within the range -80° to 80°.

No Lock

No lock is the default setting and allows the picture to be moved, resized or rotated from the dialogue box, info palette or by dragging.

Centre Lock

If **Centre lock** is selected, the picture is locked to the centre of the frame. The X and Y values cannot be changed, nor can the picture be moved from the info palette or by dragging.

Lock

This option locks the picture so that it cannot be moved, resized or rotated from the info palette or by dragging.

Aspect Lock

If Aspect lock is selected, the Auto scale, Fit and crop options will scale the picture to fit the frame retaining its original shape. If Aspect lock is not selected, the Auto scale, Fit and crop options will stretch the picture to fit the frame precisely.

The diagonal scale gadget is also affected by this option.

Auto scale

If Auto scale is selected, then re-sizing a picture frame with Select causes the picture to be re-sized too. This normally only happens if you re-size a picture frame with the right mouse button.

Hide picture

If Hide picture is selected, the picture in the frame is hidden and replaced by a cross. this may be useful if the picture is slow to redraw.
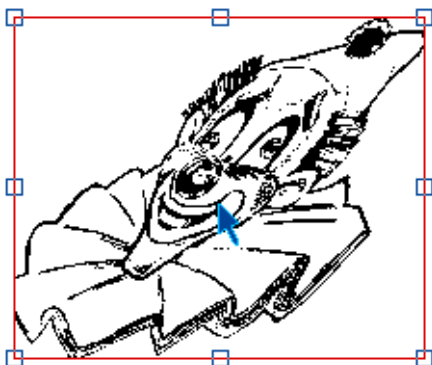
Fig. 10.19 - Picture skewed 25°
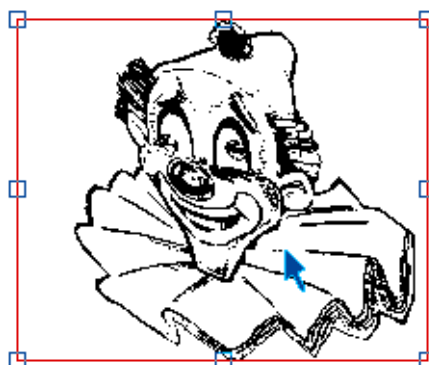
Fig. 10.20 - Picture skewed -25°

10.8 Options on the Edit Menu

Menu⇨**Edit**⇨

The **Edit** menu *(fig. 10.21)* contains a number of operations that you can apply to a selected picture. If you do not have a selected picture, the operations on this menu will apply to the frame.

To select a picture double-click on it so that the resize gadget is displayed *(fig. 10.22)*. Right click to deselect a picture.

Cut picture   **Ctrl+X**

Cut deletes the selected picture and places it on the clipboard. The previous contents of the clipboard are overwritten by this operation.

Copy picture   **Ctrl+C**

Copy copies the selected picture onto the clipboard. The previous contents of the clipboard are overwritten by this operation.

Paste picture   **Ctrl+V**

Paste inserts the picture that is on the clipboard, into the active picture frame. A picture can be pasted into any *Ovation Pro* document, not just the one from which it was cut or copied. After pasting, the clipboard contents remain unchanged. This option is only available if the clipboard contains a picture and there is a picture frame or empty frame active.

Delete picture   **Ctrl+K**

This option deletes the selected picture.

Select all   **Ctrl+A**

When one object has been selected **Select all** results in all frames on the present page being selected.

Clear   **Ctrl+Z**

Clear deselects the selected picture(s).

Fig. 10.21 - The **Edit** menu.
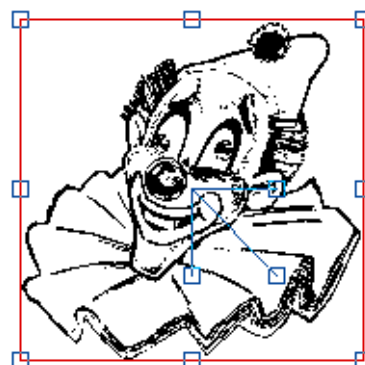
Fig. 10.22 - A selected picture.

Drag & Drop

Instead of using **Cut**, **Copy** and **Paste** to move or copy a picture via the clipboard, you can use the drag and drop facility to do this directly.

To use drag and drop, first select the picture you wish to move or copy. Now press Alt and left click over the picture so that the drag and drop tool is displayed. Then drag until the pointer is over the required frame and release the mouse button to insert the picture. The destination frame must be empty or contain a picture (in which case the original picture is overwritten).

If you drag and drop within the same document, the picture is *moved*; if you drag and drop to another document, the picture is *copied*.

If you hold down Shift Alt while dragging, the above operations are transposed. So, if you drag and drop within the same document, the picture is *copied*; if you drag and drop to another document, the picture is *moved*.

If you start a drag operation and wish to cancel it, press Esc.

Pictures and memory use

If you copy a picture or picture frame within the same document using 'drag and drop', the resulting copy is simply a pointer (or reference) to the original and uses no extra memory. However, if you 'drag and drop' to another document, an entirely separate copy is made in the destination document.

The same is true when pictures or picture frames are copied using **Copy** and **Paste** via the clipboard. However, since the clipboard is treated as a separate document, a separate copy is kept on the clipboard until it is overwritten by another object. For example, if you import a 100K picture, copy it to the clipboard and then paste it back 6 times, only 200K or RAM will be used (100K in the document and 100K on the clipboard). When another object is copied to the clipboard, causing the picture to be overwritten, the resulting RAM used will be only 100K.

10.9 Object Linking & Embedding (OLE)

Windows OLE, sometimes known as COM or
Active X is not currently supported. See the
Ovation Pro release notes for news of
developments.

Large Picture Support

Ovation Pro provides some facilities for handling large pictures. These are *referenced pictures* and *proxy pictures*.

Normally pictures are embedded in Ovation Pro documents. So for example a document containing five 20Mb pictures will be at least 100Mb in size. A referenced picture on the other hand is not embedded in a document. Instead the document contains the filename/path of the picture (the reference) and the picture is stored on disc separate from the document.

Typically **referenced pictures** will be used by those producing documents including high resolution pictures for professional printing. By keeping the pictures separate from the document it becomes easier to modify because it uses less memory. In addition referenced pictures are only loaded when needed, this is a simple form of virtual memory.

There are a couple of other situations in which referenced pictures are useful. Firstly if you have a large number of documents which contain the same picture. The classic example is a logo used on a letterhead. By making this a referenced picture there can be a substantial overall saving in disc space.

The other possibility opened by referenced pictures is mail merging where the pictures in the merged documents change depending on the data used. Traditional mail merge allows you to personalise documents by inserting someone's name and address, now you can also include their picture.

A **proxy picture** is a small fast to render picture which is used in place of a large or slow to render picture whilst the document is edited. The standard use of proxy pictures is in conjunction with large referenced pictures. The referenced picture is only ever loaded into memory when the document is printed, the rest of the time the proxy is used. Another less common use is for pictures that are slow to render e.g. complex vector pictures.

On the following pages you can find information on:

10.10 Importing Pictures

If Shift is held down when a picture is drag and dropped into a frame, a new dialogue box will appear *(fig.10.23)*.

Proxy

The two buttons **Proxy** and **Reference** control if the imported picture will have a proxy generated for it and if it will be referenced. A referenced picture must exist on disc, you can't drag the picture from another application. The menu icon to the far right of the **Proxy** button allows you to open another window to set the parameters for the proxy image *(fig.10.24)*.

Proxy image, size

The buttons on the left control the *size* of the proxy. If for example the source picture is 2 inches square, then selecting base/2 will generate a proxy picture 1 inch square. Assuming the same resolution the proxy picture would have (1/2) * (1/2) i.e. (1/4) the number of pixels.

Proxy image, colour depth

The group of buttons on the right set the *colour depth* for the proxy. Normally you will use scaling and colour depth so that the proxy picture is smaller than the original picture, i.e. it is scaled down and has a lower colour depth.

Dithering

The **Dithering** button controls if dithering will be used when making the proxy picture in low colour depths.

Once a picture is imported it is still possible to control the Proxy and Reference aspects from two new entries which appear on the **Picture** menu, accessible from the main menu when a picture frame is selected *(fig. 22.25)*.

> **Menu⇨Picture⇨........**
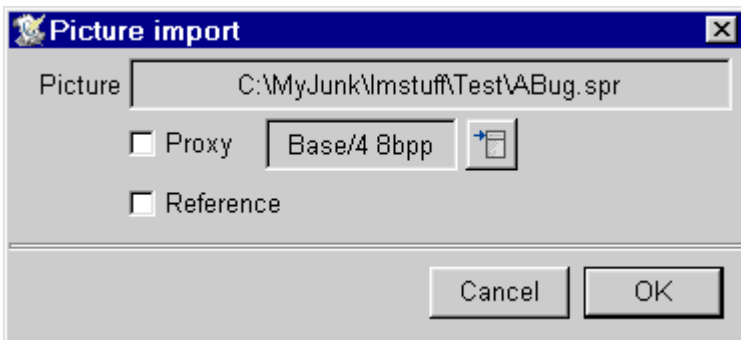
Fig, 10.23 - This window appears when a picture is dragged and dropped into a frame if the Shift key is held down.
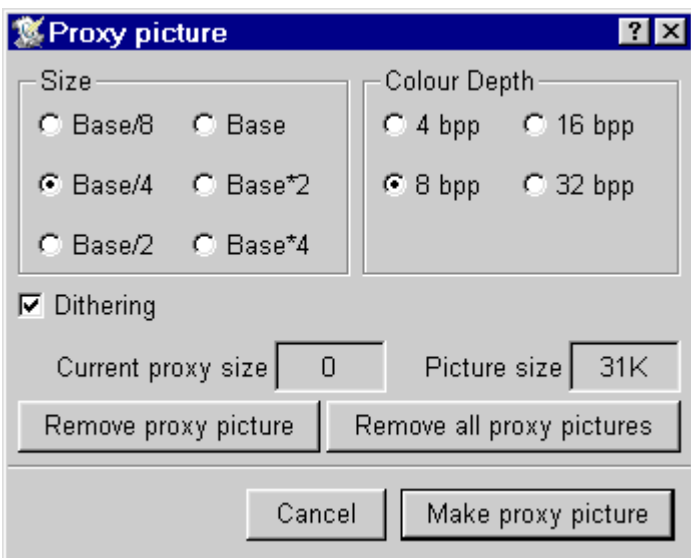
*Fig, 10.24 - The window to set the **Proxy** parameters.*

*Fig, 10.25 - The **Picture** menu*

Reference…

Menu⇨Picture⇨Reference…

Selecting **Reference…** will open the dialogue box showing the location of the referenced picture (*fig. 10.26)*

The top icon shows the **Path** to the current picture and can be edited to change the picture pointed to. You can drop a file into this icon to set up a path or click on the button to the right to browse for a file. The **Reference Picture** button will set the path, loading the picture if necessary. This is also a way of replacing a picture with a referenced one.

The **Embed picture in document** and **Embed all pictures in document** buttons load the current referenced picture or all referenced pictures in the document - effectively these buttons scrap the references. You might use them if you wanted to prepare the document for passing on to someone else and the pictures are not too large.

The paths are subject to the usual *Ovation Pro* macro expansion. So text in *{ braces }* will be expanded. A common example is

```
{filedir}\picture.bmp
```

This expands to a file called 'picture.bmp' in the directory containing the document. The point is that as long as the picture is in the same directory as the document this reference will work, so you can move the document and picture without having to change the references. The form common in HTML files also works

```
.\picture.bmp
```

Collect referenced pictures allows you to create a directory, into which all the referenced pictures in the document will be copied from their current locations. This a way of gathering all the pictures for a document in one place before sending the document and pictures for printing. When the Picture Reference box is first opened the path shown is in position independent form - which means it makes use of the *{filedir}* macro (just described). If you simply click on **Collect referenced pictures**, this sort of path will be used for the collected pictures. So you can subsequently move the document and its pictures around - e.g. from disc to disc. Alternatively if you drag and drop a folder in to the icon or browse for a folder, the absolute path of the destination directory will be used.

In general the collection option allows you to change all the reference paths in a document, providing they are valid to start with. For example you might change all the references from absolute to position independent.
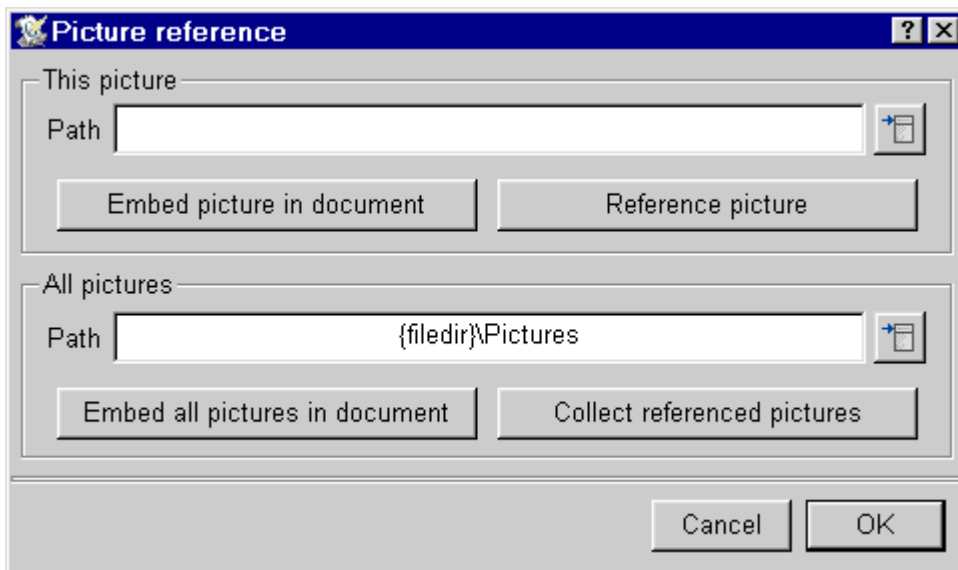
Fig, 10.26 - Picture reference window

Proxy…

Menu➪Picture➪Proxy…

Selecting **Proxy…** will open a dialogue box allowing the proxy picture to be controlled *(fig. 10.27)*.

The top section is the usual way of selecting the size of a proxy picture. The two icons underneath this display the size of the picture and the current proxy picture (if there is one). **Make proxy picture** will create a new proxy picture using the chosen settings. **Remove proxy picture** removes the proxy, and finally **Remove all proxy pictures** removes all proxy pictures from the current document.

There is a button on the main menu **View➪Options** window *(fig. 10.28)*.

Menu➪View➪Options➪......Ctrl+Shift+O

When **Use proxies** is ticked proxy pictures will be used for on screen display in the current window. You'd probably untick this if you wanted to check if the document displayed correctly with the real pictures, prior to printing it.
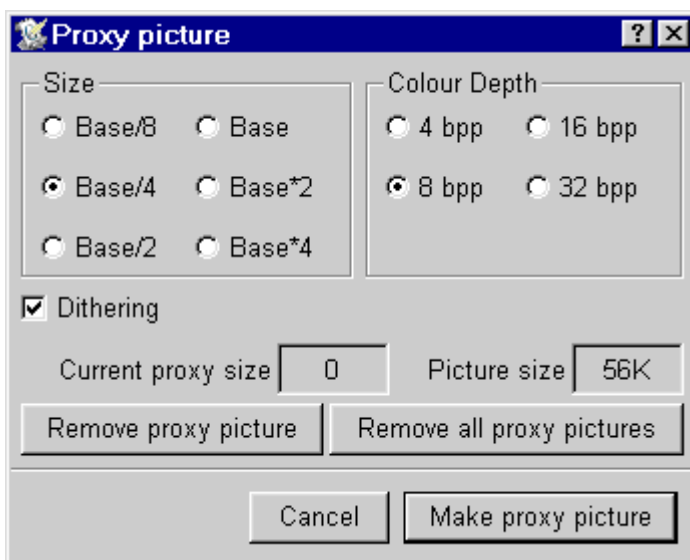
*Fig, 10.27 - The **Proxy** window*
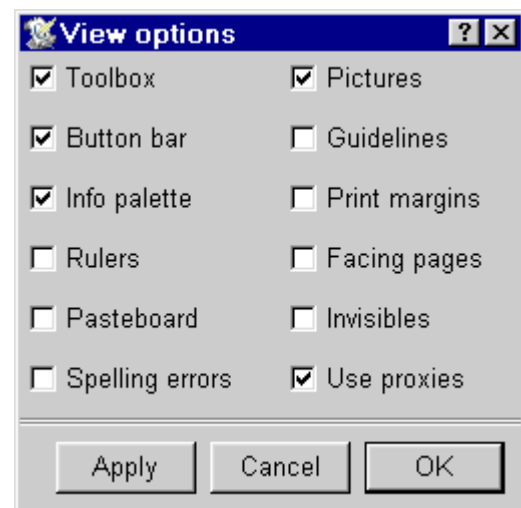
*Fig, 10.28 - The **View Options** window*

10.11 Setting Picture Choices

Menu⇨**Misc**⇨**Choices**⇨**Picture**⇨

Some large picture handling options can be set in the Picture Choices window (fig. 10.29).

The **Picture cache** is an area of memory which is used for holding referenced pictures whilst they are needed e.g. when printing. This memory is shared between all documents.

You can use **Picture choices** to set the maximum size for the cache. Note that an attempt will be made to load any picture, no matter how big. Typically the picture cache maximum size controls how many pictures will be held in memory at any one time. As the picture cache becomes full, pictures will be removed from it to make space for new pictures.

Below this choice, there are two features which work in a similar way. **Reference if over** allows you to tell *Ovation Pro* to automatically reference a picture on loading if it is over a given size.

Proxy if over automatically creates a proxy picture if the original is over a given size. Note that this assumes the raw file size is a reliable indication of the size of the picture. Usually it will be, but for example you might want to create

proxies for vector files of quite modest size. You can also set the default parameters for creating proxy picture by clicking on the menu icon to the far right of **Proxy if over**.
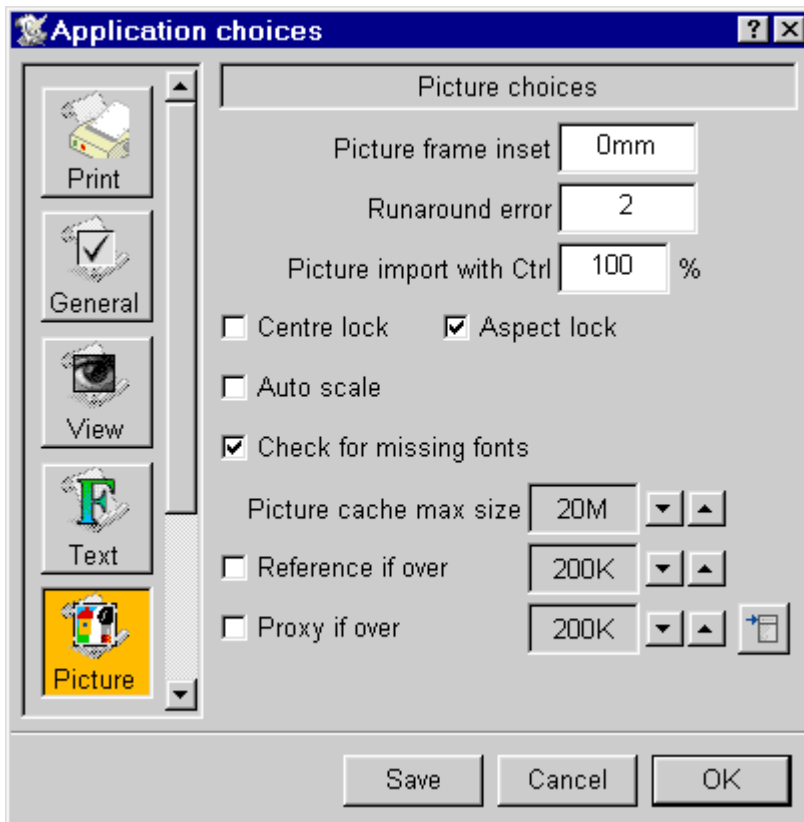
*Fig. 10.29 - The **Picture Choices** window*

10.12 Referenced Pictures and Mail Merge

Normally mail merge is a way of customising documents with text. Typically you may have a comma separated value (CSV) file from a database with the names and addresses of the people you want to send a standard letter to *(see 12.5)*. Referenced pictures allow the possibility of adding pictures to documents under the control of a CSV file. So not only can you address your letter to Mr. Jones, you can also include his picture in it. Some possible applications;

(1) Producing identity cards. Given a standard card layout and a database of names and pictures.

(2) Producing catalogue sheets of clip art. A simple program will produce a list of all the picture files in a given directory as a CSV file. You can then have a document which displays a number of these pictures on each page.

To set up for mail merge, load a referenced picture. Typically you're going to need a picture to display as a default when not mail merging. Select the picture box and open the **Reference…** window.

Menu⇨Picture⇨Reference…

The correct sort of text to enter is as follows;

```
{macv=field(1); if(macv=="")
macv="C:\Pictures\picture.bmp";}
```

Roughly translated the path for the picture is taken from the first field in the current CSV file record (i.e. field(1)), if that is the null string (which is the value when there is no mail merging going on) then the path is the given string (C:\ etc.), a good choice for this latter is the path to the original referenced picture.

All the tricks you can use with mail merge fields are also possible with the contents of the reference path. For example you could add code to scan the contents of a directory for pictures. Or supply a picture depending on the contents of other fields e.g. a smiley picture for those with more than £0 in their account and a frown for those with less than £0.

To create a document for displaying sheets of clip art.

(a) Create a page design with a number of frames.

(b) Hold down shift and load a picture from disc into each frame, selecting the reference button. The picture should be some sort of 'default'. Also notice that you have to do this once for each frame, you can't just copy the picture and you can't copy the frame with the picture in it. This is so that you get a separate picture within *Ovation Pro* in each frame.

(c) Now for each picture on the page except the last one, open the **Reference…** window

Menu⇨Picture⇨Reference…

and change the path to something like:

```
{macv=field(1); if(macv=="")
macv="C:\Pictures\graphic.emf"; else
nextrecord()}
```

This says see what the first field in the mail merge CSV file is, if it is null then use the default name, otherwise use the field as the reference for the picture and then move to the next record in the CSV file.

The last picture on the page should have a reference path like;

```
{macv=field(1); if(macv=="")
macv="C:\Pictures\graphic.emf";}
```

(d) Create a CSV file of your pictures. One easy way to do this is using the ListDir application. This can be found in the Extras.ListDir directory.

(e) Mail merge in the normal way.

For general information on mailmerging *see 12.5*.

10.13 Snags, Hints and Tips

1. If you use large picture features the resulting *Ovation Pro* document may not work with older versions of *Ovation Pro*.

2. There is considerable scope for ending up with a referenced picture where the reference points at a non-existent file. Typically this will generate an error when redrawing the page. The problem then is how to get at the window that will let you change the reference path for the picture. What you need to do is use the main menu and open the View options window and deselect 'Pictures'. You can then safely expand the window and change the reference.

3. If you save a document as DDL or a Stylesheet then when it is reloaded the file name is lost. This precludes the use of relative paths.

4. If a referenced picture has a document relative path and you copy it to another document the path will be converted to an absolute one.

5. The paths to referenced pictures are stored in documents. These paths have different forms on different operating systems. An effort has been made to make the Windows version of *Ovation Pro* able to understand RISC OS paths. Unless different machines are sharing files on a common file system, usually only document relative paths will be transferable between computers.

6. Pictures loaded via filters, that is pictures in file formats which *Ovation Pro* does not support directly for example .gif can be referenced in the Windows version of *Ovation Pro* however note that this is not the case for the RISC OS version.

7. Often you may have a document where many picture frames contain the same picture. Obviously it would be wasteful if the document contained one copy of the picture for each frame, *Ovation Pro* makes every effort to only have one copy of the picture in the document.

Notes:

11

Pages, Chapters & Master Pages

This chapter describes how to create new documents, how to insert, delete, copy and paste chapters, how to insert and delete pages, and how to edit master pages.

11.1 Overview

Ovation Pro documents consist of one or more chapters, each containing one or more pages. Initially a new document consists of one chapter containing one page, but new chapters and pages may be inserted as required.

Pages are normally displayed in the window in order, with page and chapter breaks indicated by broad grey lines.

Master Pages

Each chapter has a *master page* (2 master pages in double-sided documents) which controls the format of all the pages in the chapter such as the paper size, margins, headers and footers. Master pages enable you to create a template for the pages in your document, ensuring a consistent appearance is obtained throughout.

Each page added to the chapter is based on the master page for that chapter.

Master pages in *Ovation Pro* are *dynamic*. This means that if the master page is changed, all the pages in the chapter are instantly updated from the master pages.

Master pages can be displayed and edited just like other pages.

Master Objects

Frames or lines drawn on the master pages are called *master frames* or *master lines*, and are automatically inserted on all the pages in the chapter. Normally, master objects can only be modified on the master pages. If you want to modify a master object on the document page, you must make it *local* first *(see 11.3)*.

Default master frame
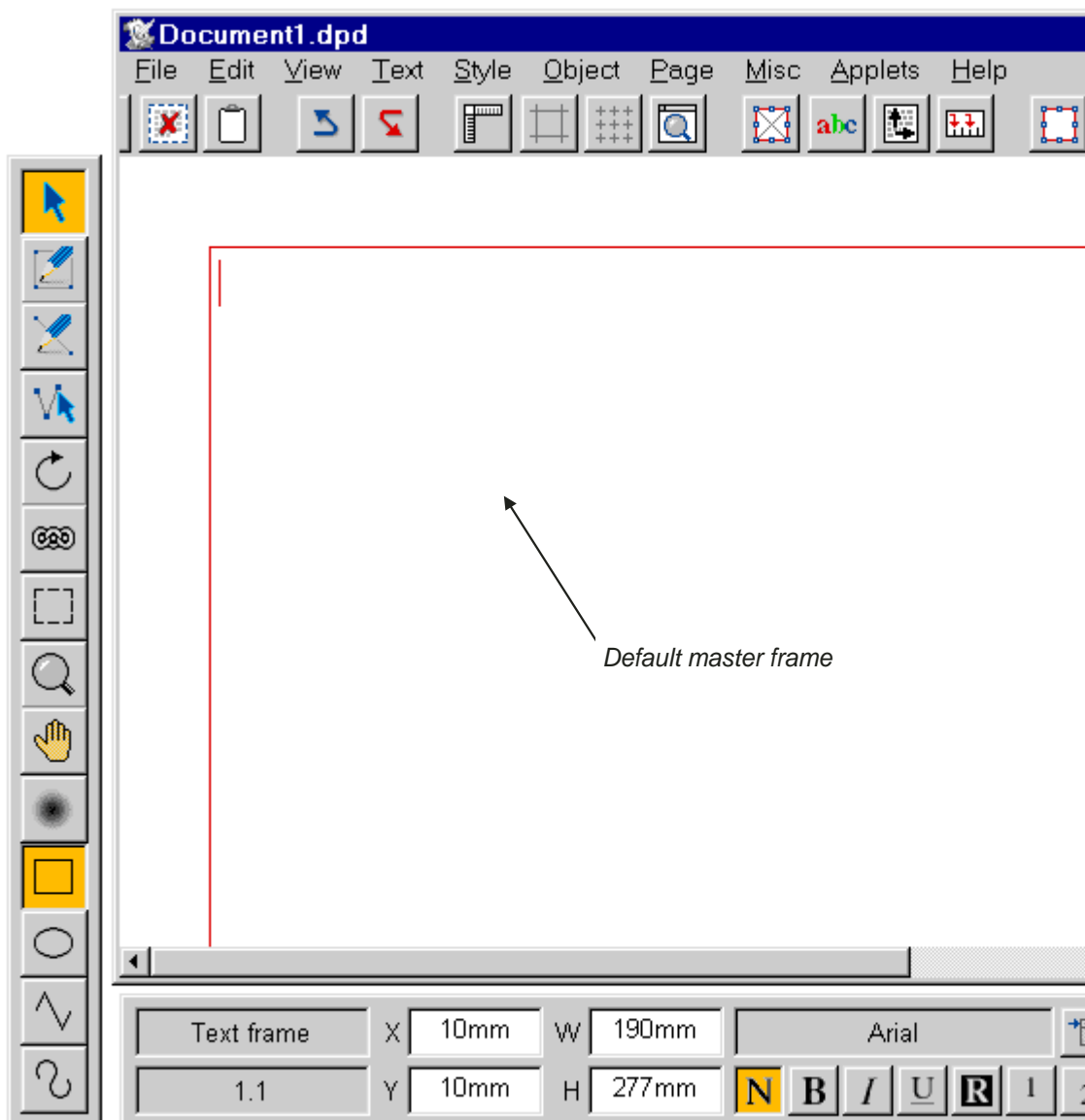
Fig. 11.1 - The active document window.

Default Master Frame

Each master page normally has a *default master frame (fig. 11.1)*. This frame is used for the body of the text in a document. It is automatically linked to the master frame on the following page.

If you type or import text so that it flows over the end of the default master frame, a new page is inserted at the end of the chapter and the text flows onto it. This process is called *automatic page insertion*.

If you delete all the text from the default master frame on the last page of a chapter, that page is deleted. This process is called *automatic page deletion*. The page is not deleted if there are any additional objects on it i.e. if the page doesn't match its master page.

Current Page & Chapter

The current chapter and page number is shown in the icon in the bottom left corner of the info palette. The number is in the form *c.p*, where *c* is the chapter number and *p* is the page number.

If there is more than one page visible in the document window, the current chapter/page is the one in the centre of the window.

Goto Page

You can go directly to any page in the document by choosing **Goto page** on the **Page** menu.

> **Menu⇨Page⇨Goto page…**   **Ctrl+G**

Enter the required page number then press Return or click **OK** *(fig. 11.2)*.

Ovation Pro finds the page by searching from the beginning of the document until the page number is found. If you have a multi-chapter document with duplicate page numbers, you should enter the full chapter and page number in the form *c.p*.

It is also possible to use more complex formats e.g. S.* takes you to the first page in chapter S. (*See 12.2, **Range**.)*

*Fig 11.2 - The **Goto page** dialogue box.*

11.2 Creating New Documents

Menu⇨File⇨New…   **Ctrl+N**

If you choose **New** on the File menu the **New document** window opens. This allows you to specify the format of the default master pages for a new document *(fig. 11.4)*. All the settings for the default master page can easily be changed at a later stage.

The initial values are based on the default document. The standard default master page defines an A4 page containing a default master frame with 10mm margins all round.

Page

Page is the page size, which is set to **A4** by default. You may choose another standard size from the menu, or choose **Other** to specify a non-standard size using the **H** and **W** options.

Please note that this option just sets the page size in *Ovation Pro*, and does not set the paper size for printing (which is done using the printer drivers).

Sideways

If **Sideways** is selected, the paper will be turned on its side. So if you want to use A5 paper with landscape orientation, choose **A5** from the **Page** menu and choose **Sideways**.

Sideways swaps the paper width and height dimensions, so it affects both standard and non-standard paper sizes.

Sideways automatically enables sideways printing, but this may be disabled if required on the **Print** dialogue box *(see 12.3)*.

Colour

Colour allows the paper background colour to be specified using the standard *Ovation Pro* colour picker.

If **Bleed** is enabled on the **Print** dialogue box *(see 12.3)*, the paper background colour will extend the bleed distance over the paper edges. The amount of Bleed can be changed in Choices:

Menu⇨File⇨Choices⇨Print…

Fig 11.3 - The File menu.
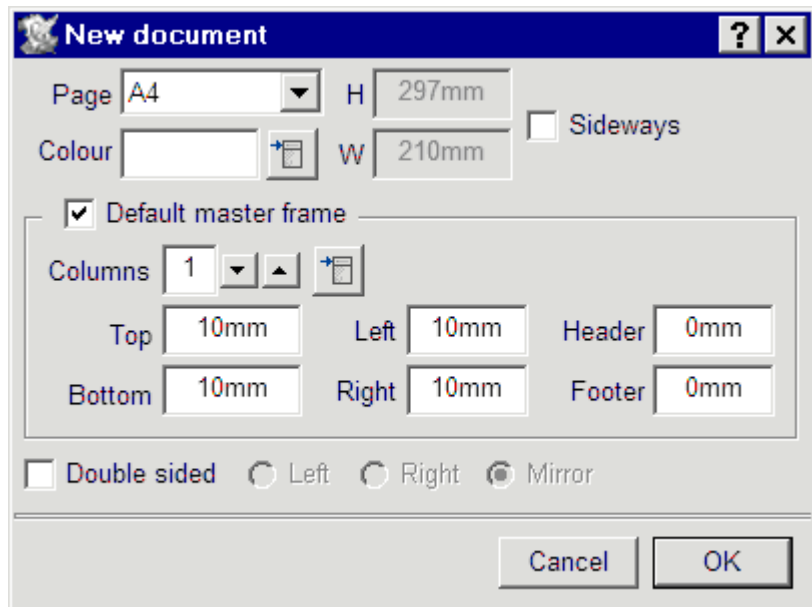
*Fig 11.4 - The **New** dialogue box defines the default master pages.*

Default Master Frame

If **Default master frame** is selected, the master pages will be created with a default master frame which has the margins specified.

If **Default master frame** is not selected, the master pages will be created without a default master frame i.e. completely blank. In this case you will have to draw all your own frames either on the master pages or directly on the document pages.

This can be useful when creating a document which does not have a natural one frame per page text flow e.g. a template for printing labels. Another situation in which it is useful is where there is a set of frames completely covering the Default master frame. Normally a new page will be added because of the automatic page insertion produced by the text overflow in the default master frame, and this extra page may be undesirable.

Columns is the number of columns in the default master frame. Advanced options may be specified on the dialogue box that is obtained by clicking on the icon to the right of the **Columns** option *(see 9.2 and fig 9.14, copied on this page).*

Top, **Bottom**, **Left** and **Right** specify the margins around the default master frame i.e. they determine the size and position of the frame *(fig 11.5).*

Header and **Footer** specify the space reserved at the top and bottom of the default frame into which header and footer information may placed. The header space is measured from the top of the frame; the footer space is measured from the bottom *(fig 11.5).*
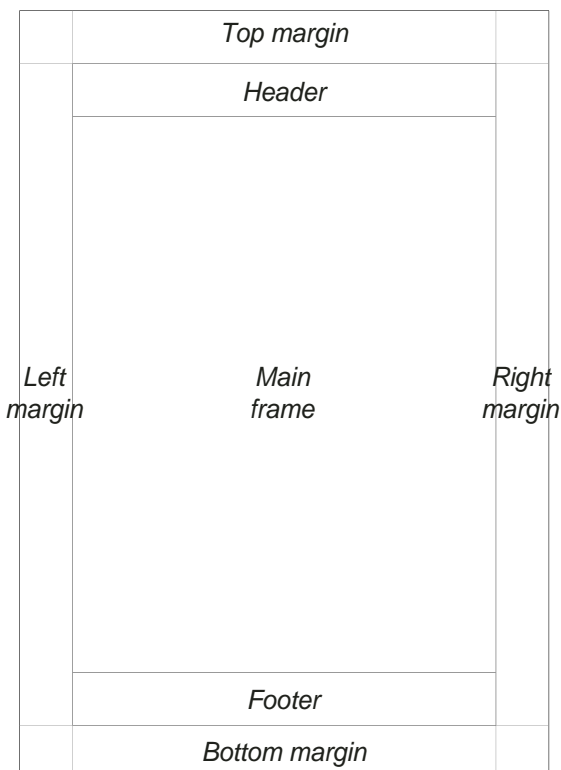
Fig 11.5 - The page margins.
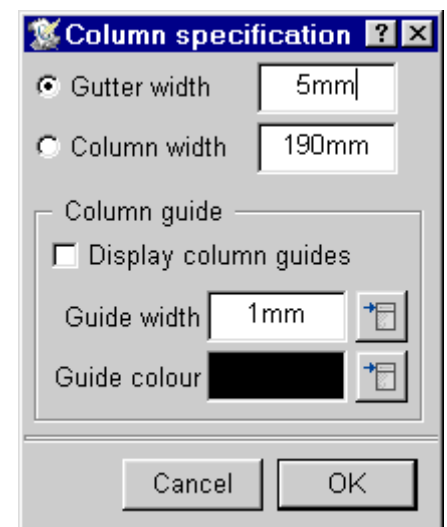
Copy of Fig. 9.14 - Dialogue box for setting column specification.

Double sided

If **Double sided** is selected, two master pages are created; one for left-hand pages and one for right-hand pages.

Typically this enables you to have a bigger inside margin for binding, or to alternate the position of page numbering so that it is always on the outer edge (like the page numbering for this user guide).

If **Left** is selected, the settings for **Colour**, **Columns** and all the margins refer to the left-hand master page only.

If **Right** is selected, the settings for **Colour**, **Columns** and all the margins refer to the right-hand master page only.

If **Mirror** is selected, the left and right master pages use the same settings, except that **Left** and **Right** margins change to **Outer** and **Inner** margins *(fig. 11.6)*.

Please note that **Page**, **H**, **W** and **Sideways** must be the same for both left and right master pages.

| Outer margin | Left page | Inner margin | Inner margin | Right page | Outer margin |
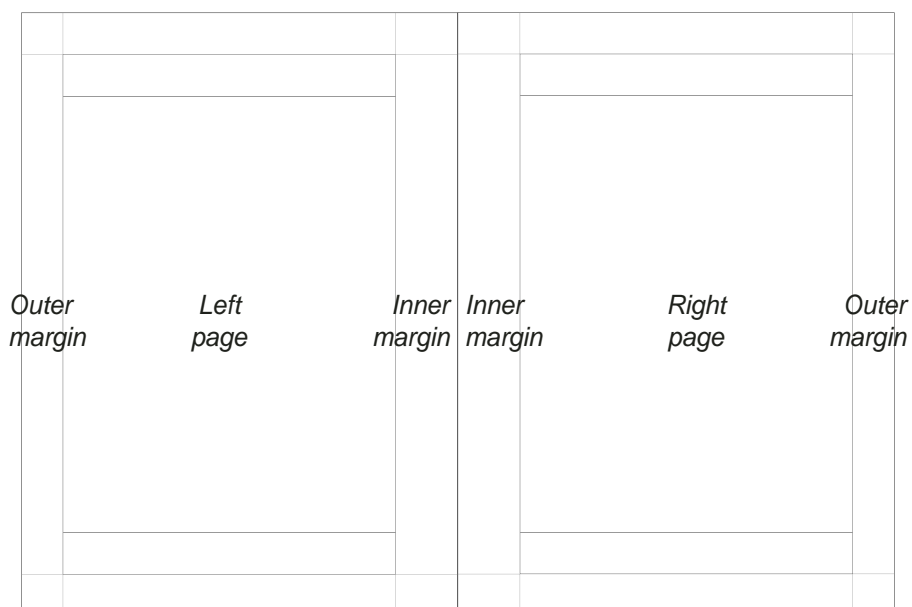
Fig 11.6 - The page margins for a double-sided document.

11.3 Editing the Master Pages

Menu⇨Page⇨Edit master pages

Ctrl+Shift+C

Choose **Edit master page** *(fig. 11.7)* to edit the master pages. A new document window is opened showing the master page or pages for the current chapter. The title bar of the new window confirms that you are viewing the master pages. You may use the vertical scroll bar to look at the master pages for any other chapters that exist. The chapter number for the currently displayed master page is shown in the icon in the bottom left corner of the info palette. If the document is double-sided, there will be two master pages for each chapter identified by and L or R after the chapter number in the info palette.

The master pages may be edited just like normal pages. You can type directly into the header or footer spaces or draw other objects anywhere on the page. When the master pages are closed, this information will be automatically updated throughout the chapter.

You can alter the size, shape and attributes of the default master frame, but you cannot type or import any text into it - the contents of the default master frame can only be edited in the document. You can create objects with text or pictures in the default master frame. See **Master Objects** on the following page.
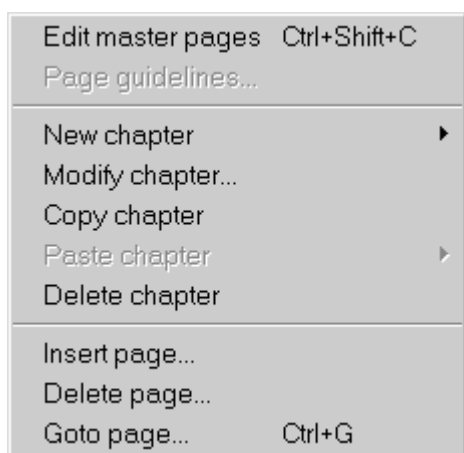
Frame Handling

If you draw a frame on the master pages and leave it empty, the frame contents can be edited in the document. Do this if you wish to put empty guide frames on each page of the chapter.

If you draw a frame on the master pages and put some text or a picture in it, the contents of that frame cannot be edited in the document i.e. the contents are determined by the frame on the master page. This is useful if you want the same text or picture to appear on each page of the chapter.

Headers and Footers

The same rules given above for frames also apply to the headers and footers.

• If they are blank in the master pages, they may be edited in the document.

• If you enter text into them in the master pages, they cannot be edited in the document.

Please note that you cannot import pictures directly into the header or footer space, but you can draw additional frames for pictures if required.

*Fig 11.7 - The **Page** menu.*

Page Guidelines

When you are viewing the master pages, the **Guidelines** option on the **Page** menu becomes available.

MasterpageMenu⇨Page⇨Page guidelines

This option opens a dialogue box allowing you to change the paper size, colour and margins for the current chapter *(fig. 11.8)*.

The options available are identical to those on the **New** dialogue box *(fig. 11.2)*.

Closing the Master Pages

Click on the close icon to close the master pages. The document will be updated with the changes you have made.

Master Objects

Any objects drawn on the master pages will appear on each page in the document. If the double-sided option has been selected objects drawn on the left-hand master pages will only appear on left-hand document pages and likewise for right-hand pages. These objects are referred to as *master objects*.

Master objects can be selected, but do not have handles and cannot be modified in any way unless they are made local. To make a selected object local, choose **Make local** from the **Object** menu *(fig. 11.9)*.

Menu⇨Object⇨Make local

Once an object has been made local, it can be modified in any way and is not updated by the master pages.

A master object that has been made local can be changed back to a master object by choosing **Make master** from the **Object** menu. All changes applied since it was made local will be lost.

*Fig 11.8 - The **Guidelines** box allows you to alter the master pages.*
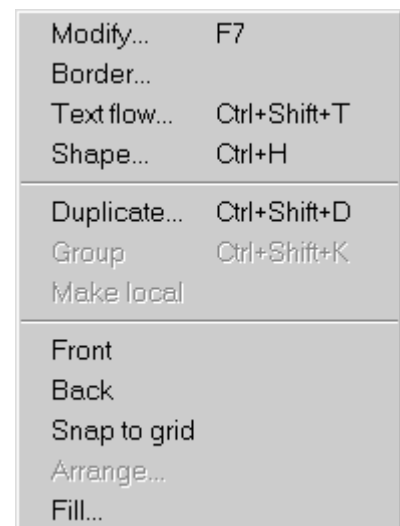
*Fig 11.9 - The **Object** menu.*

11.4 Adding a New Chapter

Menu⇨Page⇨New chapter⇨.......

To insert a chapter, choose **Before current chapter** or **After current chapter** from the **Page⇨New chapter** menu *(fig. 11.10)*.

The new chapter inherits the master pages from the current chapter, but of course these may be edited as described earlier.

When you insert a chapter, the **Modify chapter** dialogue box is displayed *(fig. 11.11)*.

Start on left and **Start on right** determine whether the first page of the chapter starts on a left-hand or right-hand page.

Start number is the page number for the first page in the chapter. If left blank the page numbers will follow on from the previous chapter.

Numeric, **Roman upper** and **Roman lower** are the three page number styles available. They are used whenever you insert a page number using **Page number** on the **Insert** menu.

Count preceding blank pages, if the page numbers in the chapter follow on from those in the previous chapter then when this option is selected the numbers will include any blank pages between chapters. Pages are called blank if they are missed out between chapters. For example if one chapter ends on a right hand page and the next chapter starts on a right hand page.

Omit header on first page and **Omit footer on first page** allow you to omit the header or footer on the first page of the chapter.

Click on **OK** to insert the chapter.
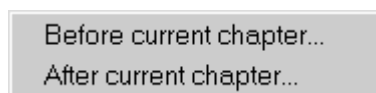
11.5 Modifying Chapters

Menu⇨Page⇨Modify chapter…

You can use the **Modify chapter** option at any time to change various aspects of the current chapter *(see 11.4)*.

The same options are available as when adding a new chapter *(see 11.4)*.

Fig 11.10 - The **New Chapter** menu.
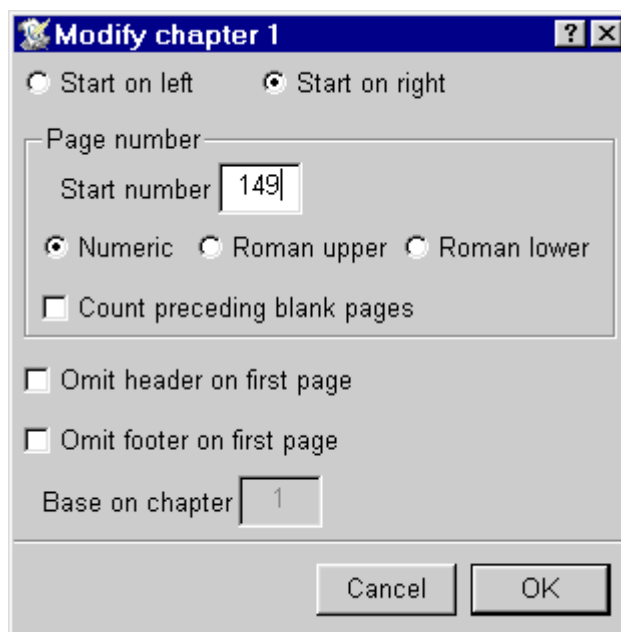
Fig 11.11 - The **Modify chapter** dialogue box.

11.6 Importing a Chapter

Menu⇨Page⇨Copy chapter

It is possible to copy chapters to the clipboard and paste chapters from it.

This provides a way of moving chapters from one document to another, changing the order of chapters in a document, or duplicating a chapter.

The Page menu has entries for **Copy chapter** and **Paste chapter**. The **Paste chapter** entry has an associated sub menu which allows a choice of pasting the new chapter before or after the current one *(fig. 11.12)*.

11.7 Deleting a Chapter

Menu⇨Page⇨Delete chapter

Choose **Delete chapter** to delete the current chapter.

Of course it is not possible to delete a chapter if it is the only chapter in the document.
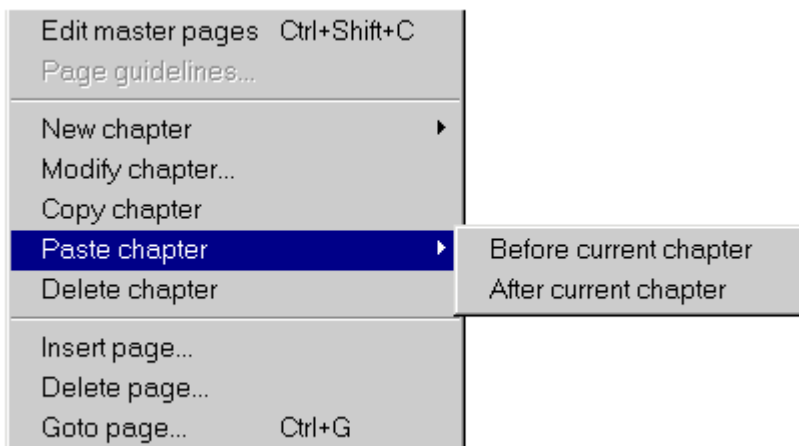
*Fig. 11.12 - **Copy** and **Paste** for chapters*

11.8 Page Insertion & Deletion

When editing text in the default master frame, pages are automatically added when text overflows at the end of the chapter. If text is deleted leaving pages at the end of the chapter empty, these pages are automatically deleted.

However, it is possible to manually insert or delete pages. Before explaining how this is done a good understanding of what happens when inserting or deleting pages is necessary.

When you have only text in your document and no local objects, you can insert or delete any amount of pages. The end result remains the same as text is automatically reflowed as has been explained above.

But if your document has local objects you will lose these if you delete pages on which they are present. On the other hand if you insert a page before a page having an object, that object will now be on the page after the one you just inserted. And most probably the newly inserted page will now been reflowed with the text that initially was alongside the object which has moved up a page.

> Put in a simple way: inserting or deleting pages has no effect on text present in the default master frame but moves objects when inserting and moves and possibly deletes objects when deleting pages.

> This means that after deleting or inserting pages in a document with local objects you must check the text and object layout.

Inserting Pages

> **Menu⇨Page⇨Insert page…**

To insert a page based on the master pages, choose **Insert page**. This opens a dialogue box allowing you to specify the number of pages to insert and where they should be inserted *(fig. 11.13)*.

Click on **OK** to insert the pages.

For example, import 10 pages of text into the default master frame of a new document. Now if you insert 5 pages before page 1, you will create a 15 page document. However, the last 5 pages will be blank and therefore automatically deleted. So the final document will be the same as the original!

> If the last 5 pages had contained any additional objects, they would not be deleted. The pages 11 to 15 would then only have those objects and no text on those pages in the master frame.
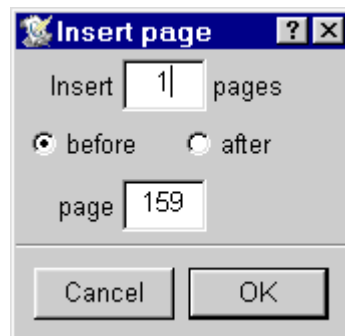
Fig 11.13 - The **Insert page** *dialogue box.*

Deleting Pages

Menu⇨Page⇨Delete page…

To delete a page, choose **Delete page**. This opens a dialogue box allowing you to specify the range of pages to delete *(fig. 11.14)*.

Click on **OK** to delete the pages.

This option deletes pages and any objects on those pages, but it does not delete any text in the default master frame. This text will flow onto the next page and new pages will be automatically added at the end of the chapter to accommodate the overflow.

This means that in some cases your document will be unchanged after deleting pages. For example, import 10 pages of text into the default master frame of a new document. Now if you delete all 10 pages, 10 new pages will be automatically re-inserted to accommodate the text.

But if you have a 10-page document with local objects as well as text on all pages, deleting 10 pages will result in the loss of all objects. Only the text in the master frame will remain.

When inserting or deleting pages it is possible to use more complex formats to select page numbers e.g. S.* for the first page in chapter S. (*See 12.2, Range.)*

Double sided documents

With double sided documents it is better to insert or delete an even number of pages. This is especially important if the left and right hand pages have a different layout.
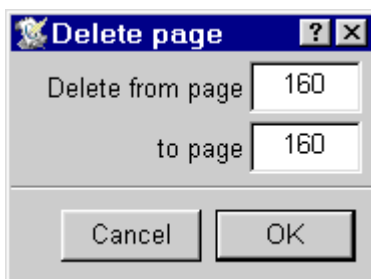
*Fig 11.14 - The **Delete page** dialogue box.*

11.9 Examples

Examples of how to set up two typical types of documents are given below.

Example 1

This is a single-sided document with just one chapter. It has a header containing the document name and a footer containing the page number. Both name and number are centred *(fig. 11.15)*.

1. Choose **New** from the File menu and set **Header** and **Footer** to 10mm.

2. Click on **OK** to close the dialogue box and create the document.

3. Choose **Menu⇨Page⇨Edit master pages**.

4. Type the document name in the header, and align it to the centre using the appropriate icon on the info palette.

5. Put the caret in the footer and insert the page number using **Insert⇨Page number**.

   Menu⇨Misc⇨Insert⇨Page number

   The page number is indicated by a # on master pages. Align the page number to the centre.

6. Close the master pages using the normal close icon on the title bar.

Now type or import the text for the document. As each page is filled, a new page is inserted with the name in the header and the correct page number in the footer.
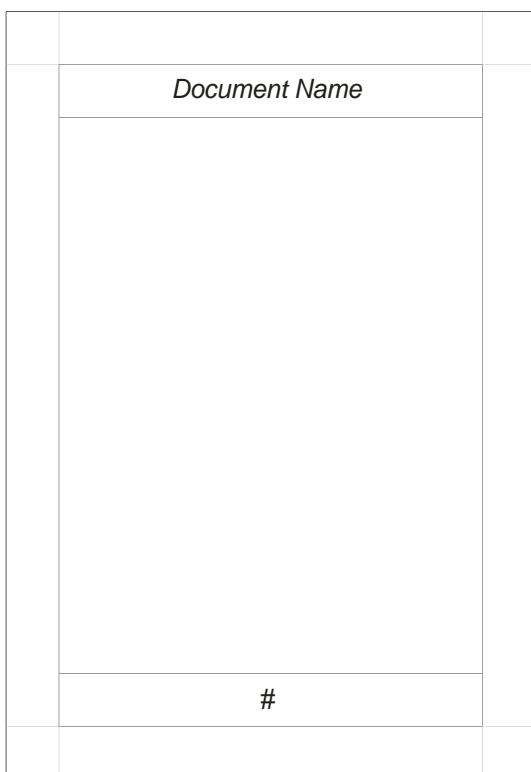
Fig 11.15 - Example 1.

Example 2

This is a double-sided document with multiple chapters, and a wider inside margin to accommodate the binding. It has a header containing the chapter number and a footer containing the page number. Both name and number are positioned on the outside edges of the pages *(fig. 11.16)*.

1. Choose **New** from the File menu and set **Header** and **Footer** to 10mm.

2. Choose **Double-sided** and **Mirror,** then set the **Inside** margin to 15mm

3. Click on **OK** to close the dialogue box and create the document.

4. Choose **Page⇨Edit master pages**. Ensure that you are viewing the left-hand master page, which is indicated by `1L` in the bottom left corner of the info palette.

5. Type `Chapter 1` in the header of the left-hand master page, and insert the page number in the footer (as described in Example 1).

6. Use the vertical scroll bar to scroll down to the right-hand master page. The icon in the bottom left corner of the info palette will show `1R`.

7. Type `Chapter 1` in the header of the right-hand master page, and align it to the right edge using the appropriate icon on the info palette. Insert the page number in the footer and align it to the right edge.

8. Close the master pages using the normal close icon on the title bar.

Now type or import the text for the document. As each page is filled, a new left or right hand page is correctly inserted.

To add another chapter, use the **New chapter** option on the **Page** menu *(see. 11.4)*. Ensure that you set the correct starting side for the new chapter, so that it follows on from the previous chapter.

Chapter 1

Left page

\#

Chapter 1

Right page

\#
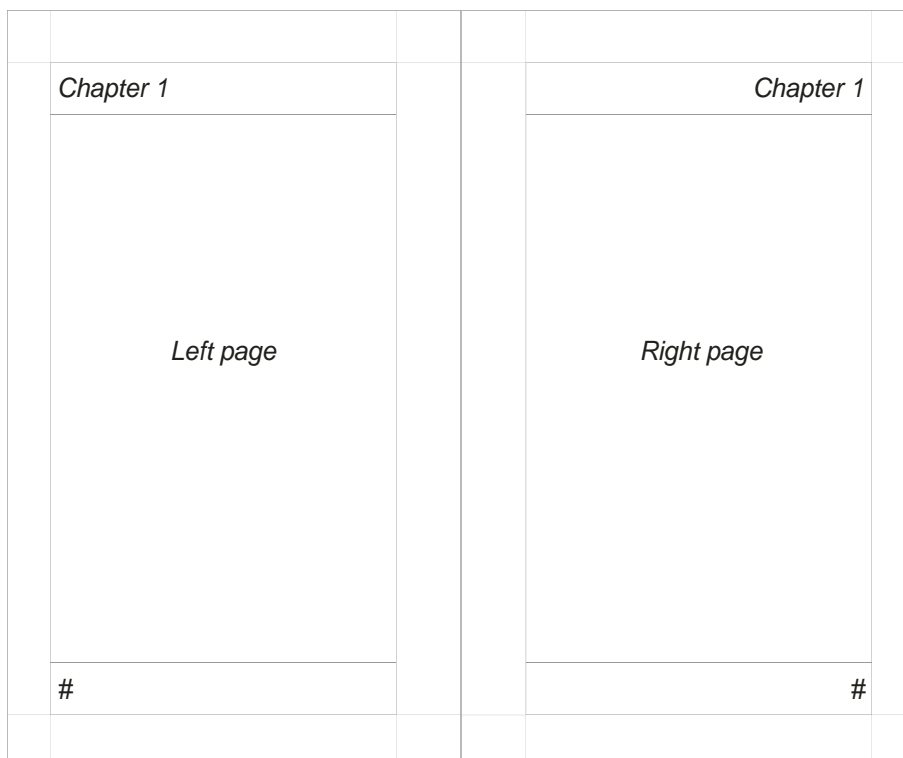
Fig 11.16 - Example 2. View - ***facing pages*** *set on in the Options menu*

12

Printing & Mail Merge

Ovation Pro uses Windows printer drivers to print documents exactly as they appear on the screen, at any resolution that your printer can deliver. To print a document, you must have a printer driver installed that is suitable for your printer. A wide range of printer drivers are supplied with your computer, and others are available separately from other suppliers.

The **Mail Merge** facility allows a document to be printed a number of times merging different data into each printout. Typically this feature could be used to print a standard letter to a number of different names and addresses.

The following Mail Merge examples show how fields can be used to generate special results.

1. Generating address labels: *multiple addresses on one page*
2. Adding sequential numbers to documents: *raffle tickets*
3. Adding random number to documents: *bingo tickets*
4. Creating new Mail Merge data from other fields
5. Generating Mail Merge data from other sources
6. Manipulating Mail Merge data (e.g. removing blank fields)

12.1 Printers & Printer Drivers

Ovation Pro can print on any printer, provided a suitable printer driver has been installed in the printer manager. It is essential that you choose the correct driver for your printer, otherwise it will at best produce a poor quality printout, or at worst deliver pure rubbish. Each printer driver has a default configuration, such as resolution and quality, and you may need to change this to produce the results you require.

Connection

You should configure the printer driver to use the correct port for your printer. Normally this will be the parallel interface, but you may also print to the serial port, to USB, to the network or to file.

Resolution

Most printer drivers support a range of print resolutions, so you must make a trade-off between print quality and speed. Higher resolutions give better print quality, but take longer to print.

Quality

You can configure most drivers to print in mono (black and white), grey scales or colour (if it is a colour printer). The quickest results will generally be obtained by printing in mono.

Page Size and Paper Size

The *page size* is the size of the page set in *Ovation Pro*. The *paper size* is the size of the paper that is fed into the printer.

It is very important that printer driver is set up to have the same paper size as the paper being fed into the printer.

Usually the paper size should be set to the same page size used in *Ovation Pro*, but in some cases they may be different. For example, you may wish to print an A5 page on A4 paper, or printing two A5 pages side-by-side on A4 paper.

Landscape Pages

Normally, *Ovation Pro* prints each page of the document upright on the paper. However, if the page was set to be **Sideways**, it is printed sideways on the paper i.e. the print option **Sideways** is automatically selected *(see 12.3)*.

Portrait

Sideways

also called

Landscape
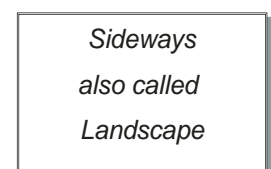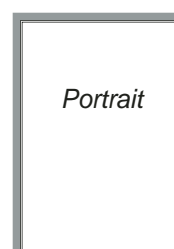
Print Margins

> **Menu⇨View⇨Options⇨Print margins**
>
> **Ctrl+Shift+O**

Most printers cannot print right up to the edges of the paper i.e. there is a margin around the paper on which the printer cannot print. You can view this margin by selecting the **Print margin** option on the **Options** dialogue box. The print margin is shown as a grey margin around the page *(fig. 7.5)*. The area inside the print margins is the printable area. If the page size is bigger than the paper size, the print margin will show the area that cannot be printed.

If any objects on the page extend into the print margin, they will not be printed. There are a number of solutions to this problem:

- Redesign the page so that all objects fit wholly within the printable area.

- If there is space at the opposite edge of the paper, shift the page across when printing. Options **X** and **Y** on the **Print** dialogue box allow you to do this *(see 12.3, Advanced Print setup options)*.

- Scale the page down when printing so that all objects fit in the printable area. Any easy way to do this is using the **Fit** option on the **Print** dialogue box *(see 12.3)*.

> **Print⇨Print setup**

Note that the print margin is read from the printer driver, so a printer driver must be loaded for it to be displayed.

Print Speed & Memory Requirements

The time taken to print a page depends upon the type of printer you are using and the complexity of the page. PostScript and other laser printers are usually the quickest printers. Inkjet and in particular dot-matrix printers tend to be the slowest.

You can normally speed up printing in a number of ways:

- Reduce the print resolution. You could use a lower resolution for draft printouts, then switch to the highest resolution for the final copy.

- Reduce the print quality. If you are only printing in black and white, ensure that your printer driver is configured to mono (dot-matrix and inkjet printers only).

- Free more memory before printing.

If required, you can make extra memory available in the following ways:

- Quit any other unneeded applications before printing.

12.2 Basic Printing

Menu⇨File⇨Print…   **Ctrl+P**

To print a document, first ensure that the correct printer driver has been loaded and configured.

Now choose **File⇨Print** to open the **Print** dialogue box *(fig. 12.1)* which provides all the basic print options.

Printer

This shows you the name of the printer that will be used and allows you to change it from a menu of available printers.

Print Setup

If you click on **Print setup**, the dialogue box expands to display the advanced print setup options *(see 12.3, fig 12.8)*.

Copies

Copies is the number of copies of each page that you want to print. For a multi-page document, each page in turn is printed the specified number of times i.e. in the order 1,1,1, 2,2,2, 3,3,3 etc.

You may use the **Collate** option if you want pages to be sorted into order automatically i.e. in the order 1,2,3, 1,2,3, 1,2,3 etc.

Some printers, such as PostScript and other laser printers, retain a copy of the printed image in their memory, so printing multiple copies of the same page takes only slightly longer than printing one copy.

Format

Choose the format of the printed pages from the **Print format** menu *(fig. 12.2)*.

Normal

Normal is the default format, and prints pages in the order they appear in the document. Each page is printed upright at 100% scale, and centred on the paper. However, you may change the scaling, orientation etc. using the advanced print options *(see 12.3)*.

Because printer drivers or printer hardware will occasionally crash your computer it is good practice to save your document before trying to print it.
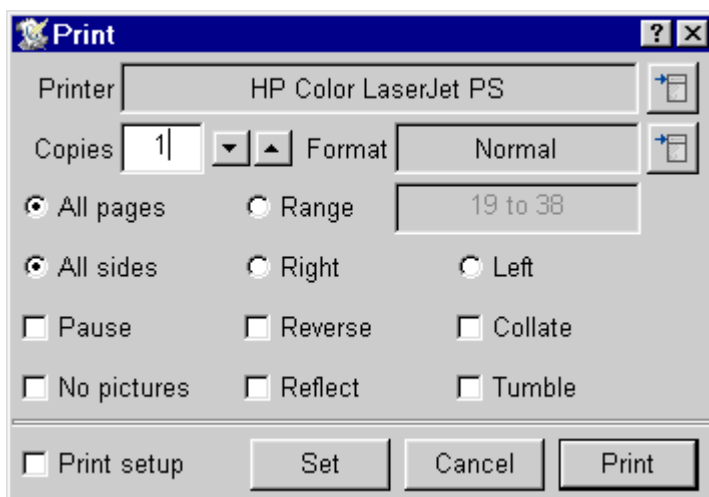
*Fig. 12.1 - Basic options on the **Print** dialogue box*
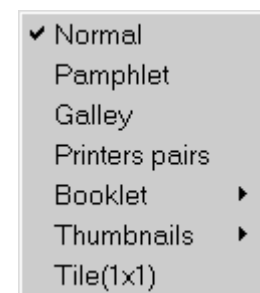
*Fig. 12.2 - The **Print format** menu.*

Pamphlet

Pamphlet prints 2 pages side-by-side on each sheet of paper *(fig. 12.3)*. The pages are printed in such an order that when folded they create a pamphlet with correctly ordered pages *(fig. 12.4)*. Typically this option is used to produce small A5 booklets printed sideways on A4 paper, although other sizes may be used too.

By default each page is printed sideways at 71% scale, and the pair of pages are centred on the paper. These settings are suitable for printing an A4 document on A4 paper, producing an A5 pamphlet. However, you may change the scaling, orientation etc. using advanced print options *(see 12.3)*. For example if your document is A5, the scaling should be set to 100%.

Your document may have any number of pages, but the number of pages in the booklet will be rounded up to a multiple of 4 pages. So if you print 7 pages, you will get an 8-page booklet with the last page blank. To obtain sensible results, pamphlets should always start on a right-hand page.

To print the pamphlet, choose **Front** to print the front side of the paper only, then turn the paper over and choose **Back** to print the back side. So if you have an 8-page document, choose **Front** to print pages 8/1 on the first sheet and 6/3 on the second. Turn the paper over and select **Back** and **Reverse** to print pages 2/7 on the back of 8/1, and pages 4/5 on the back of 6/3. You should now be able to fold the sheets in half for a correctly ordered booklet.

You may need to experiment to find the correct way to turn the paper over, so that the back side is printed correctly.

If you print the pamphlet with **All sides** selected, all sheets will be printed on one side only. This may be useful if you wish to print multiple copies of the pamphlet on a photocopier.

However if your printer has a duplex unit, **All sides** will result in sheets being printed on both sides. It is necessary to enable the duplex unit, to do this use **Properties** *(see 12.3)*.

The typical way of printing a pamphlet with a duplex unit, is to select **All sides** and from the **Properties** window "flip on short side".

Please note that when pamphlet printing you may find that the edges of the document are not printed because they fall in the print margin. In this case you should select the **Fit** option, or reduce the scale manually *(see 12.3)*.
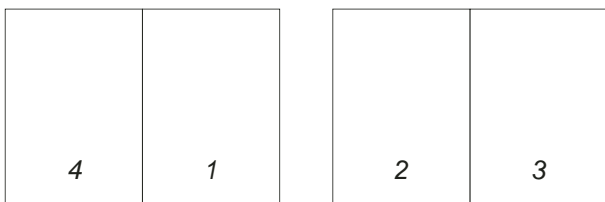
*Fig. 12.3 - A 4-page document **Pamphlet** printed.*
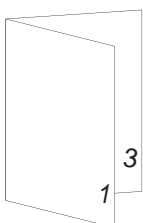
Fig. 12.4 - A folded 4-page pamphlet.

Galley

Galley prints 2 pages side-by-side on each sheet of paper *(fig. 12.5)*. Galley printing is useful for producing draft copies of documents at a smaller scale and thus using less paper.

Pages are printed in the order they appear in the document. By default each page is printed sideways at 71% scale, and the pair of pages are centred on the paper. These settings are suitable for printing an A4 document on A4 paper, producing an A5 pamphlet. However, you may change the scaling, orientation etc. using advanced print options *(see 12.3)*. For example if your document is A5, the scaling should be set to 100%.

Notice that pages are printed on the same sides as they appear in the document. So if a document starts on a right-hand page, the first page printed will be a blank left-hand page. If you want to avoid this blank page *(fig. 12.6)*, you should set the document to start on a left hand page using **Start on left** on the **Page⇨Modify chapter** dialogue box.

If **All sides** on the **Print** dialogue box is selected, each sheet is printed in turn on one side of the paper.

You may print on both sides of the paper by using the **Front** and **Back** options on the **Print** dialogue box. Choose **Front** to print the front side of the paper only, then turn the paper over and select **Back** and **Reverse** to print the back side. So if you have an 8-page document that starts on a left-hand page, choose **Front** to print pages 1/2 on the first sheet, and 5/6 on the second. Turn the paper over and choose **Back** to print pages 3/4 on the back of 1/2, and pages 7/8 on the back of 5/6.

You may need to experiment to find the correct way to turn the paper over, so that the back side is printed correctly. You may need to use the **Reverse** option to reverse the order of printing the back side.

Please note that when galley printing you may find that the edges of the document are not printed because they fall in the print margin. In this case you should select the **Fit** option, or reduce the scale manually *(see 12.3)*.
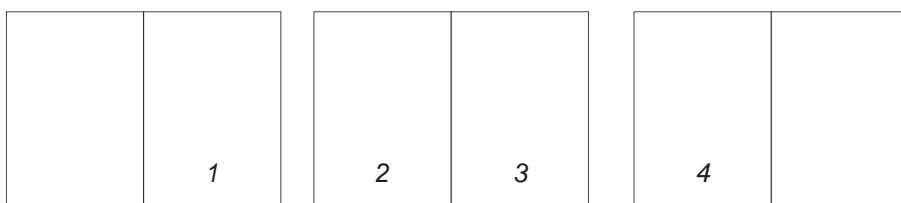
*Fig. 12.5 - A 4-page document **Galley** printed. Document starts on right-hand page*
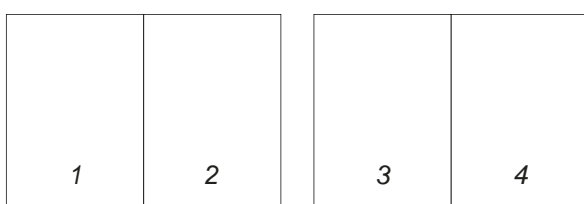
*Fig. 12.6 - A 4-page document **Galley** printed. Document starts on left-hand page*

Printers pairs

This is the same as Pamphlet but used for A4 size printouts without scaling or sideways printing.

Booklet, Thumbnails & Tile

The following printing formats are also available if the **Imposition** applet has been installed:

- Booklet
- Thumbnails
- Tile

Booklet

Booklet is equivalent to 'Four-up' printing found on other systems. It prints 4 pages on each sheet of paper. The pages are printed in such an order that after printing the front and back of the sheet, it can be folded twice and trimmed to form an eight-page booklet.

If 'Use half-sections' is ticked, and the booklet has 4 pages, then those four pages will be printed on one side of the sheet. Remember to print just the Front side, otherwise 2 sheets will be printed.

If 'Use half-sections' is ticked, and the booklet has 12-pages, 20 pages etc. (a multiple of 8 plus 4 or less) the outer four pages will be printed separately as a 4-page section. The remainder of the pages will be printed as standard 8-page sections.

Thumbnails

Normally *Ovation Pro* prints one page onto each sheet of paper, but with Thumbnails it prints as many as it can. In order to print more than one page per sheet, the page size has to be smaller than the paper size or Scale must be set to less than 100%. The number of pages that will fit is also affected by the Sideways option.

The Thumbnails menu will let you choose as many pages as will fit in the paper area or the printable area, or you can specify how many thumbnails are required. Finally you can have the contents of all the thumbnails the same. This may be useful for tasks like printing business cards, where you only have to design one card, but can have a matrix of 4 by 8 printed out.

Tile

By using the Tile print format you print one large page across a number of smaller sheets of paper. You might use this facility to print a large poster onto a number of A4 sheets of paper.

All pages

Select **All pages** to print all pages in the document. The page numbers are shown in the icon to the right of **Range**.

Range

Select **Range** to print the range of pages specified in the writable icon. Page numbers specified should be the same as those shown in the document. So if you have a document whose start page is 8, you may print the first 4 pages by specifying the range 8 to 11.

The page number of the current page (the one in the centre of the document window) is shown on the info palette and the **File⇨Info** dialogue box.

If your document has more than one chapter and the page numbering is not continuous, the page number format must be specified in the form c.n where c is the chapter number and n is the page number. So for example, if you have a document with 2 chapters each starting at page 1, and you wish to print the first 4 pages from chapter 2, you should use the range 2.1 to 2.4.

The following forms can be used for page numbers:

N   the first page in the document with page number N e.g. typed as 6
S.P   page number P in chapter S e.g. 2.6
S/P   -- ditto -- e.g. 2/6
AN   absolute page number N e.g. A6 i.e. the Nth page in the document.
aN   -- ditto -- e.g. a6
S.*   first page in chapter S e.g. 2.*
S.   -- ditto -- e.g. 2.
S.f   -- ditto -- e.g. 2.f
S.F   -- ditto -- e.g. 2.F
S.l   last page in chapter S (letter L) e.g. 2.l
S.L   -- ditto -- e.g. 2.L

A page range can be written as:

Pn   start and end with page Pn
Pn-Qn Start with page Pn and end with page Qn

Page ranges can be concatenated with a comma. The following examples are valid:

```
1.1-6.5
1,2,3,9,18,20
1,6,88-99
1 to 15
A1 to A6, A10 to 15.6,36,45
```

All sides

All sides causes both left-hand and right-hand pages to be printed.

Left and **Right** allow you to print either the left-hand or right-hand pages. This enables you to print double-sided documents by printing one side, then turning the paper over and printing the other.

If you are pamphlet or galley printing, **All sides** causes both sides of each *sheet* to be printed. The **Left** and **Right** options change to **Front** and **Back**, and allow you to print either the front or back of the sheets. This enables you to print double-sided pamphlets or gallies (see the earlier description of **Pamphlet** and **Galley**).

Pause

If **Pause** is selected, printing will pause between each page printed until you click on **Continue** on the **Printing** dialogue box.

Reverse

If **Reverse** is selected, printing starts with the last page instead of the first.

If your printer stacks pages face-up they will be incorrectly ordered after printing. In this case you can use **Reverse** to correct the page ordering. You may also need to use this option when printing the back side of double-sided documents.

Collate

If **Collate** is not selected, *Ovation Pro* prints multiple copies of each page, so pages are printed in the order 1,1,1, 2,2,2, 3,3,3.

If **Collate** is selected when printing multiple copies, *Ovation Pro* prints multiple copies of the document, so pages are printed in the order 1,2,3, 1,2,3, 1,2,3.

Some printers such as dot-matrix, take the same amount of time to print each copy of a page. In this case **Collate** may be used to stack the pages in the correct order.

However, other printers such as PostScript, can keep an image of the last page, and print multiple copies of it very quickly without any further reprocessing. In this case it is faster to leave **Collate** not selected, so that multiple copies of each page are printed consecutively.

No pictures

If **No pictures** is selected, *Ovation Pro* will ignore pictures and just print text. Only the picture frame guideline is printed. On some printers such as PostScript, printing pictures is very slow, so this option may be useful for quickly printing draft copies.

Reflect

Reflect prints a mirrored image of the document - however this only works if the printer driver supports it.

Tumble

If **Tumble** is selected and **All Sides** is selected, then printing on the even sides will be rotated by 180 degrees. If **Left/Right** or **Front/Back** are selected all printing will be rotated by 180 degrees.

This is useful for using a printer with a duplex unit (which allows printing on both sides of the paper in one pass). Tumble provides the same functionality as the "flip on short side" and "flip on long side" provided by printer drivers for duplex units.

It is also useful when preparing printout to be sent to a commercial printer where it is necessary to arrange the pages as required for the printing machine.

Set

All the options on the **Print** dialogue box are stored in the document when it is saved. Click on **Set** to set the values without actually printing anything.

Print

Click on **Print** to print the document. The pointer changes to an hourglass and the **Printing** dialogue box is displayed *(fig 12.7)*. It shows the **Page** and **Copy** being printed, and if you are mail merging, the current **Record**.

The green slider gives a visual indication of how much of the print job has been completed, but please note that this is only accurate to the nearest whole page.

Separation indicates the colour of the plate being printed when printing separations.

Click on **Cancel** to terminate printing. There is only a limited amount of multitasking possible when printing i.e. when the hourglass occasionally turns back to the standard pointer, so there may be a delay before **Cancel** takes effect. Usually it is quicker to press Esc instead.

Click on **Pause** to pause printing. Again, there may be a delay before **Pause** takes effect. When paused, the **Pause** option changes to **Continue** which you should click on to continue printing.

Printing Multiple Documents

You can print multiple documents by dragging a selection directly from disc to the printer driver in the icon on the Printers and Faxes window.
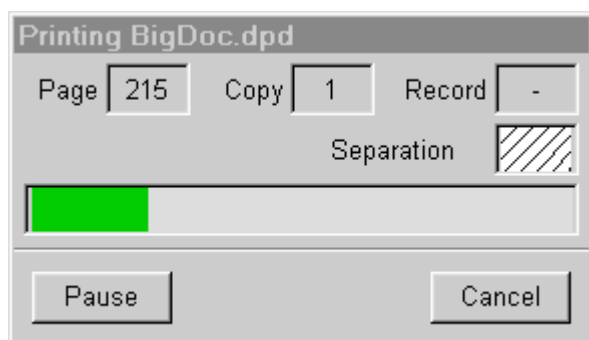
*Fig. 12.7 - The **Printing** dialogue box.*

12.3 Advanced Print Setup Options

Select **Print setup** to expand the **Print** dialogue box to display the advanced setup options *(fig. 12.8)*.

Fit

If **Fit** is selected, **Scale** is automatically set so that the entire page fits inside the printable area. The consequence of this is that your printed output may become smaller, but all of it will be printed.

X and **Y** are automatically set so that the page is centred within the printable area. However, if **Centre** is also selected, the page will be centred on the paper. This may result in the scale being reduced further.

When **Fit** is selected, **Scale**, **X** and **Y** are shaded and cannot be manually altered.

When calculating the scale, **Fit** takes **Bleed** and **Printers marks** into account i.e. it ensures they are within the printable area.

Scale

Scale allows you to set how big the page is printed on the paper. At 100%, the page is printed at exactly the size specified in the document. So a frame that is 100mm square in the document is printed exactly 100mm square on the paper. To print the page at half size, set the scale to 50%. If you want to print an A4 page at A5 size, set the scale to 71%.

Aspect

Aspect allows you to set the horizontal scale of the printed page. A value of 100% means that the page is printed the same shape that it appears in the document. To stretch the printed page sideways, increase this value, or to squash it sideways, decrease this value. So to print the page 10% wider, set **Aspect** to 110%.
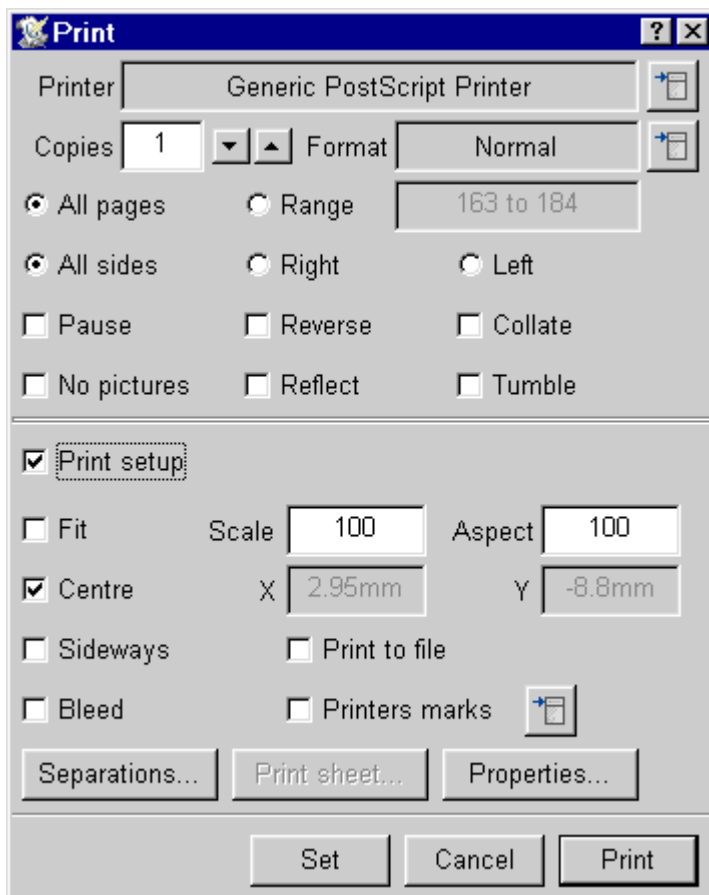
*Fig. 12.8 - The extended **Print** dialogue box.*

Centre

If **Centre** is selected, **X** and **Y** are automatically set so that pages are printed in the centre of the paper.

When **Centre** is selected, **X** and **Y** are shaded and cannot be manually altered.

X, Y

X and Y are the offsets from the bottom left corner of the paper to the bottom left corner of the page *(fig. 12.9).* They allow you to accurately position printed pages on the paper.

Bleed and **Printers marks** are taken into account if they are selected.

Sideways

If **Sideways** is not selected, pages are printed upright on the paper. This is often called portrait printing.

If **Sideways** is selected, pages are rotated through 90° and printed sideways. This is often called landscape printing. **Sideways** is automatically selected if the page format in the document is defined to be **Sideways** in the **New** or **Page guidelines** dialogue boxes.

Bleed

If **Bleed** is not selected, the exact page area is printed on the paper.

If **Bleed** is selected, the page area plus an extra 3mm margin all around the page, is printed.

If you want an object to go to the edge of the paper, you must print the page on a bigger piece of paper and trim it afterwards. Unfortunately inaccuracies in trimming may result in a gap along the edge of the paper. The solution is to bleed the object off the page, then use the **Bleed** option to print a slightly larger page. Trimming the paper to the page size should then give perfect results *(fig. 12.10).*

The amount of bleed may be changed, and saved, in the Choices dialogue box *(see 15.4)*

> **Menu⇨Misc⇨Choices⇨Print⇨Bleed**

Print to file

If **Print to file** is selected, you will be prompted to enter a file name to save the printer data to instead of sending it to the printer.

Properties...

This opens the usual Windows window allowing you to configure the current printer. Some settings e.g. number of copies are also provided by the **Ovation Pro** print window.

*Fig. 12.9 - **X** and **Y** specify the position of the printed page on the paper.*

Printers marks

Printers marks are positioned outside the page area of your document *(fig 12.10)*. If **Crop check** has been set in **Choices** *(see 15.4)* you will be alerted if the printable area is bigger than the paper size. If you decide to proceed the printout will be cropped.

If **Printers marks** is selected, *crop marks* are printed around the edges of the page *(fig. 12.10)*. These are used to trim a page to size when it has been printed on a larger piece of paper. In addition, *registration marks* are printed at the centres of each side of the page. These are used to help align separated film.

The window which opens when you click on the icon to the right of **Printers marks** lets you choose which crop and/or registration marks are to be printed.

The thickness and size of the printers marks may be changed in Choices *(see 15.4)*.

Print Sheet

When the print format is set to **Pamphlet** or **Galley**, the **Print sheet** option becomes available and allows you to easily print individual sheets. The Print sheet dialogue box shows the pages that will be printed on the front and back of each sheet of paper *(fig. 12.11)*.

Sheet shows the sheet number that is currently being displayed followed by the total number of sheets required for the document. Click on the up and down icons to step to other sheets.

Print sheet prints the current sheet. The options **Front** and **Back** allow you to choose whether to print the front or back of the current sheet. **Both** prints the front and then the back, this is useful if your printer has a duplex unit i.e. if it can print on both sides of the paper.

The number of copies, scaling etc. are all set on the normal **Print** dialogue box *(fig. 12.8)*.

*Fig. 12.10 - Page showing **Printers marks** and object bleeding off the edge of the page.*

Fig. 12.11 represents what you see when you open the print sheet window for this chapter and select the sheet which contains this page (the Pamphlet print format must be chosen first).

***Front** will print pages 176 and 173 sideways on an A4 sized page. Turn the page around. put back into the printer, then select **Back** to have pages 174 and 175 printed on the reverse side.*
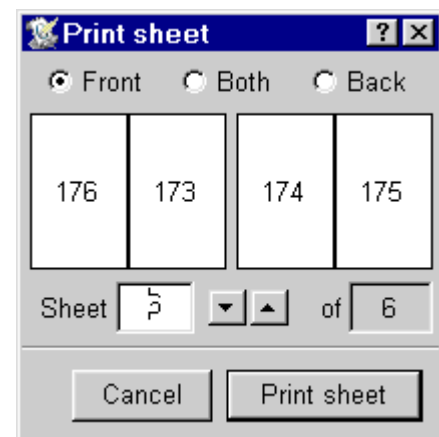
*Fig. 12.11 - The **Print sheet** dialogue box allows you to print individual sheets.*

12.4 PostScript Printing

The PostScript printer language has an important role in professional printing and so it is given special treatment in **Ovation Pro**.

PostScript printing can work like printing to any other sort of printer. You can install a suitable Windows printer driver for your PostScript printer and print to it as normal. It will often be useful to create a file of PostScript data, perhaps to take to a print shop or to pass to another program *(see 13.7)*.

However the standard Windows PostScript printer drivers have shortcomings, not everything you can design in *Ovation Pro* will be correctly reproduced on paper by them. For example it is common for them to have problems with masked bitmap images (i.e. images with areas of transparency). *Ovation Pro* therefore can generate PostScript itself. This "Direct PostScript" should be better than the PostScript generated by the standard Windows drivers. That means it should be smaller (faster to print) and give more reliable results.

You can control if *Ovation Pro* or Windows generates PostScript from **Misc⇨Choices⇨Print** select **Direct PostScript output**.

The icon to the right of this allows you to open the PostScript choices window *(fig. 12.12)*.

Language sets the level of PostScript that is used. Best results will be obtained with a higher level, however you cannot use a level higher than that supported by your printer, e.g. a level 2 printer cannot understand special level 3 commands. The final option **Printer level** automatically sets the level which the printer driver says it supports, and is the option usually used.

Download font as controls the format of fonts in PostScript output.Type 1 will give better results.

Generic PostScript if this is selected *Ovation Pro* will generate all the PostScript itself, this means the PostScript conforms to the relevant standards, however it does not contain any PostScript for printer dependent features. If not selected Ovation Pro will insert the PostScript into a wrapper provided by the Windows printer driver. Typically you would use generic PostScript if you wanted to produce a PostScript file to use in another program.
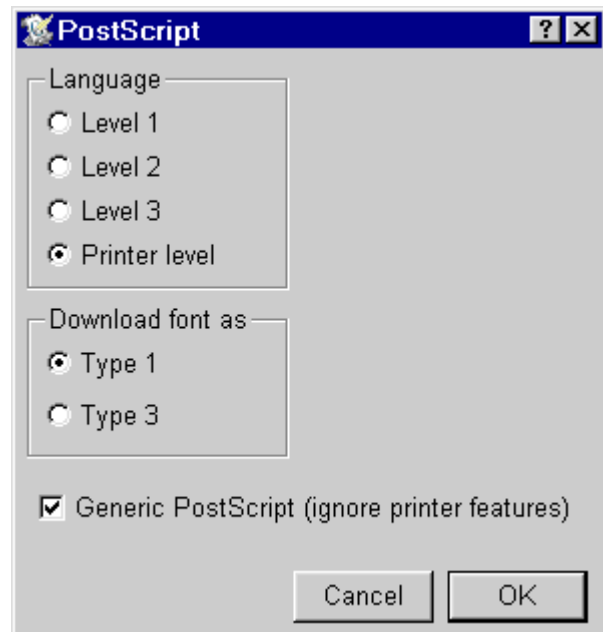
Fig. 12.12 - PostScript choices.

12.5 Mail Merge

The mail merge facility allows you to print a document a number of times, merging different data into each printout. You insert *merge tags* into the text at the required places, and specify a *comma separated value* (CSV) file which contains suitable data. When you print, the merge tags are replaced by the data. This process continues until all the data has been exhausted.

Typically mail merge could be used to print a standard letter a number of times, merging different names and address into each copy.

CSV File Format

The data used for mail merge must be in CSV format. Many applications output data in this format, or if you wish you can create your own CSV file.

A CSV file comprises a number of records separated by a carriage return or line feed. Each record comprises a number of fields each separated by a comma.

```
field 1,field 2,field 3<CR>
field 1,field 2,field 3<CR>
field 1,field 2,field 3<CR>
field 1,field 2,field 3
```

The example above has four records each containing three fields. Notice that a carriage return is not needed after the last record.

If data in a field contains a comma, the entire field must be enclosed in double quotes:

```
"field 1,2",field 3,field 4<CR>
```

The filetype of the CSV file may be set to Text or CSV.

A simple CSV file containing people's names, might look like this:

```
Smith,John,Mr,34567<CR>
Jones,Sue,Miss,34985<CR>
Clarke,Ian,Mr,33450<CR>
Simpson,Linda,Mrs,33986
```

Creating CSV Files

You may create your own CSV file by typing the data in the format described above, in a text editor such as Edit. Press Return at the end of each record, and only insert spaces where they are needed as part of the text in each field. Once the data has been prepared it should be saved to disc.

Creating CSV Files in Ovation Pro

You may create CSV files using *Ovation Pro* in a similar manner. However, when you save the file, you must use **File⇨Save story** to save the file as plain ASCII text.

> If you later reload the CSV file into *Ovation Pro* for editing, you must ensure that any quotation marks in the file are not converted to smart quotes using the **Smart quotes** facility. If the CSV file contains quotations marks, you should disable **Smart quotes** on **Choices** *(see 15.7)*.

Other CSV files

In general one can export a CSV file directly from a Database to disc.

Inserting Merge Tags

Menu⇨Misc⇨Insert⇨Merge tag…

Ctrl+Shift+M

Once you have prepared the CSV file, you should create the *Ovation Pro* document inserting merge tags where you want to insert data *(fig. 12.13)*.

To insert a merge tag, position the caret at the required position and press **Ctrl Shift M** to display the **Mail merge tag** dialogue box *(fig. 12.14)*. Now enter the number of the field to be inserted and click on **OK**. Fields are numbered from 1 upwards. A tag of the form `[Merge n]` is inserted in the text, where `n` is the field number. when the mail merge is started, the merge tag will be replaced by the field whose number is specified. This will happen for each record in the CSV file.

The merge tag `[Merge n]`, can be edited just like normal text, but it behaves just like a single character. You may apply effects and styles to the merge tag, and these will be applied to the data when it is merged.

Example CSV File & Document

A simple CSV file might look like this:

```
Smith,John,Mr,34567<CR>
Jones,Sue,Miss,34985<CR>
Clarke,Ian,Mr,33450<CR>
Simpson,Linda,Mrs,33986
```

The *Ovation Pro* document might look like this:

```
To: [Merge 3] [Merge 1]
Dear [Merge 2]
Thanks you for your valuable
order, ref. [Merge 4].
...
```

When you use mail merge, the first record printed will look like this:

```
To: Mr Smith
Dear John
Thanks you for your valuable
order, ref. 34567.
...
```

The second record will be:

```
To: Miss Jones
Dear Sue
Thanks you for your valuable
order, ref. 34985.
...
```

Notice the use of spaces between the merge tags, and the last tag which is highlighted in bold.
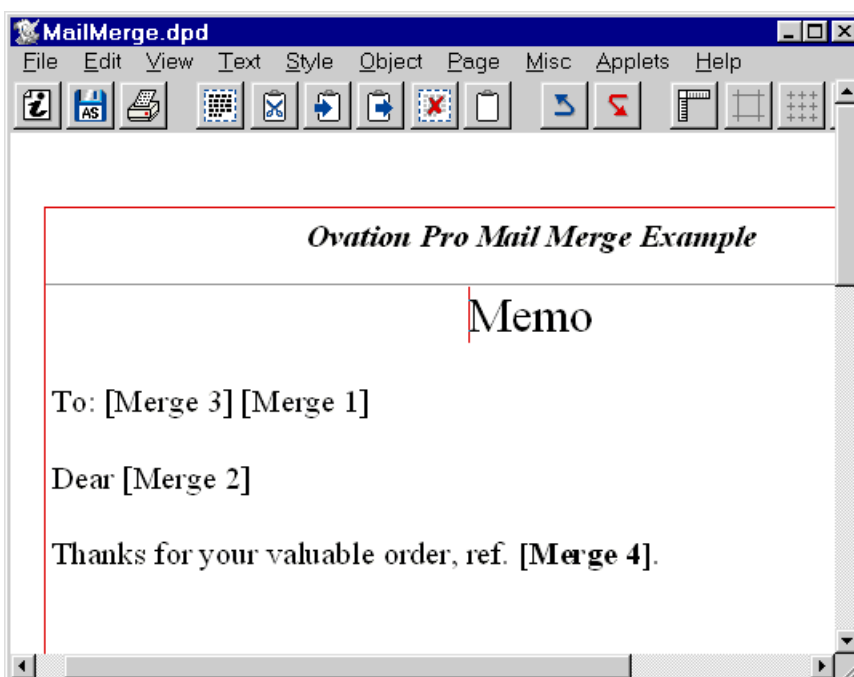
Fig. 12.13 - An example Mail merge document, partly shown

*Fig. 12.14 - The **Mail merge tag** dialogue box.*

Starting the Mail Merge

> **Menu**⇨**File**⇨**Print...**   **Ctrl+P**

To start the mail merge, first open the **File**⇨**Print** dialogue box and set the number of copies and the print format that you require. Once this has been done, click on **Set** to set the options without printing the document.

Now choose **Mail merge** to open the **Mail merge** dialogue box *(fig. 12.15)*.

> **Menu**⇨**File**⇨**Mail merge**...

The name of the CSV file to be merged should be entered into the icon labelled **CSV file**. The easiest way to do this is to just drag the CSV file into this icon.

To perform the mail merge click on **Print**. *Ovation Pro* will now print the document once for each record in the CSV file. The current record being printed is indicated in the **Printing** dialogue box.

Before printing each page, the merge tags are replaced by the data from the CSV file and the text reflowed. If the fields in the data file are longer than the merge tags, the text may overflow its frame. To reduce the possibility of this happening always ensure there is some blank space at the bottom of text frames containing merge commands.

The example CSV file, named CSVfile, and the document shown on the previous page, named MailMerge, are supplied with *Ovation Pro* in the directory 12_Examples.

Ignore headings record

The **Ignore headings record** button allows you to make *Ovation Pro* ignore the first record in the CSV file. Some CSV files use this record for the names of the fields.

First

The **First** button will mail merge in the first record of the CSV file. Once this has been clicked on the other buttons will become available.

Next

Next merges in the next record, after having selected **First**.

Clear

Clear terminates the merge process, and the merge tags in the document revert to their usual appearance e.g, [Merge 1].

First, **Next** and **Clear** let the merge takes place without any printing, so you can preview the mail merge without using paper. At any time the **Print record** button will print the document in it's current state i.e. with merge tags replaced by a record from the CSV file.

Fix

The **Fix** button permanently replaces the mail merge tags with their current values. Use this with care! Effectively it creates a new document and you lose the old one.

*Fig. 12.15 - The **Mail merge** dialogue box.*

12.6 Mail Merge, advanced features

Fields

Mail merge fields are conventionally referred to by a number `1..n` corresponding to the field in the CSV file being merged. So field `1` is replaced by the first field in the CSV file and so on.

It is possible to associate with each field, two strings, firstly a *name* which is not currently used. Secondly a *command*. This is a macro which is evaluated each time the merge field occurs in the document.

A button on the mail merge window, called **Fields...** allows access to a window which can be used to manipulate these field strings.

> **Menu⇨File⇨Mail merge…⇨Fields…**

Various tricks can be played using field commands:

1. Adding sequential numbers to documents whilst printing;

2. Adding random numbers to documents whilst printing;

3. Generating new mail merge data on the basis of other fields e.g.
`{if(field(1)=="Mr.") macv="his" else macv="her"}`

4. Merging more than one CSV file record into one print of one document. This provides a solution to the old problem of how to do a mailmerge on a sheet of address labels;

5. Generating mail merge data from other sources, e.g. a database.

6. Manipulating mail merge data, e.g. removing blank lines from addresses.

Some examples follow for using **Fields**. For these examples a CSV file called **UK** is included in the directory 12_Examples.

A description of all the script functions can be found in the separate Script document.

Mail Merge can also be done with pictures *(see 10.12)*.

It is possible to control the way merged printing is formed into print jobs *(see 15.4)*.

It is not possible to have more than one merged print of a document on one sheet of paper.

12.7 Mail Merge, some examples

1. Generating Address Labels

The problem: you have a CSV file of names and addresses, one name and address per record. You have sheets of A4 sticky labels, perhaps 20 to a page, and you want to print the names and address 20 to a sheet on the labels.

And the solution;

a. Design a label. Insert into it mail merge tags for each field in the CSV file. e.g. 1,2,3. After all the usual tags, add one more, e.g. tag number 99 *(fig. 12.16)*

b. Open the Fields window. Click on New, enter a number of 99, and a name of **next**. For the body of the field enter `{nextrecord()}` *(fig. 12.17)*.

c. Duplicate as many labels across and down the page as you require.

d. Remove from the last label on the page mail merge tag 99.

e. You can now do a standard mail merge operation on the page, for each label on the page, one record from your CSV file will be merged.

The document Example1 in 12_Examples demonstrates the above.

A questionable area with this technique is what is meant by the 'last label', this is the last piece of text that the mail merge data will be merged into, usually it will be the frame which is at the front, i.e. on top of all the other frames.

[Merge 1]
[Merge 2]
[Merge 3]
[Merge 4]
[Merge 5]
[Merge 6]
[Merge 99]

Fig. 12.16 - The merge tags in a label. See Example1

*Fig. 12.17 - Entering the command in the **Fields** window*

2. Adding sequential numbers to documents.

Or how to print your own raffle tickets.

The situation here is that we want each document to have its own unique number.

The solution;

a. Install the **Unique** number applet.

b. Create a field, say number 99.

c. For the body of the field enter:

```
{macv=(unique_getprefix() +
unique_getnumber());unique_putnumber(
itos(stoi(unique_getnumber()) + 1));}
```

The unique number generated will follow the same rules as explained for the unique number applet.

d. Use tag number 99 in your document when inserting the merge tag.   **Ctrl+Shift+M**

3. Adding Random numbers to documents

Or how to print your own bingo tickets.

Here we want to have random numbers appearing in documents. The solution is similar to that in the previous section. The only problem is obtaining random numbers. To do this it is necessary to add a random number generator to the *Ovation Pro* script library. This is provided in the !MergeLib script in the Library folder in the directory where *Ovation Pro* is installed.

Now follow the steps in the previous section, but this time step c is;

```
c. {macv=itos(merge_random(49))}
```

It is supposed that 49 is the highest possible number. Otherwise change this number.

> If you really were printing bingo tickets you'd have to add some checks to prevent the same numbers being printed more than once on individual tickets.

4. Creating new mail merge data from other fields.

The first example of this is using the POBar applet (which creates UK Post Office bar codes) to automatically insert bar codes into the mail merge.

This is done as follows;

a. Create a new field, e.g. tag number 99. Now assuming that the CSV file you are merging contains the post code in field 6, enter this for the field body.

```
{macv=bar_code("",field(6),"1A")}
```

b. Insert mail merge tag 99 in your document to be printed, e.g. usually a label. This tag should be surrounded by white space, be in the POBar font at 14pt, and be horizontal or vertical.

The document Example4 demonstrates the above. Note that you must have the POBar applet and font installed for any of the above to work.

Another example is customising printed documents on the basis of some mail merge field. For example setting up the following for the body of a field.

```
{if(field(1)=="Mr".) macv="his" else
macv="her"}
```

With this field created, you can use the corresponding tag in place of the words "his" and "her".

Yet another idea is to create some data if a field in the CSV file is blank. This field definition might be used;

```
{if(field(5)=="") macv="No fax
number" else macv="Fax: "+field(5)}
```

5. Generating Mail Merge Data From Other Sources

Usually mail merge data comes from the 'CSV file' a file implicitly associated with the mail merge operation. With the fields features this need no longer be the case. It is for example quite possible to use the **First** and **Next** buttons with no CSV file at all. Even if the CSV file is being used some data can come from other sources. You could read a name from the CSV file, and then find data associated with that name in another file, and merge it into the document.

A 'mail merge' with no CSV file gets into the realms of macro text. One idea is to set up a tag which allows you to write "Continued on page [X]". When the fields are replaced X would be filled in with the page reference - this would probably make use of the book mark manager.

Another idea would be to support text of the form "page 1 of [X]".

6. Manipulating Mail Merge Data

The first example of this is how to remove blank fields from records. Typically some addresses will have 4 lines, others 5, but the post code will always be in the 6th field. You want to avoid unsightly blank lines.

A horrible solution is followed by a simpler one. For each of the fields in the CSV file, set up a field with this body. Note that one number changes for each field. The line below is for field 5.

```
{int i=1,j=1;while(j<=5 &&
i<=maxfield()) {if(field(i)!="")j++;
i++;} macv=field(i-1);}    (fig. 12.19)
```

The document Example 6 demonstrates this.

Notice that the above code uses `maxfield()` to set the limit on the number of fields that will be searched for blanks. However the example CSV file UK in 12_Examples only uses fields 2 to 6 for the address, later fields are used for other information which we don't want to appear on the label. To get around that, replace `maxfield()` with the number 6. It is also necessary to replace each `macv=field(i-1)` with `macv=(j<=5)?"":field(i-1);` replacing 5 with the appropriate number.

[Merge 1]

[Merge 2]

[Merge 3]

[Merge 4]
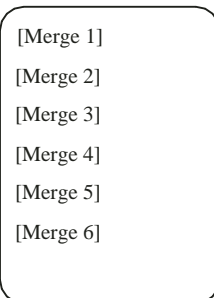
[Merge 5]

[Merge 6]

Fig. 12.18 - The merge tags in a label

The above field definitions are tedious to type. The !MergeLib file mentioned in section 3, provides a function which does all the hard work. You can now use for the field bodies;

{macv=merge_strip(5,maxfield())}   *(fig. 12.20)*

Here the first number is the intended field number (1 to 6 in the example), the second argument of the function can as before be replaced with the last field of data to be entered, as in the last but two paragraph this could be;

{macv=merge_strip(5,6)}

In both of these cases you would of course define six fields, and enter these macros with the first number stepping between 1 and 6. The document Example6a demonstrates this.
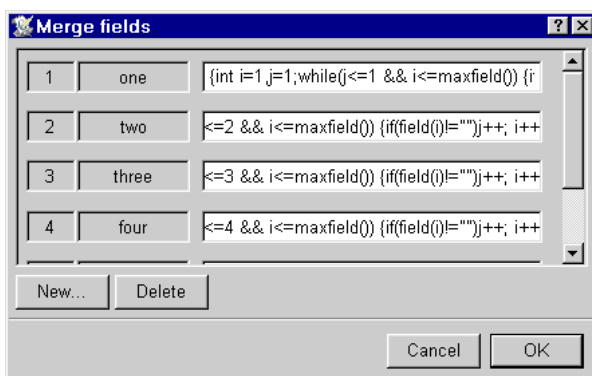
Fig. 12.19 - The general commands for the merge tags to avoid blank lines. Field 1 shows the start of the command
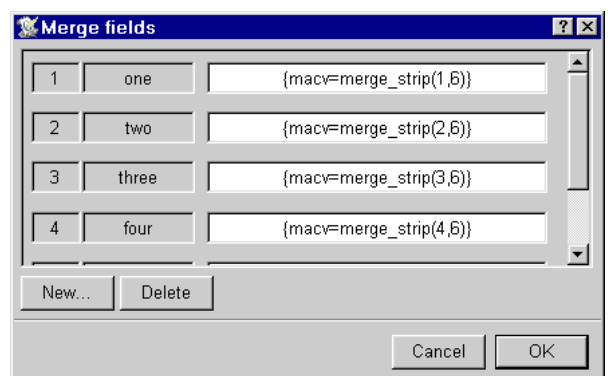
Fig. 12.20 - Using the script command "merge_strip".

Notes:

13

A. Commercial Colour Printing

The first part of this chapter describes how to prepare Ovation Pro documents for *lithographic* (litho) printing. Litho printing is the most widely used printing process today, and is suitable for most applications (except for very short runs of less than, say, 500 copies).

If your document only needs to use two or three basic colours, you can print it very economically using *spot-colour printing*. If you want to print using the full range of colours, then you should use *full-colour* printing.

When printing it is often necessary to modify the appearance of pictures and graphics. Information on this is given in the second part of this chapter.

B. Image Processing

13.1 Installation

This chapter describes the facilities provided by the *Ovation Pro* **Colour Supplement**. This supplement to the main program is provided in the form of an extension applet, which must be installed before it can be used.

The applet is called **ColSupp** It must be installed in the usual way *(see Chapter 18)*.

By default the Colour Supplement applet is installed, so unless you have removed it, you probably need to do nothing.

13.2 Litho Printing

After completing and checking your document, the first job is to have it typeset. This involves printing the document to a PostScript file and sending it to a typesetting bureau *(see 13.8).* Occasionally, a bureau will accept **Ovation Pro** files directly.

The bureau will print a very high quality *original* of your document using an imagesetter.

For high quality or full-colour work, they will usually produce *film*. This can be used directly to make the printing plates.

A cheaper alternative is a *bromide* (photographic paper), which needs to be photographed to produce the printing plate. This is often called *camera-ready copy*.

Your printer will be able to tell you which is the best material for a particular job.

Proofs

For full-colour work, it is essential to proof your work before it is printed. A proof is a high quality colour print produced directly from the set of four film separations. The two dry-proofing processes that are often available are called *Chromalin* and *Matchprint* proofs. They are quite expensive, but allow you to check that everything is correct before the more-expensive print job commences.

Ask your bureau which proofing process is available, and how much it will cost.

Printing

A litho press uses a printing plate wrapped around a revolving cylinder. The printing plate, which is presensitized with a light-sensitive coating, is placed in contact with the film and exposed to high-intensity light. After exposure the plate is treated with an emulsion developer leaving a hard image on the plate, which is then treated with a greasy medium.

After being mounted in the press, the plate is first dampened and then coated with ink. The areas coated with grease attract ink, while water on the areas not to be printed, repels ink. The ink is then transferred to a rubber blanket cylinder, before being transferred to the paper.

The process is often called *offset* litho printing because the printing plate does not come into contact with the paper.

Colour Printing

The process described above prints one ink onto the paper. To print another ink, the operator has to change the plate, change the ink and then print onto the paper for a second time. This explains why two-colour spot printing is cheaper than full-colour printing using four inks.

Some printing presses can print more than one ink at a time, but due to the more complex setting up required, they are normally only economical for long print jobs.

13.3 Spot-Colour Printing

If your document only needs to use two or three basic colours, you can print it very economically using *spot-colour printing*. If you want to print using the full range of colours, then you should use *full-colour printing*.

Spot colour work is simpler to achieve than full-colour work, and two or three spot-colour work is always cheaper than full-colour work.

First you need to decide whether you want to print with two or three colours. Using three colours will be more expensive, but will give a greater scope for designing the document.

Note that in addition to the basic colours you can use any number of tints of those colours. For example, if you are doing a two-colour job using black and red, you can use greys and pinks.

Menu⇨Misc⇨Edit colours…

Use the **Misc⇨Edit colour** dialogue box to create named colours for each of the spots (in the example above, both black and red already exist), and for each colour choose the **Spot colour** option at the bottom of the dialogue box *(fig. 13.1)*.

Specifying Colour

When you print spot-colour separations, each basic colour and any tints are placed on a separate plate. It is essential for you to tell the printer the precise colour to be used for each plate. You can do this by choosing colours from a standard swatch.

Spot colours defined in *Ovation Pro* are used for the screen display only, so it doesn't matter if they don't match the eventual printed colour. However, in order to help you visualise what the printed document will look like, it is useful to define the screen colours to match the printed colours. You can do this by defining colours using CMYK values obtained from the colour swatch you are using.

In order for the printer to know the colour of each plate, *Ovation Pro* prints the colour name at the top of each separation. Therefore, it is useful to set the *Ovation Pro* colour name to the name given on the swatch.
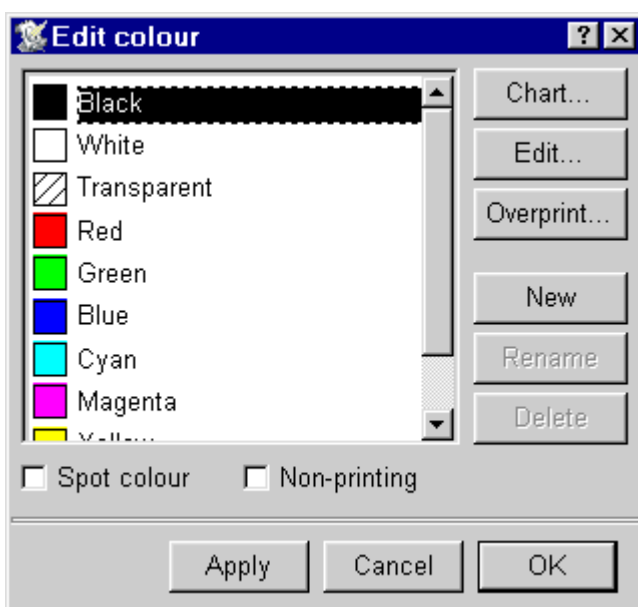
*Fig. 13.1 - The **Edit colour** dialogue box.*

13.4 Full-Colour Printing

In printing, most colours can be reproduced by mixing the correct proportions of the three process colours - cyan, magenta and yellow. Black and greys can be reproduced by combining equal amounts of cyan, magenta and yellow, but in practice this gives poor results, so a black ink is also used to add finer detail and greater density.

When you print separations, any colours that have not been designated as spot colours will be separated into CMYK components. When the CMYK separations are printed, they will combine to reproduce the colour of the original.

Tint Charts

When full-colour printing, your document can use any colours defined using the **Edit colour** dialogue box. However, the eventual printed colours may differ from those viewed on the screen *(see 13.5)*. It is therefore essential to select colours from *tint charts*.

A tint chart usually shows samples of over a thousand tints made up from cyan, magenta and yellow. Once you have found the colour required, you should read the cyan, magenta and yellow values from the chart and use them to define a colour in ***Ovation Pro***. The chosen colour may not look correct on-screen, but provided it has been defined using the CMYK model, the printed colour should match the colour in the tint chart.

13.5 Colour Correction
RGB to CMYK Correction

In order to print RGB (and HSV) colours used in *Ovation Pro* documents in a full-colour process, these colours must be converted to CMYK. A simple translation that assumes process inks used in printing are the inverse of RGB light, gives inaccurate colour reproduction. *Ovation Pro* provides a correction system that improves this.

Before printing full-colour separations you should select the **Use correction table** option on the Colour Choices dialogue box *(fig. 13.2)*.

<div align="center">

Menu⇨Misc⇨Choices⇨Colours

</div>

When this is selected, *Ovation Pro* uses a special algorithm and separation tables to apply correction when converting RGB colours to CMYK colours.

Note that this does not affect colours defined using the CMYK colour model. Nor does it affect spot-colour printing.

The **Use correction table** submenu allows different separation tables to be chosen for different typesetters. The default table, `TypeSet`, should be suitable for most situations.

Alternative compatible tables can be added by copying them into the Colour Supplement applet.

CMYK to RGB Correction

Ovation Pro provides a system to improve the display of CMYK colours (intended for output to a four-colour press) on an RGB colour monitor.

To enable this feature, choose **Use inks to display CMYK colours** from the Colour Choices dialogue box *(fig. 13.2)*.

Note that even though this does improve the accuracy of CMYK colours on-screen, you should not entirely rely on the colour you see on the display. For precise colour reproduction always specify colours using CMYK values chosen from tint charts *(see 13.4)*.

The sub-menu provided above this option allows you to choose different ink mapping files that control how RGB is mapped to CMYK for different printing processes. Currently two ink mapping files are provided. Both are for SWOP printing (Standard Web Offset Printing) colours.

Note that currently the ink mapping file is only used for converting CMYK to RGB, not for separating RGB into CMYK.
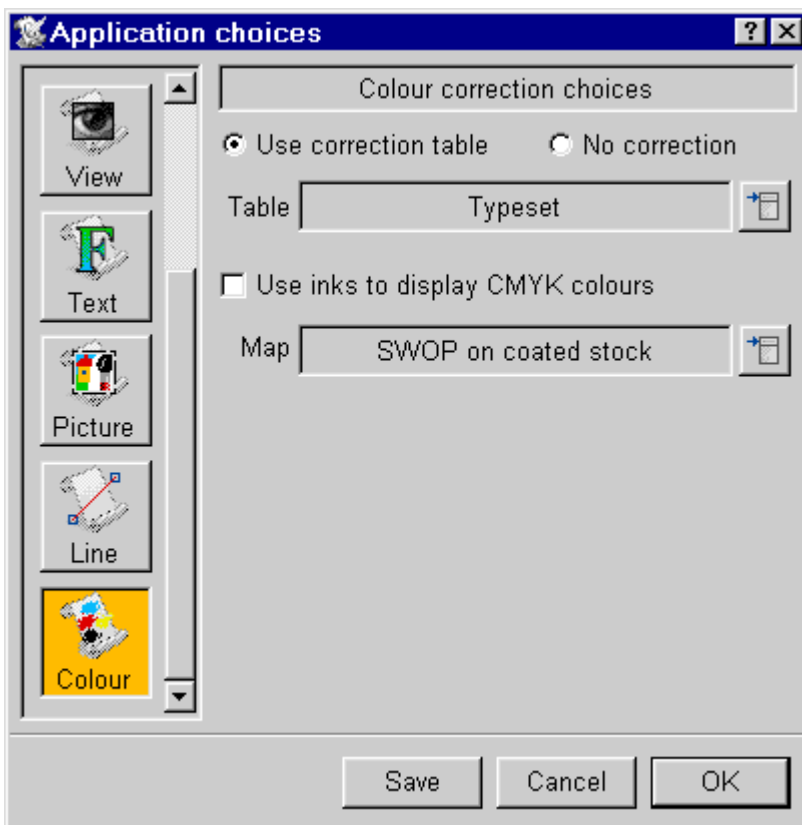
*Fig. 13.2 - The **Colour Choices** dialogue box.*

13.6 Preparing Your Document

Overprinting

Menu➪Misc➪Edit colours…

Overprinting is used to compensate for misalignment of printing plates during printing.

Suppose your document contains some black text printed on a cyan background. The black plate will contain the black text *(fig. 13.3)*. The cyan plate will contain the cyan background with a 'knock-out' for the black text *(fig. 13.4)*.

If the document is printed with the plates exactly in register, the black text will be printed exactly over the white 'knock-out' *(fig. 13.5)*. However, if there is misregistration, thin white gaps can be seen around the text *(fig. 13.6)*. This problem doesn't just happen with text, but applies to all overlapping objects.

Overprinting helps solve this problem by preventing the background from being knocked-out. So in the example above, the background is printed solid cyan without the knock-out, and the black text is printed on top of the cyan.

This generally only gives acceptable results when printing relatively opaque inks, such as black. Overprinting less opaque colours, such as yellow, may show a colour shift when overprinted.

Colour Level Overprint

You can specify that a particular colour will overprint by choosing the colour on the **Edit colour** dialogue box and then choosing **Overprint this colour** from the **Overprint** dialogue box *(fig. 13.7)*.

Overprint limit specifies the tint above which an object colour will overprint its background. So the default value of 90% means that overprint will only occur with tints of 90% and above. This option prevents lighter tints, which are less opaque, from overprinting.

Object Level Overprint

You can specify that a particular object will overprint by choosing **Overprint** on the colour picker when applying colour to an object.

Fig. 13.3 - The black plate containing the black text.

Fig. 13.4 - The cyan plate with knock-out for black text.

Fig. 13.5 - Correctly printed with no misregistration.

Fig. 13.6 - Printed with misregistration.
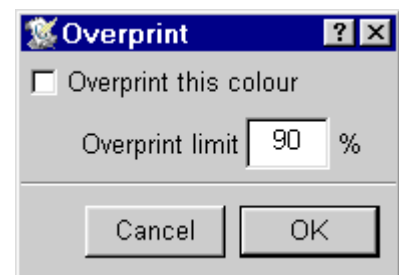
Fig. 13.7 - The Overprint dialogue box.

Font Mapping

Most PostScript printers have some fonts built in and these are the equivalents of common Windows fonts. For example Helvetica is the PostScript equivalent of Arial.

When printing to a PostScript printer it is possible to send the definitions of fonts along with the rest of the document (download fonts). The problem is that such fonts add to the size of the data transferred and use memory in the printer. There is thus some interest in using the built in fonts. However as the technology has improved this issue has become less important.

There may also be situations in which you don't want the built in fonts to be used. For example they may not contain all the characters that the Windows fonts do e.g. the Euro €.

If you are producing a file to send to a bureau it is important to consider the fonts that they will have available.

For these reasons there is a mechanism to control how Windows fonts are mapped onto PostScript fonts. It consists of two elements. If you open the Printers and Faxes window, and then right click the printer of interest and select Properties, then use the Device Settings tab there will be an entry Font Substitution Table. This allows you to arrange for each Windows font to either be asigned an equivalent from the fonts built in to the printer or to never be substituted.

Secondly if you open the printer properties window (from the expanded Ovation Pro print window) there will be PostScript options and a sub-option of True Type font download option. The actual values of this may vary however one (e.g. outline or use soft fonts) will force all fonts to be downloaded and another (e.g. automatic or substitute with device font) will download only fonts which appear in the font substitution table without PostScript equivalents, the rest will use the fonts in the printer.

Ovation Pro Page Size

Set the required page size in *Ovation Pro* using the **New** *(see 11.2)* or **Page guidelines** *(see 11.3 - Page guidelines)* dialogue boxes.

The maximum page size that you can typeset depends upon the typesetting bureau you are using. You should have no problem up to A3, but above that you should check the maximum width with your bureau. Remember that printers marks increase the overall dimensions by 14mm. That is if you use the default values for the crop marks *(see 12.3 - Printers marks).*

Printing Pictures

You can set half-tone screen information for the selected picture on the **Halftone screen** dialogue box *(fig.13.8)*.

> **Menu**⇨**Picture**⇨**Screen…**

The options in this dialogue box are intended for experienced users, and should not normally be altered.

Note that you can also change the half-tone screen information for all pictures in a document *(see 13.7, step 6)*.

Frequency is the density of the half-tone screen, measured in lines per inch. Usually a frequency of 100 is suitable for monochrome work and 150 for process colour work.

Check with the bureau/printer if you are in doubt.

Spot specifies the shape of the half-tone dot. Use the default, unless you are experienced in creating PostScript separations.

Angle specifies the half-tone screen angle for the ink highlighted in the panel above. Unless you are experienced in creating PostScript separations, you should use the default angles as supplied. If the wrong halftone screen angles are set, an undesirable screen clash, called moiré, may occur.

Checking the Separations

At any time you can use the **Separations** menu to view any of the individual separations on-screen.

> **Menu**⇨**View**⇨**Separations**

This menu will help you check that correct number of separations are being printed i.e. there are no additional spot colour plates. Experienced users will be able to use this option to check that the overprint settings are correct.
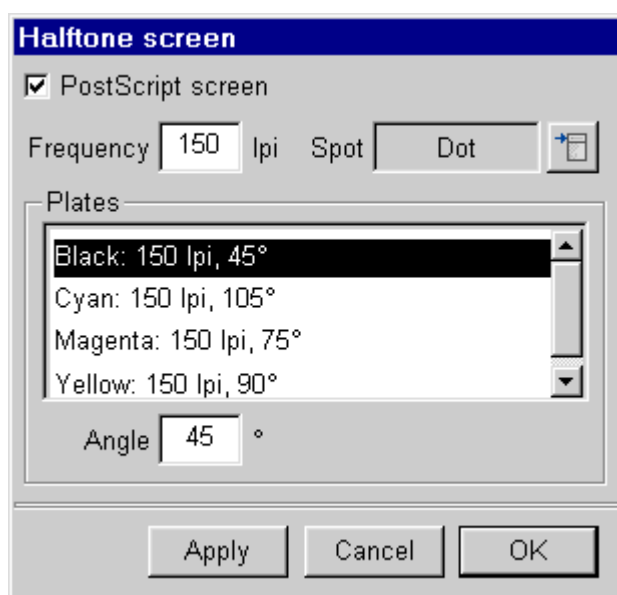
*Fig. 13.8 - The **Screen** dialogue box.*

13.7 Creating a PostScript File

❶ **If you are producing full-colour separations, ensure that colour correction is enabled and the correct table is selected**.

The standard colour correction table called **TypeSet** should normally be used. This is confirmed in the title bar of the **Separations** dialogue box.

Print⇨Print setup⇨Separations

You can change the colour correction table using the Colour Choices dialogue box *(see 13.5)*.

Menu⇨Misc⇨Choices⇨Colour

❷ **Load a suitable PostScript printer driver and configure it to print to file.**

A wide variety of PostScript printer drivers are supplied with Windows. These produce various types of PostScript. In general using a higher level of PostScript will give the best results, however you need to know that the final destination of the PostScript file is compatible with it.

You can print to file in various ways. One approach is to use Add Ports in the Windows Printer installation Wizard, then New Port and enter for the port name the file name (or right click to get Properties for a printer in the Printers and Faxes window and select the Ports tab). This way you can have a printer driver that always prints to file.

Alternatively Windows may have a port called File which you can select for any printer driver. This will prompt for a file name during printing.

Another method is to select **Print to file** on the expanded *Ovation Pro* print window. If you do this when you start the printing process you will be prompted for a file name. If you have followed one of the methods in the previous two paragraphs you do not need to select this option.

❸ **Choose a suitable PostScript paper size.**

PostScript printer drivers provide a wide range of standard paper sizes e.g. A2, A3 and A4. However, printers marks increase the dimensions of the page, so using these standard sizes may result in your page being cropped.

To avoid this you might create your own custom paper size when producing PostScript output for typesetting. Set the paper size to the *Ovation Pro* page size, plus 14mm for the printers marks. The graphics margins should be set to 0. So the paper size for an A4 page should be 224 x 311.

Note that if you do not set a big enough paper size, *Ovation Pro* will warn you when printing. However, to avoid this warning every time you print, you should set up a suitable paper size before printing as described above.

❹ **Set the options on the Print dialogue box.**

    Menu⇨File⇨Print   **Ctrl+P**

Reflect causes pages to be mirror printed, and should usually be selected if you are printing to film. However, please check with your bureau first. If they require *emulsion side down*, **Reflec**t should be selected; if they require *emulsion side up*, **Reflec**t should not be selected.

Choose **Print setup** to expand the **Print** dialogue box to display the advanced setup options.

Centre should be selected.

Bleed causes *Ovation Pro* to print an extra 3mm margin around the edge of the page. If your document contains objects that bleed off the edge of the page, choose the **Bleed** option.

Printers marks should be selected. This causes *Ovation Pro* to print the following special marks around the edge of the page *(fig. 13.9).*

Crop marks show the edges of the page and are used to trim the page to size.

Registration marks are used to help align the separated film when preparing the printing plates.

Separation names causes the name of the ink to be printed on each separation. The document name, page number, date and time are printed after the ink name. You can edit this information or add your own text using the **Text** option on the **Separations** dialogue box (see overleaf).

The *Colour bar* is used to check the quality of the colours on the proofs. Note that the colour bar is not printed on spot separations.
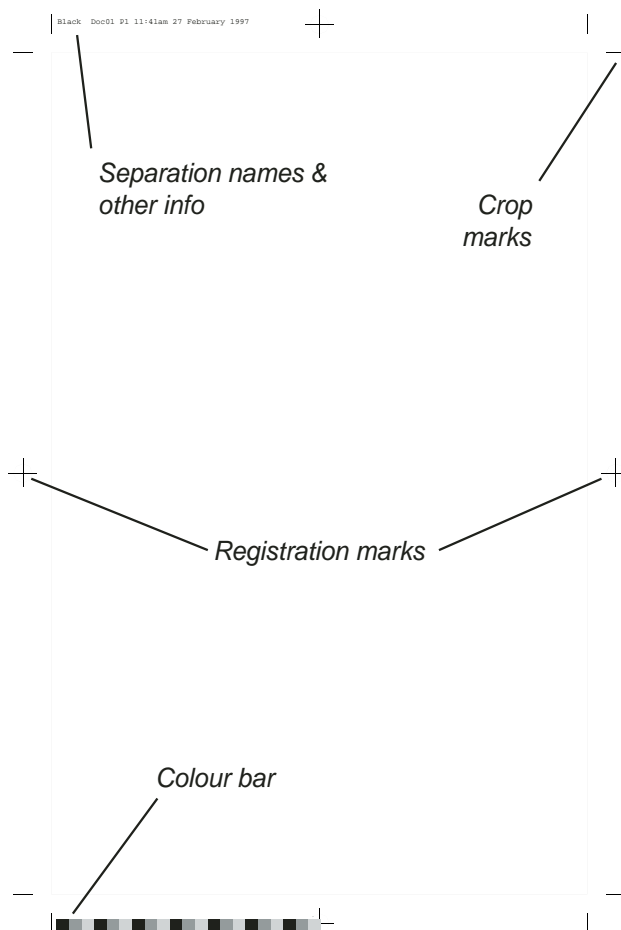
Fig. 13.9 - Printers marks.

❺ **Set options on the Separations dialogue box.**

   Print⇨Print setup⇨Separations

Colour separations should be selected when you are printing full colour or spot colour separations *(fig. 13.10).*

The **Plates** menu allows you to choose which separations to print.

All process prints separations for the four process colours. This is the default setting.

All spots prints separations for all spot colours.

The **Plates** menu also list the four process colours followed by any spot colours that have been defined. You can choose to print individual plates by ticking and unticking them directly on the menu.

The **Text** icon allows you to specify any additional text that is to be printed after the separation name in the top left corner of the page *(see fig. 13.9).* In addition to ASCII text you can insert macros which will be expanded during printing. The following macros are particularly useful:

```
{filename}
{filepath}
{chapternumber}
{pagenumber}
{date}
{time}
{datetime}
```

The default string is set to:

```
{filename} P{pagenumber}{datetime}
```

which typically expands to:

```
Document1 P1 11:41am 27 February 1997
```
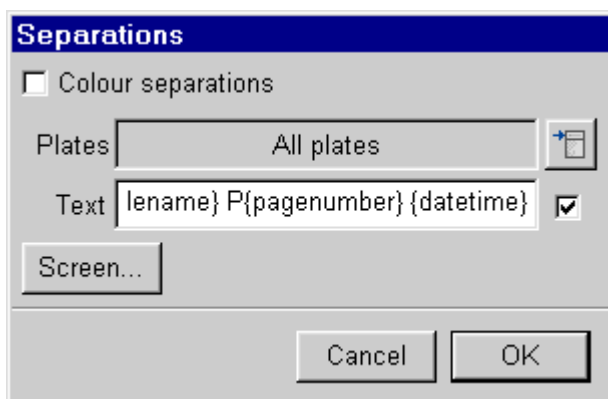

*Fig. 13.10 - The **Separations** dialogue box.*

❻ **Set options on the Screen dialogue box.**

Print⇨Print setup⇨Separations⇨Screen

PostScript screen causes half-tone screen information to be written into the PostScript file, and should usually be selected *(fig. 13.11)*.

Note that the options in this dialogue box are intended for experienced users, and should not normally be altered.

Frequency is the density of the half-tone screen, measured in lines per inch. Usually a frequency of 100 is suitable for monochrome work and 150 for process colour work.

Check with the bureau/printer if you are in doubt.

Spot specifies the shape of the half-tone dot. Use the default, unless you are experienced in creating PostScript separations.

Angle specifies the half-tone screen angle for the ink highlighted in the panel above. Unless you are experienced in creating PostScript separations, you should use the default angles as supplied. If the wrong halftone screen angles are set, an undesirable screen clash, called moiré, may occur.

❼ **Print to the PostScript file.**

Once all the above options are set correctly, click on **OK** in the **Print** dialogue box to create the PostScript file.

When printing the usual **Printing** dialogue box is displayed showing the progress that has been made. the icon in the bottom left-hand corner of this dialogue box shows the colour of the separation currently being sent to the printer.
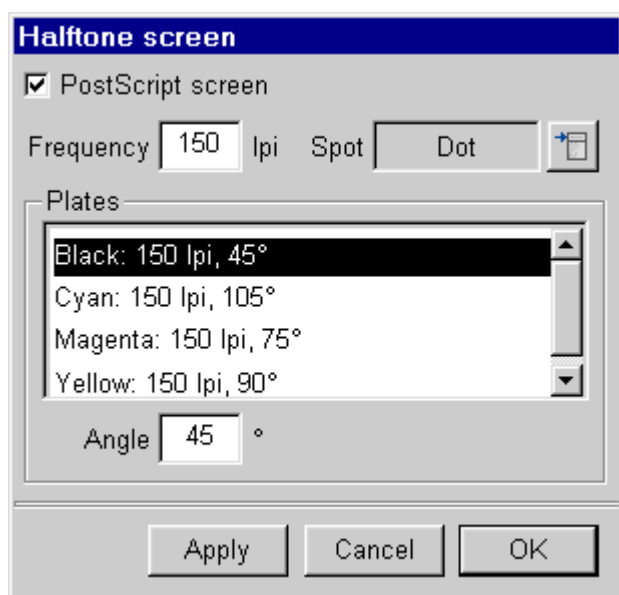
*Fig. 13.11 - The **Screen** dialogue box.*

13.8 Submitting the File to a Bureau

Check with the bureaux what format discs they can handle.

Make sure that any PostScript files are given a `ps` file extension.

To format and write to Apple format discs, you need to purchase a separate utility to do this.

For small jobs you will be able to send the PostScript files using floppy discs. For bigger jobs you will have to use one of the following alternatives:

- Split the job into separate parts so that each part will fit on a floppy disc.

- Use a file archiver to compress the files in Zip format. However, you must ensure that the bureau has suitable software to decompress the files.

- Transfer files using removable drives such as CDR or Zip drives.

- Transfer the files electronically via email or an ftp or web site.

13

B. Image Processing

Ovation Pro enables you to modify the appearance of imported bitmap and vector graphics using simple brightness, contrast and gamma sliders. You can also define custom settings by editing points on the colour map. Any of the three standard colour models may be used to make adjustments.

Ovation Pro also allows you to change colour pictures into monochrome pictures, and to change the foreground and background colours of monochrome pictures.

Image processing can be applied to Sprites, JPEGs, Draw files and Windows .bmp files.

13.9 The Process Dialogue Box

Menu➪Picture➪Process…

The **Process** dialogue box *(fig. 13.1)* is available from the main menu when a picture frame is active. Image processing can only be applied to one picture at a time.

Model

This is the colour model that will be used when you are modifying the picture. For CMYK pictures, **CMYK** is the default model. For other pictures, **RGB** is the default model. You can choose any colour model for any picture, irrespective of the picture type. However note that processing a CMYK picture using the RGB setting will often mix colours between the CMYK plates. This may be highly undesirable.

Colour

This is the colour component that will be modified. The colour map displays a coloured curve for each of the components.

If you choose **All**, all colour components for that model will be modified in one operation, and the curve of the map is shown in black.

Update

By default the **Update** option is selected, meaning that the picture is updated instantly as changes are made in the **Process** box.

If **Update** is not selected, the picture is not updated until you click on **OK**. This prevents the picture from being updated after each change you make, which might be quite slow for very large pictures.

Default

Click on **Default** to cancel any processing that has been applied to the picture.

If you have closed the **Process** dialogue box, you can always return to the previous picture settings using the **Undo** option.
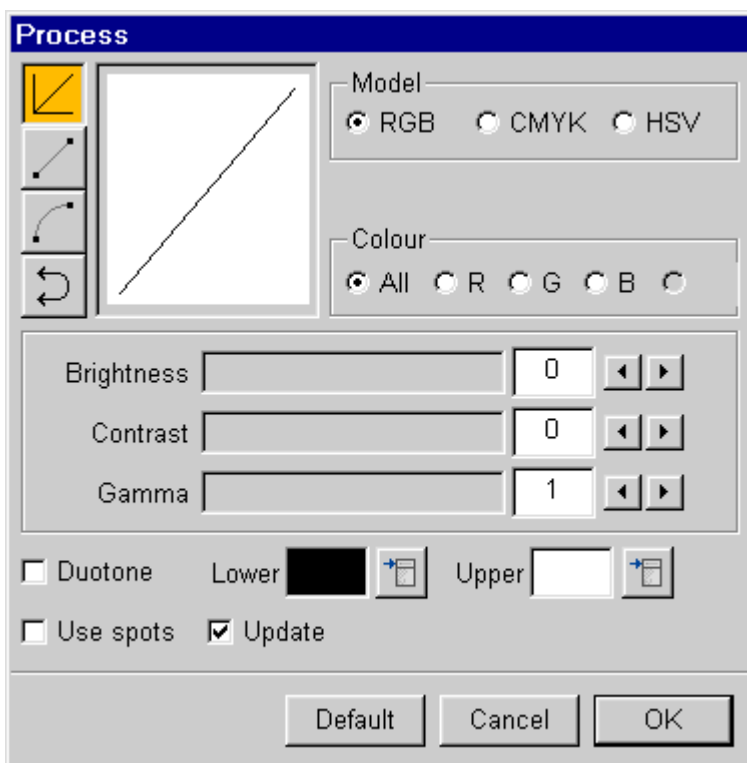
*Fig. 13.1 - The **Process** dialogue box.*

Colour Map

The *colour map* illustrates the changes made by the brightness, contrast and gamma sliders. Later on in this chapter you'll see how it can be used to define a custom colour map.

The map shows a picture's input values on the horizontal axis, plotted against output values on the vertical axis *(fig. 13.2)*.

When the map is a 45° line from 0, 0 to 1, 1, output values equal input values i.e. normal brightness and contrast *(fig. 13.3)*.
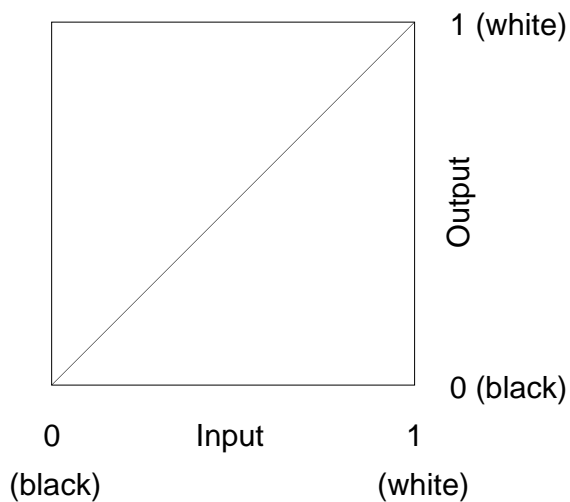
Fig. 13.2 Colour map.
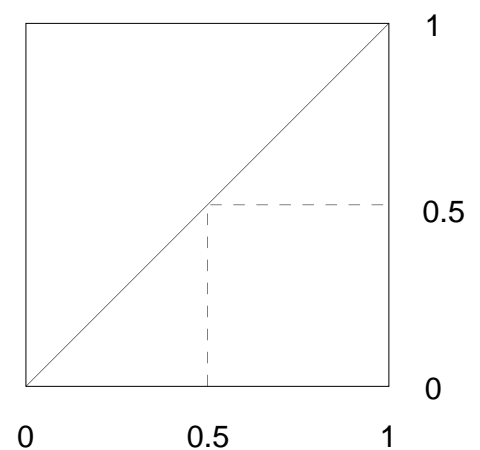
Fig. 13.3 Output values equal input values.

13.10 Brightness, Contrast & Gamma

Menu⇨Picture⇨Process…

You can change the brightness, contrast and gamma values of a picture using the sliders located in the centre of the **Process** dialogue box.

Brightness

Drag the **Brightness** slider to the right to increase brightness, or to the left to decrease brightness. When the slider is in the middle, there is no modification.

Brightness may also be specified by setting a value in the writable icon to the right of the slider. A value of 0 means no modifications, -100 means minimum brightness and 100 means maximum brightness.

The colour map illustrates the changes made to the brightness slider. If you increase the brightness, the line on the map moves up and the output values become higher than the input values *(fig. 13.4)*. If you decrease the brightness, the line moves down and the output values become lower than the input values *(fig. 13.5)*.

Note that the brightness slider adjusts the levels of colour according to the current colour model, so the description given above is only true for the RGB colour model.

CMYK and HSV Models

With the CMYK model, the brightness slider increases or decreases the levels of Cyan, Magenta, Yellow and Black. So, an increase in levels of CMYK, results in a decrease in brightness. A decrease in levels of CMYK, results in an increase in brightness.

With HSV, the brightness slider increases or decreases the levels of Hue, Saturation and Value. It is not very useful to increase or decrease all three HSV levels simultaneously, but it can be useful adjusting them individually.
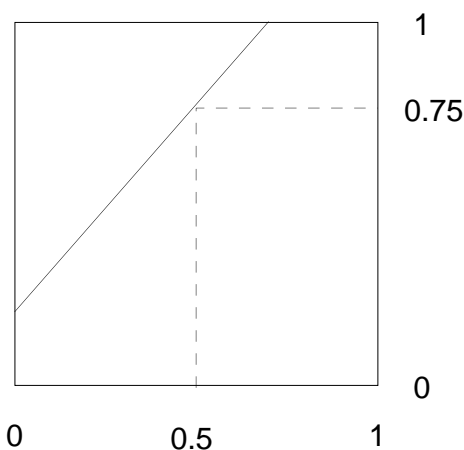
Fig. 13.4 Increased brightness.
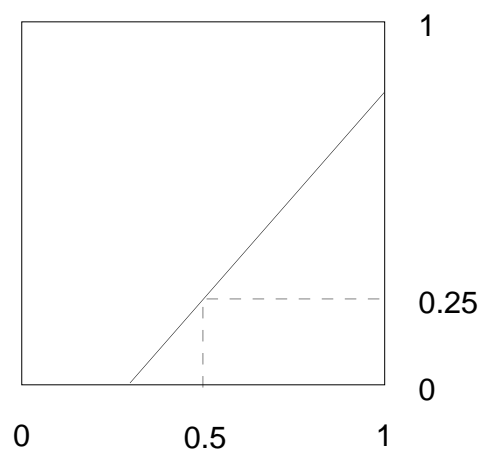
Fig. 13.5 Decreased brightness.

Contrast

Drag the **Contrast** slider to the right to increase contrast, or to the left to decrease contrast. When the slider is in the middle, there is no modification.

Contrast may also be specified by setting a value in the writable icon to the right of the slider. A value of 0 means no modifications, -100 means minimum contrast and 100 means maximum contrast.

The colour map illustrates the changes made to the contrast slider. If you increase the contrast, the line on the map is rotated anti-clockwise, reducing the range of input values *(fig. 13.6)*. If you decrease the contrast, the line is rotated clockwise, reducing the range of output values *(fig. 13.7)*.

Note that the contrast slider adjusts the levels of colour according to the current colour model, so the description given above is only true for the RGB colour model.

CMYK and HSV Models

With the CMYK model, the contrast slider increases or decreases the levels of Cyan, Magenta, Yellow and Black. So, an increase in levels of CMYK, results in a decrease in contrast. A decrease in levels of CMYK, results in an increase in contrast.

With HSV, the contrast slider increases or decreases the levels of Hue, Saturation and Value. It is not very useful to increase or decrease all three HSV levels simultaneously, but it can be useful adjusting them individually.
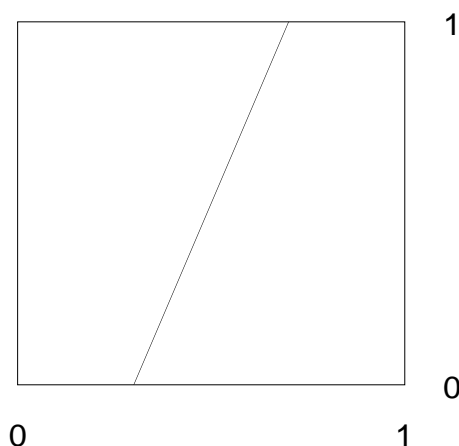
Fig. 13.6 Increased contrast.
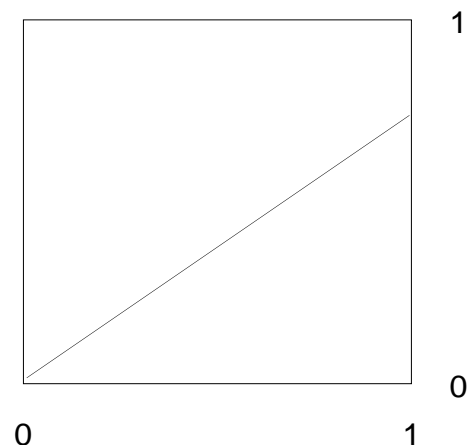
Fig. 13.7 Decreased contrast.

Gamma

Drag the **Gamma** slider to the right to increase the gamma value, or to the left to decrease the gamma value. When the slider is in the middle, there is no modification i.e gamma value is 1.

Gamma may also be specified by setting a value in the range is 0.05 to 5.75, in the writable icon to the right of the slider. The up/down icons can be used to step through this range in 0.01 increments for values below 1, and 0.05 for values above 1.

The colour map illustrates the changes made to the gamma slider *(figs. 13.8 & 13.9)*.

Note that the gamma slider adjusts the levels of colour according to the current colour model.
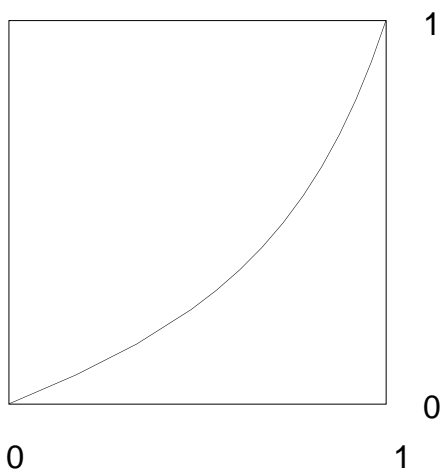
Fig. 13.8 Gamma value of 1.8.
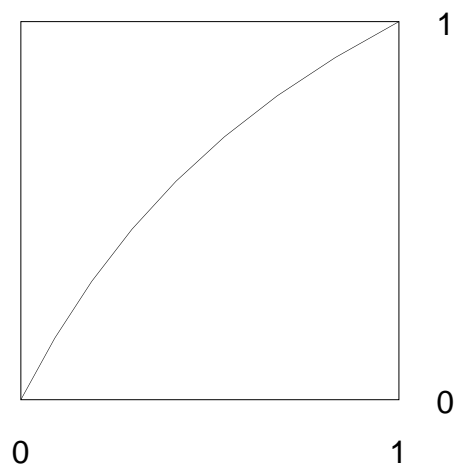
Fig. 13.9 Gamma value of 0.75.

13.11 Custom Colour Map

Menu⇨Picture⇨Process…

You can create custom colour maps using the 4 tools provided *(fig. 13.10)*.

Linear

Choose this tool to reset the colour map to a 45° line from 0, 0 to 1, 1. This sets output values equal to input values i.e. normal brightness and contrast.

Note that the brightness, contrast and gamma sliders are only available when this tool is selected.

Straight Segment

Choose this tool to convert the current map into a series of straight line segments. You can edit the map by dragging the control points. Click Select to add new points, or right click over points to delete them.

Curved Segment

Choose this tool to convert the current map into a series of curved line segments. You can edit the map by dragging the control points. Click Select to add new points, or right click over points to delete them.

Invert

Choose this tool to flip the colour map upside down. This produces a negative of the curve currently shown on the graph.

Note that you can use the Invert tool to invert the adjustments made by the brightness, contrast and gamma sliders.
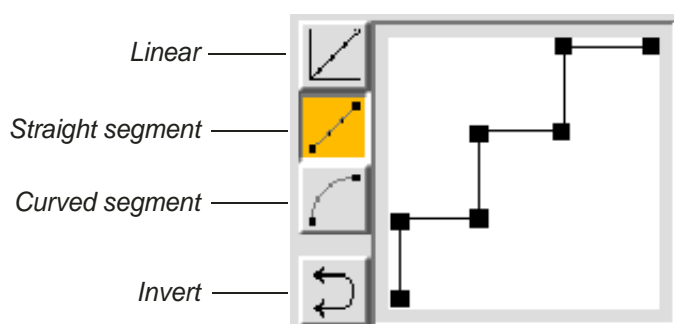
Fig. 13.10 - The custom colour map.

13.12 Duotones

Menu⇨Picture⇨Process…

The **Duotone** option allows you to specify the two colours used in a monochrome picture. If the current picture is multi-coloured, it is converted to monochrome first.

Lower allows you to specify the new colour for the black component of the monochrome image using the standard colour picker. **Upper** allows you to specify the new colour for the white component of the monochrome image.

Duotone is particularly useful when commercially printing documents using spot colours. It allows a colour or monochrome picture to be printed using white and any individual spot colour, or even using two spot colours.

Deselect **Duotone** to revert back to the original image.

Fig. 13.11 - The original picture

Fig. 13.12 - In black and white

14

The Spelling Checker

Ovation Pro will allow you to check text visually by marking up words or interactively. The spell checker can also find repeated words.

The *Ovation Pro* spelling checker checks the spelling of words in the document and identifies those that have been misspelt or mistyped. To help you make corrections, it can suggest the correct spelling or allow you to browse through a dictionary for the correct word.

The spelling checker cannot identify correctly spelt words that are used in the wrong context, so you should always read your documents carefully after spellchecking.

This section also describes how to create and maintain user dictionaries and how to add words to the hyphenation exceptions dictionary.

It is also explained how to organise dictionaries when using *Ovation Pro* on a network.

14.1 Spellchecking

Experience shows that checking text, especially when reading a document from the screen is prone to missing mistakes. *Ovation Pro* has two facilities to help check your text:

* interactive spell check.
* marking wrongly spelt words.

Before either of these can function properly, a dictionary must be available. Normally *Ovation Pro* uses the dictionary named `MainDict` by default.

Interactive approach

The text of the document is checked and if a potential error is found a window opens giving you several options.

To activate this procedure **Spellcheck** is used.

Menu⇨**Misc**⇨**Spellcheck**⇨.......

The visual way

Ovation Pro can also mark all words it believes are wrongly spelt. This can be selected by setting **Spelling errors** in the View Options menu

Menu⇨**View**⇨**Options**⇨......**Ctrl**+**Shift**+**O**

Words not in the dictionary are underlined in red, e.g. wrognlyy.

Repeated words

A special facility is the indication of repeated words when using the interactive spell check. A 'repeated word' is the common typographical error of typing the same word twice e.g. "the the". The Spellcheck error window has an icon at the bottom which displays "*Repeated word*" if this is the source of the error *(fig. 14.2)*.

14.2 Dictionaries

The spelling checker works by checking the words in a document against the words in the currently loaded dictionaries. If a word can be found in a dictionary, it is assumed that it is spelt correctly.

Main Dictionary

The main dictionary `MainDict`, contains over 67,000 UK English words covering basic vocabulary. Each word ending is treated as a separate word, so there are entries for `walk`, `walks`, `walker`, `walking`, `walked` etc. It also contains many real names such as country and city names. These names are capitalised in the dictionary, so the spelling checker will insist that they are correctly capitalised in the document.

You may add any words to the main dictionary, but it is recommended that any personal words such as names of people, towns and roads, or any specialist terms are put into user dictionaries.

User Dictionaries

You may supplement the main dictionary with any number of user dictionaries. These may contain personal names, foreign words or technical terms for use with specific documents.

For your convenience an empty user dictionary called `UserDict` is supplied by default.

A special user dictionary called `HyphDict` is also supplied. This contains hyphenation exceptions and is used by the hyphenator, not the spelling checker. However, it is maintained in the same way as other user dictionaries *(see 14.8)*.

Rules for Capitalisation

When the spelling checker compares words in the document against those in the dictionaries, it takes the capitalisation of the words into account i.e. whether the letters are in lower-case, upper-case or a mixture of both.

The rules for capitalisation are as follows:

- A word in the document in all upper-case will match with the same word in the dictionary, regardless of the upper-case/lower-case format of the word in the dictionary.

  So the word `introduction` in the dictionary will match with `INTRODUCTION` in the document.

- A word in the dictionary in all lower-case will match with the same word in all lower-case or in lower-case with an initial capital.

  So the word `march` in the dictionary will match with `march` or `March` in the document.

- A word in the dictionary in mixed lower-case and upper-case will only match with the same word in exactly the same format (or in all upper-case as permitted by the first rule above).

  So the word `PostScript` in the dictionary will only match with `PostScript` or `POSTSCRIPT` in the document.

The general rule is that words that are valid in all lower-case, must appear thus in the dictionary.

Please note that dictionaries can contain more than one copy of the same word, if each copy has a different lower-case/upper-case format.

Loading & Attaching Dictionaries

If you spellcheck a document without loading any dictionaries first, the `MainDict` and `UserDict` dictionaries are automatically loaded. These should be suitable for most applications.

Alternatively you may explicitly load the dictionaries required using the option **Spellcheck⇨Dictionary** *(fig 14.1)*.

Menu⇨Misc⇨Spellcheck⇨Dictionary…

The process of loading a dictionary involves two stages:

- The dictionary is physically loaded into memory if it is not already in memory.

- The dictionary is attached to the current document. This means that it will be used when the document is spellchecked.

The names of the dictionaries attached to a document are saved with the document. So when the document is reloaded and spellchecked, the appropriate dictionaries are automatically loaded from disc.

*Fig. 14.1 - The **Spellcheck** menu.*
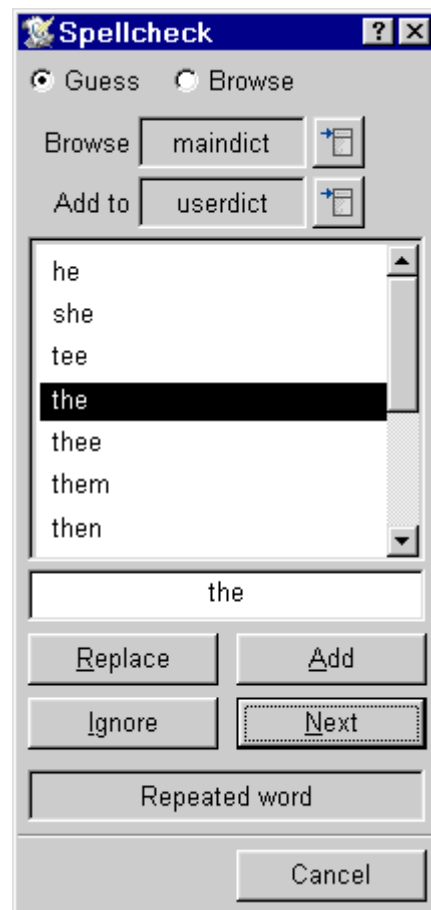
*Fig. 14.2 - A **Repeated Word** found.*

14.3 Check Story/From Caret

> **Menu**⇨**Misc**⇨**Spellcheck**⇨......

Choose **Spellcheck**⇨**Check story** to check all the words in the current story against the words in the currently loaded dictionaries. The check starts at the beginning of the story and continues to the end of it, irrespective of the position of the caret or of selected text.

Alternatively, **Spellcheck**⇨**Check from caret** will check the spelling of all the words from the word containing the caret to the end of the story or from the start of a selection.

Remember that if you have not explicitly loaded any dictionaries, the `MainDict` and `UserDict` dictionaries will be automatically loaded for you.

If there are no spelling errors, the message `No spelling errors` is displayed. Otherwise the word is highlighted and the **Spellcheck** dialogue box is displayed with the queried word in the writable icon *(fig. 14.3).*

*Fig. 14.3 - The **Spellcheck** dialogue box.*

Ignore

If you consider that the queried word, despite its omission from the loaded dictionaries, is correct as it stands, you may click on the Ignore option. The spell check will then resume at the following word.

Words that are ignored are placed in a special dictionary embedded in the document called `!Ignore`. If you spellcheck a document more than once in the same session, words ignored in the first spell check will not be queried again in subsequent spell checks. This feature can save considerable time.

Each loaded document that has been spell checked may have its own ignore dictionary.

An ignore dictionary remains resident until the document is closed or until the dictionary is deleted using the **Spellcheck**⇨**Dictionary** dialogue box. Alternatively you may use an option on the **Choices** dialogue box *(see 15.7),* which causes the ignore dictionary to be saved with the document. This means that ignored words will not be queried next time the document is loaded and spell checked *(fig. 14.4).*

Next

If you don't want the word adding to the ignore dictionary for example if you want to examine any other occurrences click on this option. The spell check will then resume.
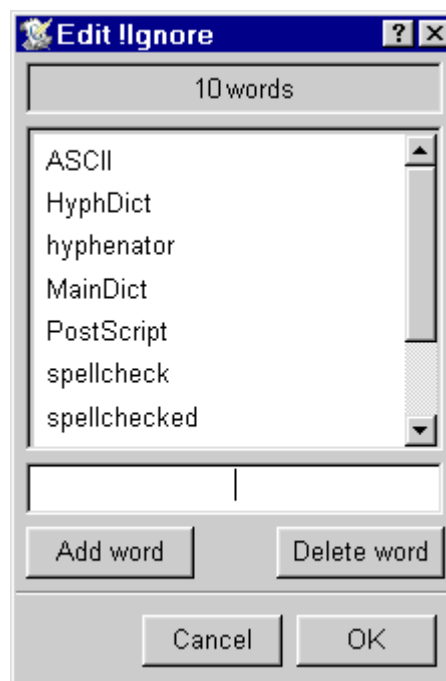
Fig. 14.4 - An example !Ignore dictionary created while spellchecking this chapter.

Guess

If **Guess** is selected, the window above the queried word shows the words that the spelling checker suggests may be the correct spelling. The guesses are made on the assumption that one of the following simple typing errors has been made:

- There is a single typing error.
- A pair of letters have been transposed.
- There is one missing letter.
- There is one extra letter

In the example dialogue box shown, the queried word is `ommission`, and one of the guesses is correctly shown as `omission`.

If the queried word is incorrect and the intended word is listed in the guess window, you can replace the misspelt word in the document by double-clicking over the intended word in the guess window. The new word will replace the misspelt word, taking the same upper-case and lower-case format. The spell check will then resume at the following word.

Browse

If **Browse** is selected, the window above the queried word lists the words in `MainDict` that are adjacent to the queried word in the dictionary. The default dictionary being browsed is `MainDict`, but this may be changed by choosing any loaded dictionary from the **Browse** menu.

Use the vertical scroll bar to browse through the list of words. If the queried word is incorrect and the intended word is listed in the browse window, you can replace the misspelt word in the document by double-clicking over the intended word in the browse window. The new word will replace the misspelt word, taking the same upper-case and lower-case format. The spell check will then resume at the following word.

Replace

If the queried word is incorrect and the intended word is not listed in the guess or browse window, you may correct the misspelt word directly in the writable icon. Alternatively left click over the closest word in the guess or browse window to transfer that word to the writable icon, where it may be edited.

Notice that if **Browse** is selected, the browse window is continually updated to show the words adjacent to the queried word as it is edited.

When you have corrected the queried word, click on **Replace** to replace it in the document and continue the spellcheck.

Add

If you consider that the queried word is not only correct but also sufficiently important to merit a place in a dictionary, click on **Add**. The spell check will then resume at the following word.

The dictionary to which the word is added is shown in the icon to the right of the words **Add to**. If you have not explicitly loaded any dictionaries, the default dictionary to which words are added is `UserDict`. This may be changed by choosing another dictionary from the menu. Please note that words are not physically inserted into dictionaries until the spell check has completed.

The `Cursor up` and `Cursor down` keys in the spell check window allow stepping through words. This allows error correction without taking your hands off the keyboard.

Holding down Control when clicking on Add or Replace will carry out the action but without resuming the spell check. Useful if you want to see how the text looks after replacing a word.

Cancel

You may cancel the spell check at any time by clicking on **Cancel**. If any words have been added to any dictionaries (except the ignore dictionary) during the spellcheck, you will be asked if you wish to retain the changes *(fig. 14.5)*.

The End of the Spell Check

When the spell check has finished, you will be asked if you wish to retain the changes made to the dictionaries *(fig. 14.5)*.

14.4 Check Word

Menu⇨**Misc**⇨**Spellcheck**⇨**Check word…**
                                         Ctrl+**W**

Choose **Check word** to check the spelling of just the word at the caret. If the word is present in one of the loaded dictionaries you will hear a beep, and no further action is taken.

If the word is not present in any of the loaded dictionaries, the **Spellcheck** dialogue box is displayed with the queried word in the writable icon. The procedure for correcting the queried word is the same as for **Check story** described earlier.

When the queried word has been corrected or ignored, the dialogue box is closed and the spell check stops.
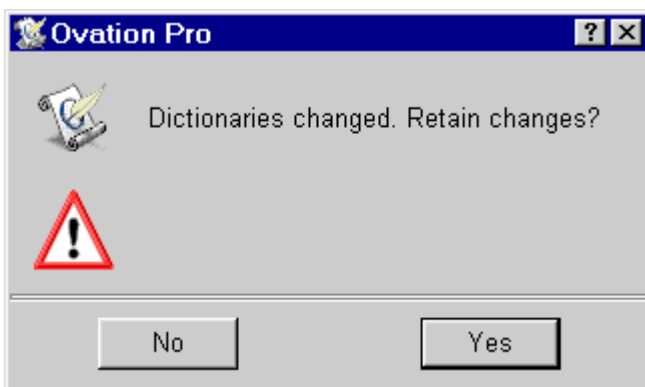
*Fig. 14.5 - Click on **Yes** to retain the changes made to any dictionaries during the spellcheck.*

14.5 Check Document

Menu⇨Misc⇨Spellcheck⇨Check document…

Choose **Check document** to check the spelling of all the word in all stories in the document. The procedure for correcting queried words is the same as for **Check story** described earlier.

14.6 Check as You Type

Menu⇨Misc⇨Spellcheck⇨Check as you type

This checks the spelling of each word after you have typed it. The word ends when you type a space, tab, carriage return or punctuation mark.

If the typed word is absent from the dictionaries currently loaded, a beep will be heard. At this point you can:

- Ignore the warning if you consider the word to be correct.

- Correct the spelling in the document.

- Choose **Check word** to use the facilities on the **Spellcheck** dialogue box to correct the word.

Words are not checked if you move the caret off the word before you have finished typing it, nor are words created as a result of the insertion or deletion of characters.

Another way of checking while you type is by setting **Spelling errors** in

View⇨Options⇨Spelling errors

Ctrl+Shift+O

If this is done then wrongly typed words are marked.

14.7 Creating & Editing Dictionaries

Menu⇨Misc⇨Spellcheck⇨Dictionary…

The **Spellcheck⇨Dictionary** option opens the **Dictionary** dialogue box *(fig. 14.6)*. This allows you to load, remove, create, delete and edit dictionaries.

The small window lists all the dictionaries that currently exist. Those that are loaded and attached to the current document are ticked. Apart from `MainDict`, `UserDict` and any other user dictionaries you have created, this window will often list two further dictionaries, `HyphDict` and `!Ignore`.

`HyphDict` contains a list of words that are hyphenated in a special way by the automatic hyphenator *(see 14.8)*. `HyphDict` is automatically loaded and attached to the current document, but may be edited, deleted and re-created just like any other dictionary.

The embedded dictionary `!Ignore` contains a list of words that were ignored during previous spellcheck operations on the current document. `!Ignore` may be edited and deleted just like other dictionaries. Unlike other dictionaries, `!Ignore` is normally deleted when the document is closed, unless you choose to save it with the document *(see 14.2)*.

Selecting a Dictionary

Most of the operations described below apply to a selected dictionary. To select a dictionary, left click over its name so that it becomes highlighted. You may only select one dictionary at a time.
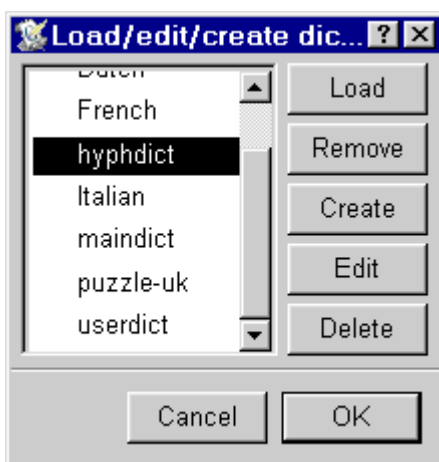
*14.6 - The **Dictionary** dialogue box allows you to load, remove, create, delete and edit dictionaries.*

Load

The **Load** option loads the selected dictionary (if it is not already loaded), and attaches it to the current document. A tick next to the dictionary name indicates that it is attached, and will be checked against next time the document is spellchecked.

Remove

Remove, detaches the selected dictionary from the current document, and if it is not attached to any other loaded documents, removes it from memory. This means that the selected dictionary will not be checked against next time the document is spell checked.

Please note that **Remove** does not actually delete the dictionary.

Create

The **Create** option opens the **Create dictionary** box *(fig. 14.7)*, which allows you to create a dictionary with the name specified.

A warning is given if you attempt to create a dictionary with the same name as an existing dictionary.

You can create and save any number of dictionaries with your document.

Delete

The **Delete** option deletes the selected dictionary.

Since this action is irreversible, you will be asked for confirmation before the deletion takes place.
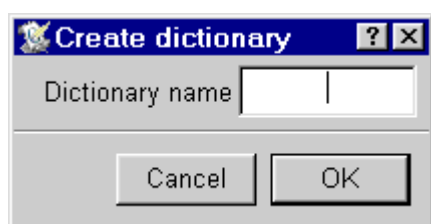
*14.7 - The **Create dictionary** dialogue box.*

Edit

Dictionary files cannot be edited directly in a text editor since they are in a special compressed format. The **Edit** option allows you to examine and edit the contents of a dictionary.

Remember that most words in the dictionaries should be in lower-case letters so that they will match with all lower-case words or words with initial capitals. If words in the dictionary have capitals, the spelling checker will insist that queried words are capitalised.

Click on **Edit** to open the **Edit** dialogue box for the selected dictionary *(fig. 14.8)*. Alternatively, double-click on the dictionary name in the scrolling window. The name of the dictionary being edited is confirmed in the title bar.

The window in the dialogue box lists the words in the dictionary in alphabetical order. You may use the scroll bar to scroll through the list of words. The number of words in the dictionary is shown in an icon at the top of the window.

Add

To add a new word to the dictionary, simple type it into the icon below the word list, and press Return or click on **Add**. Your new word is inserted into the dictionary in the correct place, and highlighted in the word list. If you are adding a number of words to the dictionary, remember to clear the writable icon before typing each new word.

Notice that as you type into the writable icon, the word list continually updates, showing you the words adjacent to it in the dictionary. This feature may be used at any time to locate words in the dictionary.

To add a word based on a word in the word list, left click over the word in the word list to transfer it to the writable icon. Now edit the word as required, then press Return or click on **Add** to add it to the dictionary.

Delete

To delete a word, left click on it so that it is highlighted, then click on **Delete**.

Saving the Dictionary

Click on **OK** to save the dictionary with all the changes you have made. Click on **Cancel** to close the dialogue box without updating the dictionary.
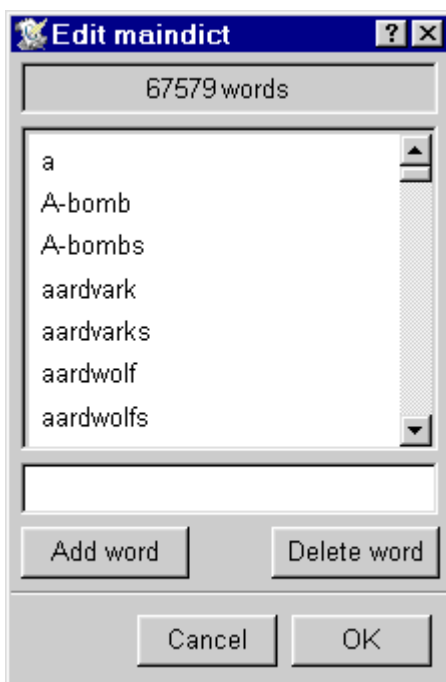
*14.8 - The **Edit** dialogue box allows you to edit dictionaries.*

Import & Export

In addition to adding words individually into a dictionary, you may import words in bulk from file. To do this, prepare an ASCII text file of words, with each word separated by a carriage return or line feed character. Now drag the file of words to the **Edit** dialogue box and drop it on the word list, where it will be merged into the existing dictionary. Please note that with large dictionaries, this process may take some time to complete.

Right clicking over the word list in the **Edit** dialogue box, will open a menu offering "Import Words" and "Export Words", these options open the standard Windows Open and Save dialogues. Exported text files will contain each word in the dictionary separated by an end of line code.

14.8 Hyphenation Exceptions

The special dictionary called `HyphDict` is used by the automatic hyphenator to deal with words that do not hyphenate correctly using the standard algorithm. So if you find that a word is regularly hyphenated incorrectly, you may add it to `HyphDict`. This may be done in one of two ways:

- If the word is added to `HyphDict` without any hyphens, then it will be ignored by the automatic hyphenation algorithm i.e. it will not be hyphenated

- If the word added `HyphDict` contains one or more hyphens, it will only be hyphenated at one of the hyphens. So if you add the word `auto-matic`, it will only be hyphenated between `auto` and `matic`.

Please note that `HyphDict` is only used when automatic hyphenation has been enabled *(see 5.6)*.

14.9 Relocating Spellcheck Dictionaries

Dictionaries are installed by separate installer programs. The first time one of these is run you will be offered a choice of location.

Spell Checking on a Network

A common requirement when running *Ovation Pro* on a network or when more than one user shares a computer is to allow users to share `MainDict`, but have their own user dictionaries.

The installer for `MainDict` will offer you a choice of setting up a UserDictionary folder for each user. If this is selected then when *Ovation Pro* is re-run, each user can browse the same shared version of `MainDict`, and add words to their own copy of `UserDict`. Any new dictionaries created, are saved locally in the users profile and override any shared dictionaries with the same name.

If `MainDict` is edited, it is automatically saved locally and overrides the original shared version.

15

Customisation

This chapter describes the ways in which you can customise
Ovation Pro for general use or for specific applications.

Stylesheets fully describe the format and style of documents. You can
save the stylesheet from a document and use it as a template for
creating other similar documents. You may also save a stylesheet so
that it is used as default for each new document opened.

Application Choices allow you to configure the application in various
ways. There is just one set of Choices that affects all documents.

Document Preferences allow you to configure individual documents.

In addition to the above options, you may also customise the button bar
(see Chapter 16) and the menus *(see Chapter 17).*

15.1 Stylesheets

Menu⇨File⇨Save stylesheet

The **Save stylesheet** option opens the usual Windows save window *(fig 15.1)*, which allows you to save a stylesheet for the current document. The procedure for saving a stylesheet is identical to that described previously for saving documents *(see 3.9)*.

The stylesheet describes the format and style of the document from which it is saved, but it doesn't have any actual contents. Whenever you save a document, its stylesheet is automatically saved with it. However, if you want to use the same layout for other documents, you can save the stylesheet separately.

A stylesheet may be re-loaded just like any other document i.e. by double-clicking on it, or using Open on the *Ovation Pro* File menu.

So if you want to create a new document based on the style of an existing document, save the stylesheet from the document, then double-click on the stylesheet to create a new document. Every time you need to create a new document having the same layout, just load the stylesheet from disc.

The following information is saved in stylesheets:

- Defined styles
- Defined colours
- Master pages
- Objects on the master pages.
- View options, Grid and Zoom
- Toolbox and info palette position
- Preferences

Please note that objects, text and pictures in the document pages are NOT saved in stylesheets.
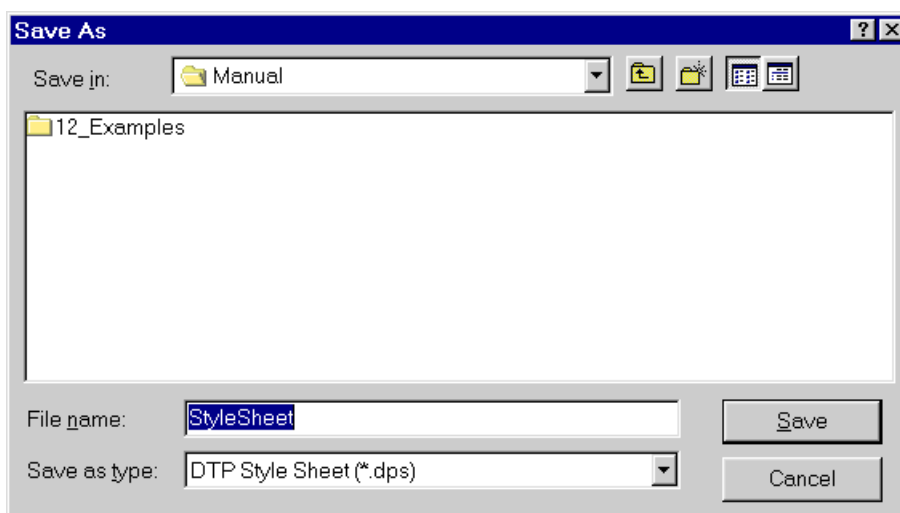
*Fig. 15.1 - The **Save stylesheet** window.*

15.2 Changing the Default Document

Menu⇨File⇨Save as default

The **Save as default** option allows you to overwrite the default document with a stylesheet based on the current document. The default document is the blank document that appears when you click on New on the *Ovation Pro* File menu and then click on OK.

To change the default document:

1. Click on New on the *Ovation Pro* File menu and then click on OK to open a blank document (or load any other document whose layout you want to use).

2. Modify the document as required. *Ovation Pro* uses a stylesheet to define the default document, so you may change any of the attributes that are saved in stylesheets *(see 15.1)*. Typically you might want to change the page margins, document zoom, defined styles or colours.

   Note that the default document cannot contain objects, text or pictures, except those on the master pages.

3. Click on **Save as default** to save the current document as the default document. You will be prompted for confirmation before the old default document is overwritten *(fig. 15.2)*.

4. Click on New on the *Ovation Pro* File menu and then click on OK to open a new default document.

A feature for advanced users, is that it is possible to save a document (i.e. as opposed to a stylesheet) as the default document. This has to be done manually by opening the folder *Ovation Pro* saves file `Default.dps` in. This is in the Application Data folder for the current user. A typical path for it is:

C:\Documents and Settings\David Pilling\Application Data\DavidPilling\OvationPro

The first "David Pilling" being replaced with your user name.

If you do this, the first object of each type in the document which is not a master object is used as a prototype.

By this mechanism it is possible to make new text frames default to transparent fill or have no text runaround etc.

Sometimes this approach will overlap with options in the choices window being provided to control the defaults for objects (see below). Settings in the choices windows take precedence.
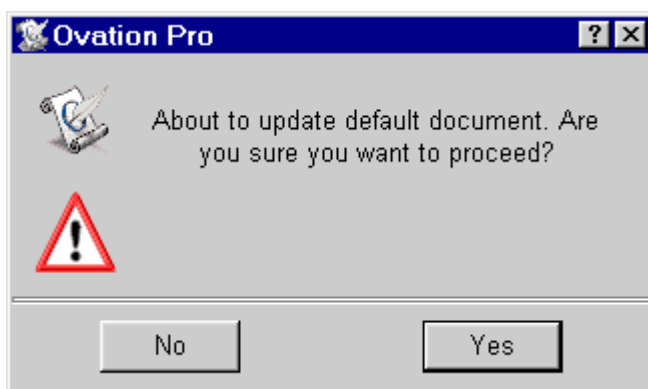
*Fig. 15.2 - Confirmation box when using **Save as default**.*

15.3 Application Choices

Menu⇨Misc⇨Choices…⇨.........

Choose **Choices** from the Misc menu to open a dialogue box that allows the *Ovation Pro* application to be configured *(fig. 15.3)*.

Note that choices are attached to the application, and affect all the documents that you create or load i.e there is one set of choices for all documents.

There are seven groups of choices: **Print**, **General**, **View**, **Text**, **Picture**, **Line** and **Colour**. Click on the appropriate icon in the scrolling pane at the left of the dialogue box to display all the associated choices. The choices are described on the following pages of this user guide.

Once you are happy with the choices, click on **OK** to apply them for the current session only.

Alternatively, click on **Save** to apply the choices and save them so that they will be used by default next time *Ovation Pro* is run. You will be prompted for confirmation before the old choices are overwritten.

In addition to the settings in the choices dialogue box, clicking on **Save** also saves the order of the tools in the toolbox *(see 2.6)*.
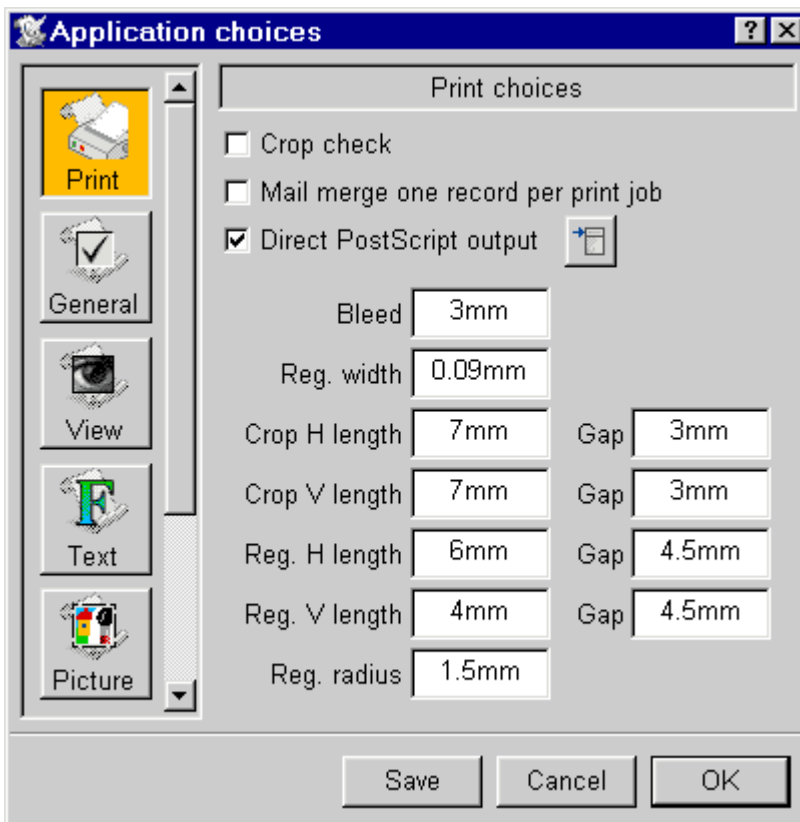
*Fig. 15.3 - The **Choices** dialogue box*

15.4 Print Choices

Menu⇨Misc⇨Choices⇨Print

For all available choices *see fig. 15.4.*

Crop check

If **Crop check** has been selected you will be alerted if the area being printed is bigger than the available area on the printer.

Mail Merge…

If off a mail merge will produce one print file (or print job) containing all the merged versions. If set then a file (or print job) will be produced for each merged version. This may make more sense if you recall that some printing services append a cover sheet to each print job, a fax printer may make a phone call for each print job.

Direct PostScript output

If selected *Ovation Pro* will send data direct to PostScript printers, bypassing the printer driver *(see 12.4 PostScript Printing).*

Bleed and the following icons

If **Bleed** is selected an additional margin all around the page is printed. Useful if you want an object to go to the edge of the paper *(see 12.3 and fig. 12.10).*

The other icons let you set the sizes of the crop and registration marks *(see 12.3 Printers marks).*

Fig. 15.4 - Print choices.

15.5 General Choices

Menu⇨Misc⇨Choices⇨General

General choices are associated with the general operation of *Ovation Pro (fig. 15.5).*

Date Format

Date format sets the format of the date string inserted by the **Menu⇨Misc⇨Insert⇨Date** option *(see 3.2).* A full explanation of this format is given in *Appendix D*.

Time Format

Time format sets the format of the time string inserted by the **Menu⇨Misc⇨Insert⇨Time** option *(see 3.2).* A full explanation of this format is given in *Appendix D*.

Save Buffer

If **Save buffer** is not selected, the undo buffer is flushed whenever documents are saved.

If **Save buffer** is selected, the undo buffer is saved with documents *(see 3.4).* This means that when you reload the document, you can undo operations that were performed in a previous session. Another advantage is that when you reload a document, the caret will be at the position it was when the document was saved.
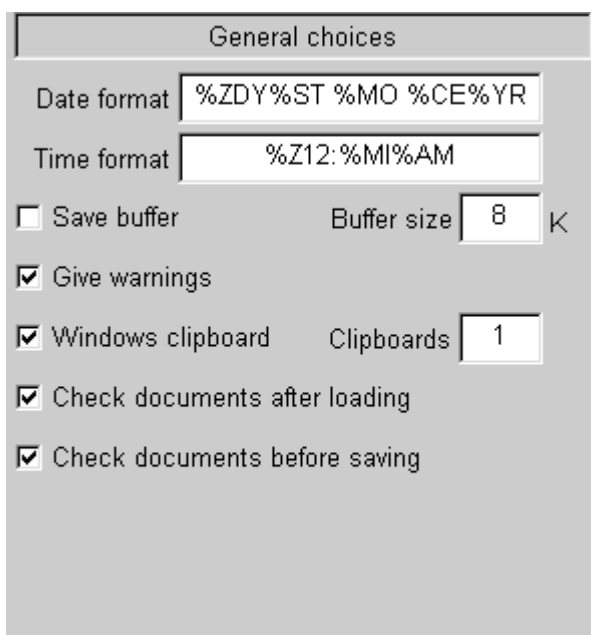
Buffer Size

Buffer size is the size of the undo buffer. The larger the buffer size, the more operations can be undone. Note that different types of operations use different amounts of memory in the buffer, so the buffer size cannot be directly related to the actual number of steps.

Give Warnings

Give warnings allows you to enable or disable various warning prompts that are displayed in certain circumstances.

Windows clipboard

If selected *Ovation Pro* will use the Windows clipboard, allowing data exchange with other programs that use it, as well as normal clipboard operation within *Ovation Pro*.

Clipboards

Ovation Pro supports multiple clipboards. This icon lets you set the number of clipboards.

To use the multiple clipboards more easily, install the Clipboards applet.

Check documents

These two buttons enable checking of documents for corruption after loading and before saving. If corruption is detected you are given a choice to continue or not, selecting 'No' will then produce an error message which describes the nature of the corruption.

Obviously corruption of documents is undesirable, however this feature will at least allow you to avoid overwriting a good copy of a document with a bad one, or continuing working on a damaged document.

In addition to checking for corruption, a check is also made if the document contents have changed since it was saved. This check can reveal problems with filing systems.

Both these options should be selected unless you have a good reason.

Fig. 15.5 - General choices.

15.6 View Choices

Menu⇨Misc⇨Choices⇨View

View choices are associated with the way *Ovation Pro* documents look on the screen *(fig. 15.6)*.

Flashing Caret

Flashing caret allows you to have a flashing caret, making it easier to locate in the document.

Period

Period in the time in centi-seconds that the flashing caret is switched on/switched off.

Attach Toolbox

If **Attach toolbox** is selected, the toolbox is attached to the document window *(see 2.6)*. If the document window is moved, the toolbox moves with it.

If **Attach toolbox** is not selected, the toolbox becomes attached to the screen and doesn't move with the document window. If the choices are saved, the position of the detached toolbox is also saved.

If **Allow off-screen** is selected, the toolbox can move off screen, for example when the window is expanded to fill the screen. This may be useful on a multi-monitor system.

Attach Info Palette

If **Attach info palette** is selected, the info palette is attached to the document window *(see 2.7)*. If the document window is moved, the info palette moves with it.

If **Attach info palette** is not selected, the info palette becomes attached to the screen and doesn't move with the document window. If the choices are saved, the position of the detached info palette is also saved.

If **Allow off-screen** is selected, the info palette can move off screen for example when the window is expanded to fill the screen. This may be useful on a multi-monitor system.

Instant Updates on Path Edit

If **Instant updates on path edit** is selected, surrounding text is continually updated as paths are edited in Path Edit Mode *(see 8.11)*.

If **Instant updates on path edit** is not selected, surrounding text is not updated until Path Edit Mode is exited. This may be useful if path editing becomes very slow due to the text reflows.

Crosshairs when moving selection

If this option is selected large crosshairs will be displayed whilst objects are being moved.
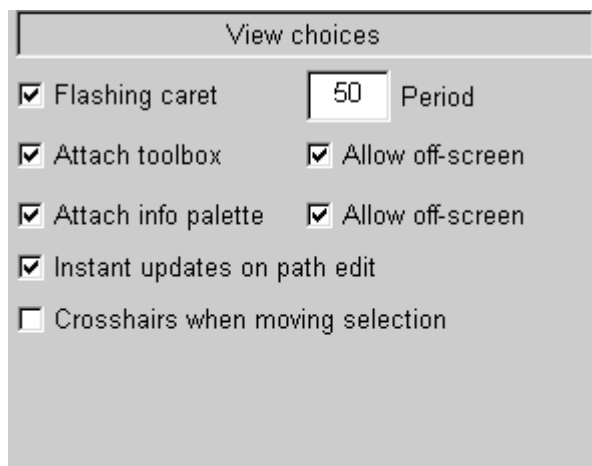
Fig. 15.6 - View choices.

15.7 Text Choices

Menu⇨Misc⇨Choices⇨Text

Text choices are associated with text editing, text styles and text frames *(fig. 15.7)*.

Single Shift Font

Single Shift Font specifies the font used by the single shift font facility *(see 3.2)*.

Text Frame Inset

Text frame inset is the default inset used by text frames *(see 9.2)*. If you don't want text frames to have an inset by default, set this value to 0.

Rename Styles

Rename styles controls what happens when text containing defined styles is transferred to another document containing the same style names, but with different attributes.

If **Rename styles** is selected, a clashing style name in the transferred text is renamed by adding a number to the end of the name.

If Rename styles is not selected, a clashing style name in the transferred text is discarded, and the style in the destination document is used.

Rename Colours

Rename colours controls what happens when text containing defined colours is transferred to another document containing the same colour names, but with different colours.

If **Rename colours** is selected, colours names are renamed, otherwise they are discarded (operation is the same as **Rename styles** above).
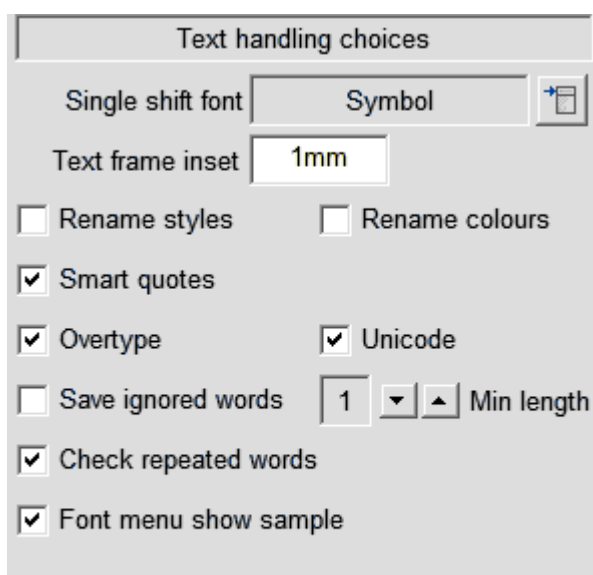
Fig. 15.7 - Text choices.

Smart Quotes

If **Smart quotes** is selected, plain quotation marks in imported text are converted to fancy quotes *(see 3.3)*, otherwise they remain unchanged.

Overtype

Overtype controls what happens when you type while there is some text selected *(see 3.6)*.

If **Overtype** is selected, the selected text is deleted and replaced by the typed text.

If **Overtype** is not selected, the selected text is deselected and the typed text is inserted before it.

Unicode

This determines if *Ovation Pro* uses the Windows font manager in Unicode mode. Generally it should be selected. Some of the standard *Ovation Pro* characters can not be displayed without Unicode. However Unicode support is poor in the Windows 95, 98 and ME series, and you may find turning off Unicode is necessary. Windows NT, 2000, XP and later have proper Unicode support.

Save Ignored Words

If **Save ignored words** is selected, the dictionary of ignored words generated by the spelling checker `!Ignore`, is saved with the document whenever it is saved. This means that when the document is re-loaded, previously ignored words are ignored when the document is spellchecked.

If **Save ignored words** is not selected, the dictionary of ignored words is not saved with the document.

Min length

Min length sets the minimum length of words which will be spell checked.

Check repeated word

If **Check repeated words** is selected the spelling checker will report repeated words, e.g. the the.

Font menu show sample

If this is selected a sample of the currently highlighted font will be shown whilst the font menu is open. Holding down **Shift** when the font menu is open temporarily reverses this setting. For example if you don't have this option selected you can press **Shift** to see a font sample.

15.8 Picture Choices

Menu⇨Misc⇨Choices⇨Picture

Picture choices are associated with picture handling *(fig. 15.8)*.

Picture Frame Inset

Picture frame inset is the default inset used by picture frames *(see 9.3)*.

Runaround Error

Runaround error controls how accurately *Ovation Pro* traces the picture when using **Picture runaround** *(see 9.7)*. The value entered is the average error for each pixel traced. Smaller values will give more accurately traced pictures, although the trace will then take longer to complete.

Picture Import with Ctrl

If you import a picture into a picture frame while pressing Ctrl, the picture is imported at a pre-defined scale *(see 10.1)*. **Picture import with Ctrl** specifies that scale. So, for example, if you want to ensure that imported pictures are always scaled to 75% of their original size, set **Picture import with Ctrl** to 75%.
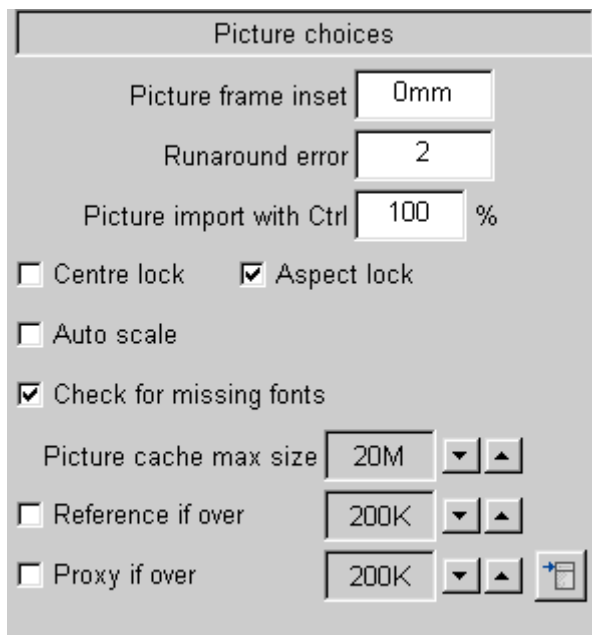
Centre Lock

If **Centre lock** is selected, the **Centre lock** option in the **Modify picture** dialogue box will be selected by default *(see 10.7)*.

Aspect Lock

If **Aspect lock** is selected, the **Aspect lock** option in the **Modify picture** dialogue box will be selected by default *(see 10.7)*.

Auto Scale

If **Auto scale** is selected, the **Auto scale** option in the **Modify picture** dialogue box will be selected by default *(see 10.7)*.

Picture Cache Max size
Reference if over
Proxy if over

These choices are explained in *10.11*.

Check for Missing Fonts

This button in the Picture choices window allows you to specify that a check will be made for missing fonts in graphics.

If any fonts are missing a warning will be given during loading. As with missing fonts in text, *Ovation Pro* generates 'events' which may be used to tell a font manager to find and load the needed fonts. If you have such a font manager already set up then fonts in pictures will now work with it too.

There is a potential catch with this feature and referenced pictures, to check the fonts used, the graphics have to be loaded, so if you had a document with many large referenced images loading it might take a long time.

Fonts which are missing are substituted. So text will appear but not in the correct font.

Fig. 15.8 - Picture choices.

15.9 Line Choices

Menu⇨Misc⇨Choices⇨Line

Line choices are associated with line drawing *(fig. 15.9)*.

Default Line Width

Default line width sets the default width for all lines drawn in *Ovation Pro*. Choose a predefined width from the menu, or enter your own value in the field at the bottom of the menu *(see 9.4)*.

Default Triangle Width

Default triangle width is the default width of the triangle for lines with arrowheads. Choose a predefined width from the menu, or enter your own value in the field at the bottom of the menu. The width is specified as a multiple of the line width *(see 9.4)*.

Default Triangle Height

Default triangle height is the default height of the triangle for lines with arrowheads. Choose a predefined height from the menu, or enter your own value in the field at the bottom of the menu. The height is specified as a multiple of the line width *(see 9.4)*.

15.10 Colour Correction Choices

Menu⇨Misc⇨Choices⇨Colour

In general the colours one sees on screen are not the same as the colours output by a printer. When printing RGB (and equivalent HSV) colours must be converted to CMYK colours. For use on screen CMYK colours must be converted to RGB.

The conversion from RGB to CMYK is done using *colour correction tables.*

Colour correction choices lets you select whether this colour correction should take place or not and which table will be used.

Use inks to display CMYK colours is used to give a more realistic display of CMYK colours on screen.

See 13.5 for a full discussion.

Fig. 15.9 - Line choices.

Fig. 15.10 - Colour correction choices.

15.11 Document Preferences

Menu⇨Misc⇨Preferences… Ctrl+Shift+P

Choose **Misc⇨Preferences** to open a dialogue box that allows *Ovation Pro* document preferences to be configured *(fig. 15.11)*.

Preferences are attached to documents, so you may have different settings for different documents. When a document is saved, its preferences are saved with it.

There are three categories of preferences: **General**, **View** and **Text**. Click on the appropriate icon in the scrolling pane at the left of the dialogue box, to display all the associated Preferences. The Preferences are described on the following pages of this user guide.

Once you are happy with the preferences, click on **OK** to apply them to the current document.

Alternatively, click on **Save** to apply the preferences and save them so that they will be used by default each time a new document is opened. You will be prompted for confirmation before the old preferences are overwritten.
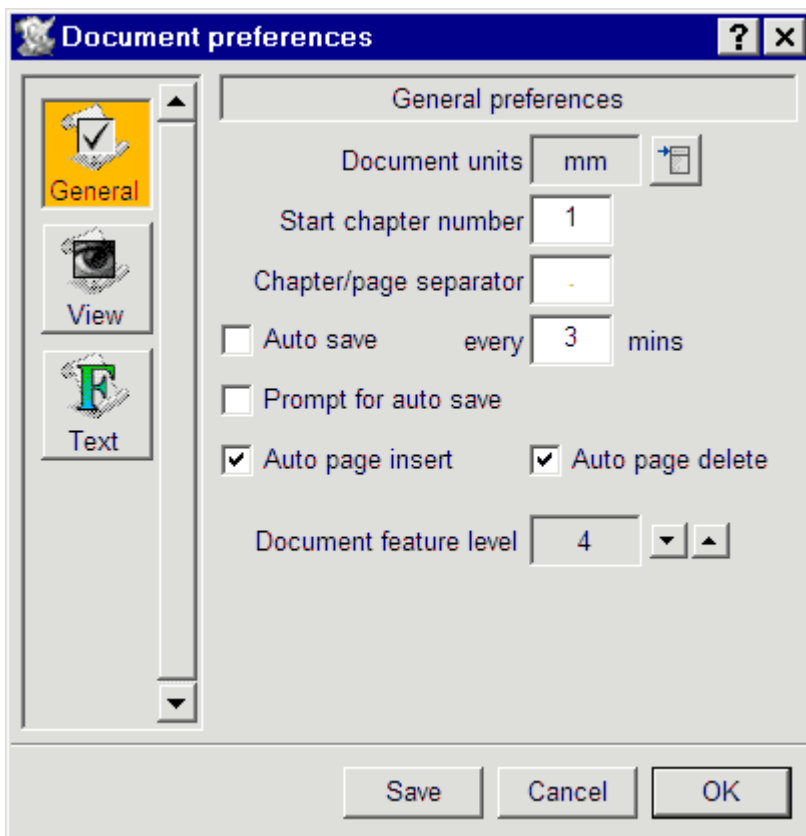
*Fig. 15.11 - The **Preferences** dialogue box.*

15.12 General Preferences

Menu⇨Misc⇨Preferences…⇨General
                                    Ctrl+Shift+P

General preferences are associated with the general setup of the document *(fig. 15.12)*.

Document Units

Document units specifies the default units for the document. You may choose millimetres (mm), inches (in) or points (pt) from the menu *(fig. 15.13)*. The chosen units are used whenever a measurement is entered into a dialogue box or menu. They are also used for the page rulers and tab ruler.

Start Chapter Number

Start chapter number is the chapter number for the first chapter in the document. If you split a document into a number of separate files, you may need to use this option to ensure that each section starts with the correct chapter number.

Chapter/Page Separator

Chapter/page separator is the character used to separate the chapter number and page number. This is used for example in automatic paragraph numbering *(see 5.8)*.

Auto Save

If **Auto save** is selected, the document will be automatically saved at the interval specified.

If **Prompt for auto saved** is not selected, the document will be saved without any user intervention required, except the first time that the document is saved after loading. You must then confirm that you want to save the document under the same name or you can save it under a new name.

If **Prompt for auto save** is selected, the normal **Save** window will be displayed before the document is saved. Click on **OK** to save the document, or click outside the **Save** window to cancel.

Auto save does not operate if the document has never been saved, or if it has not been modified since it was last saved.

Autosave also only takes place if at least 10 seconds have elapsed since the last keystroke, otherwise it is postponed by 10 seconds. This prevents a burst of typing ending up in the **Save** window.

Auto Page Insert/Delete

These control the automatic insertion of pages when the text in an auto linked text frame chain overflows the last frame and deletion when there isn't enough text to fill it.

This feature will be useful if you want a document which is a fixed number of pages long and don't want it to keep changing in size as you work on it.

Another consequence is that with auto page insertion and deletion turned off, the insert and delete page entries on the page menu will do exactly what you tell them *(see 11.8)*. So if you insert a page the document is guaranteed to end up one page longer - because there will be no auto page deletion of any excess page after the insertion.

Document feature level

The higher the feature level the greater functionality the document supports. For example feature level 5 or higher allows Unicode characters to be used in documents. However older versions of *Ovation Pro* may not load documents with feature levels higher than 4. You can reduce the feature level if you want to produce a document that will work on an old version of *Ovation Pro*.
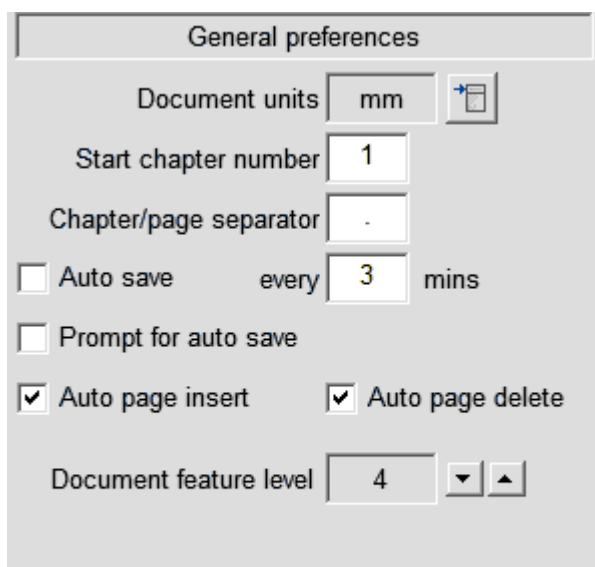
Fig. 15.12 - General preferences.
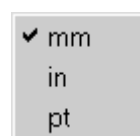
*Fig. 15.13 - The **Units** menu.*

15.13 View Preferences

Menu⇨**Misc**⇨**Preferences…**⇨**View**

Ctrl+Shift+P

View preferences are associated with the way the document looks on the screen *(fig. 15.14)*.

Pasteboard Width

This is the width of pasteboard added to each side of each page. The width of the pasteboard above and below each page is fixed at 10mm.

This option does not enable the pasteboard, which is done using an option on the **View**⇨**Options** dialogue box *(see 7.3)*.

Menu⇨**View**⇨**Options**⇨   **Ctrl+Shift+O**

Ruler Origin X/Y

The ruler origin is normally at X = 0, Y = 0 i.e. in the top left corner of the page. You may change the ruler origin by modifying these values. All object coordinates in *Ovation Pro* are measured from the ruler origin.

Snap to Ruler Guidelines

If this option is selected, the edges of objects that are moved or resized will snap to ruler guidelines *(see 8.4)*.

This option is automatically disabled if grid lock is selected.

Snap to Objects

If this option is selected, the edges of objects that are moved or resized will snap to the edges of other objects *(see 8.4)*.

This option is automatically disabled if grid lock is selected.

Guidelines to Front/Back

This option determines whether ruler guidelines are drawn in front of all objects or behind all objects *(see 8.4)*.
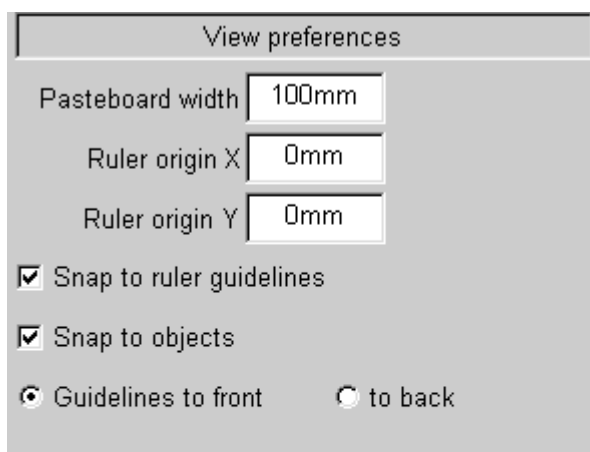
Fig. 15.14 - View preferences.

15.14 Text Preferences

Menu⇨Misc⇨Preferences…⇨Text

Ctrl+Shift+P

Text preferences are associated with text styles and formatting *(fig. 15.15).*

Baseline Grid Spacing

This specifies the spacing of the baseline grid *(see 5.4).*

Baseline Grid Origin

This specifies the origin of the baseline grid, measured from the top of the page *(see 5.4).*

Superscript Size

This specifies the superscript size, as a percentage of the normal character size *(see 4.4).*

Subscript Size

This specifies the subscript size, as a percentage of the normal character size *(see 4.4).*

Small Caps Size

This specifies the size of small caps, as a percentage of the normal character size *(see 4.6).*

Decimal Tab Character

This option specifies up to three characters that are aligned to decimal tabs *(see 5.5).*

Hyphenation Character

This allows you to enter up to three characters that will be used for hyphenation. If the icon is left blank the default '-' character will be used. Words are broken at this character if they won't fit on a line.
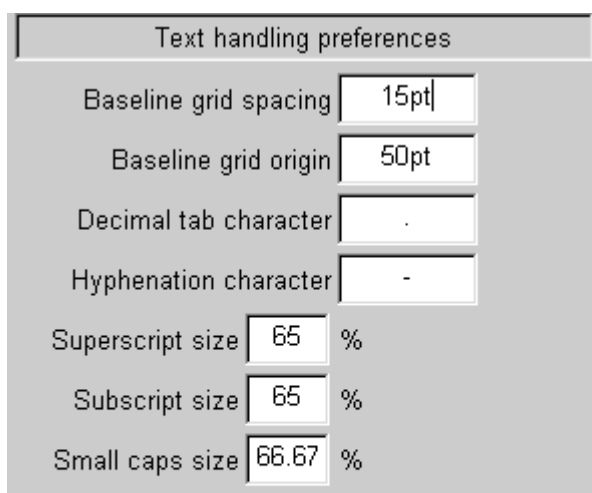
Fig. 15.15 - Text preferences.

16

Defined Colours

This chapter describes how to define your own colours, and add them to the standard **Ovation Pro** colour picker.

16.1 Overview

Whenever a colour is chosen in *Ovation Pro*, it is chosen from the standard colour picker *(fig. 16.1)*.

Menu⇨Text⇨Colour…

The colour picker allows a colour to be chosen from the default set of colours, and an optional tint applied *(see 4.5)*.

There are two main advantages of using named colours:

• They can be applied quickly and consistently throughout the document by choosing their names. Without a name, a colour would have to be applied by setting its RGB value, which is slow and prone to error.

• If you're not happy with a colour used throughout the document, you can just edit the definition in one place and all occurrences of the colour are updated throughout the document.

This chapter describes how to add, remove or edit colours on the colour picker.
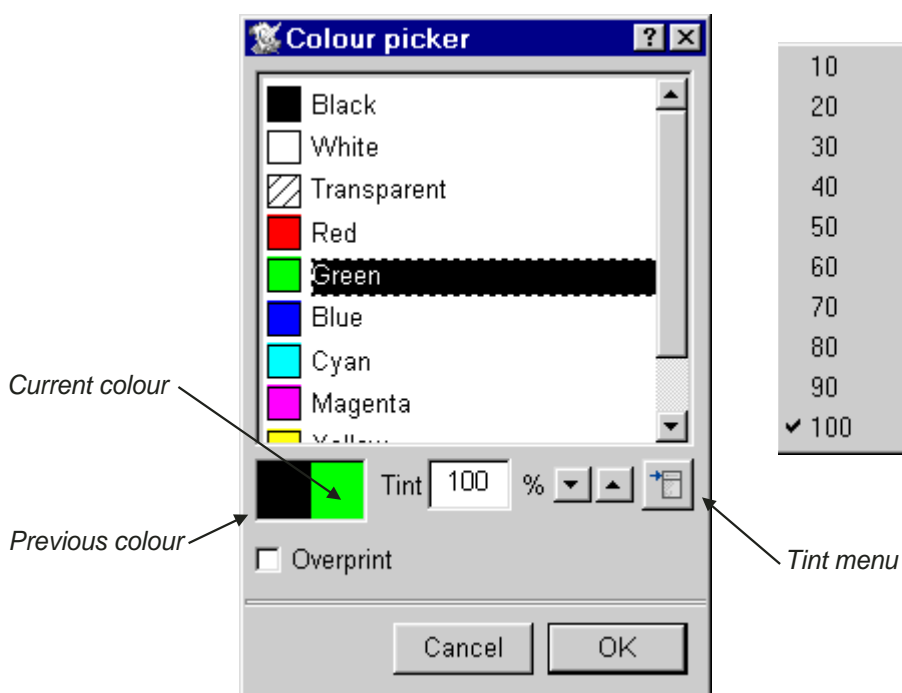
*Fig. 16.1 - The standard **Ovation Pro** colour picker.*

16.2 Editing Colours

Menu⭢Misc⭢Edit colours…

Choose **Misc⭢Edit colour** to display the **Edit colour** dialogue box *(fig. 16.2)*. This box displays the colours available in the scrollable window.

Editing operations apply to the selected colour, which is highlighted in the window. To select a colour, left click over it.

New

To create a new colour, choose **New** and type the name of the colour into the **New colour** dialogue box *(fig. 16.3)*. The name must not be the same as any existing colour name.

If there is a colour selected when you choose **New**, the new colour will be based on the selected colour. However, you may base the new colour on any existing colour, by choosing the colour name from the menu *(fig. 16.4)*.

Click on **OK** to create the new colour and close the dialogue box. The colour you have created is added to the list of colours in the window, and automatically selected ready for editing.
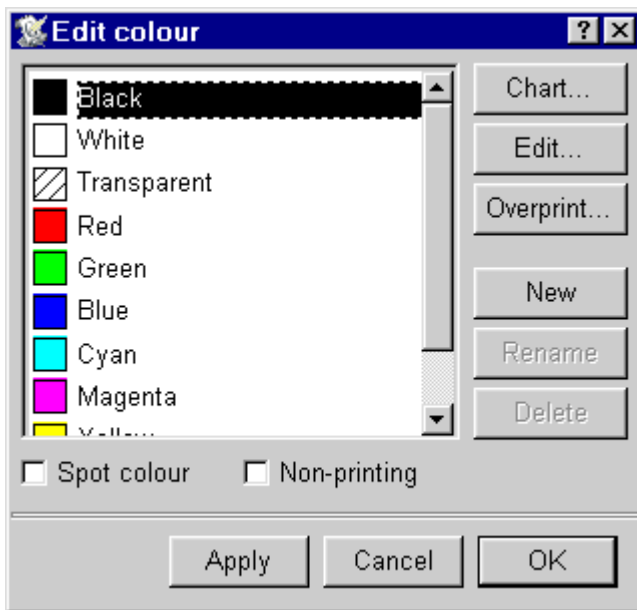
*Fig. 16.2 - The **Edit colour** dialogue box.*
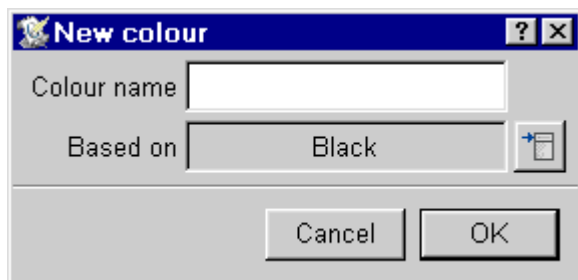
*Fig. 16.3 - The **New colour** dialogue box.*

Fig. 16.4 - Base new colour on a colour from the menu.

Rename

To rename the selected colour, click on **Rename** to open the **Rename** colour dialogue box *(fig. 16.5)*. Type in a new name and click on **OK**.

Please note that you cannot rename the colours Black, White, Transparent or Registration or those that were created from a colour chart.

Delete

Click on **Delete** to delete the selected colour.

Please note that you cannot delete the colours Black, White, Transparent or Registration.

Spot

When selected this indicates that the selected colour should be printed on a separate plate *(see 13.3)*.

Non-printing

When selected this flags the selected colour as 'non-printing'. And, as you might expect, anything in this colour will appear on screen, but not on printed material.

Chart

To create a new colour based on a colour from one of the standard *Ovation Pro* colour charts, click on **Chart** *(see 16.4)*.

Edit

To edit the selected colour, click on **Edit**.

If the colour was created using **New**, the colour model dialogue box will be displayed *(see 16.3)*.

If the colour was created using **Chart**, the colour chart dialogue box will be displayed *(see 16.4)*.

Overprint

Used to control how colours will be printed on colour plates they do not appear on *(see 13.6)*.
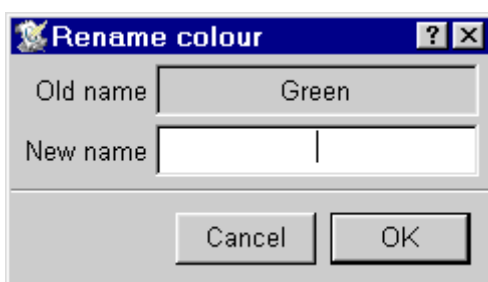
*Fig. 16.5 - The **Rename colour** dialogue box.*

16.3 Colour Models

When you click on **Edit**, the **Colour choice** dialogue box is displayed *(fig. 16.6)*. This allows you to specify a colour from one of three colour models: RGB, CMYK or HSV.

Please note that if the selected colour was originally chosen from the colour chart, the **Colour chart** dialogue box is displayed instead *(see 16.4)*.

RGB Colour Model

This colour model specifies colours by mixing Red, Green and Blue light *(fig. 16.6)*. This is the default model used for new colours.

There are 5 ways of choosing a colour in the RGB model.

- Drag the Red, Green or Blue sliders. As you move a slider the resulting colour is shown in the box at the bottom left of the window. At the same time, the numeric values change to show you the percentages of the colours chosen.

- Click anywhere in the colour slice, or drag continuously around it.

- Type in the **Red**, **Green** and **Blue** values directly. After typing a value you must enter it by press Return, Tab or the up/down cursor keys. Pressing Return in the Blue field, is the same as clicking on OK.

- Click on the up/down arrows. This allows fine tuning of a colour, changing the values by 1%. Clicking with the Shift key held down, changes the values by 0.1%.

- Select **Transparent** to create a transparent colour.

In the RGB model, the **Colour slice** is a plane through the RGB colour cube. The slice is taken with a single value of brightness. The brightness value can be set with a separate slider.

Click on **OK** to apply the colour and close the dialogue box.
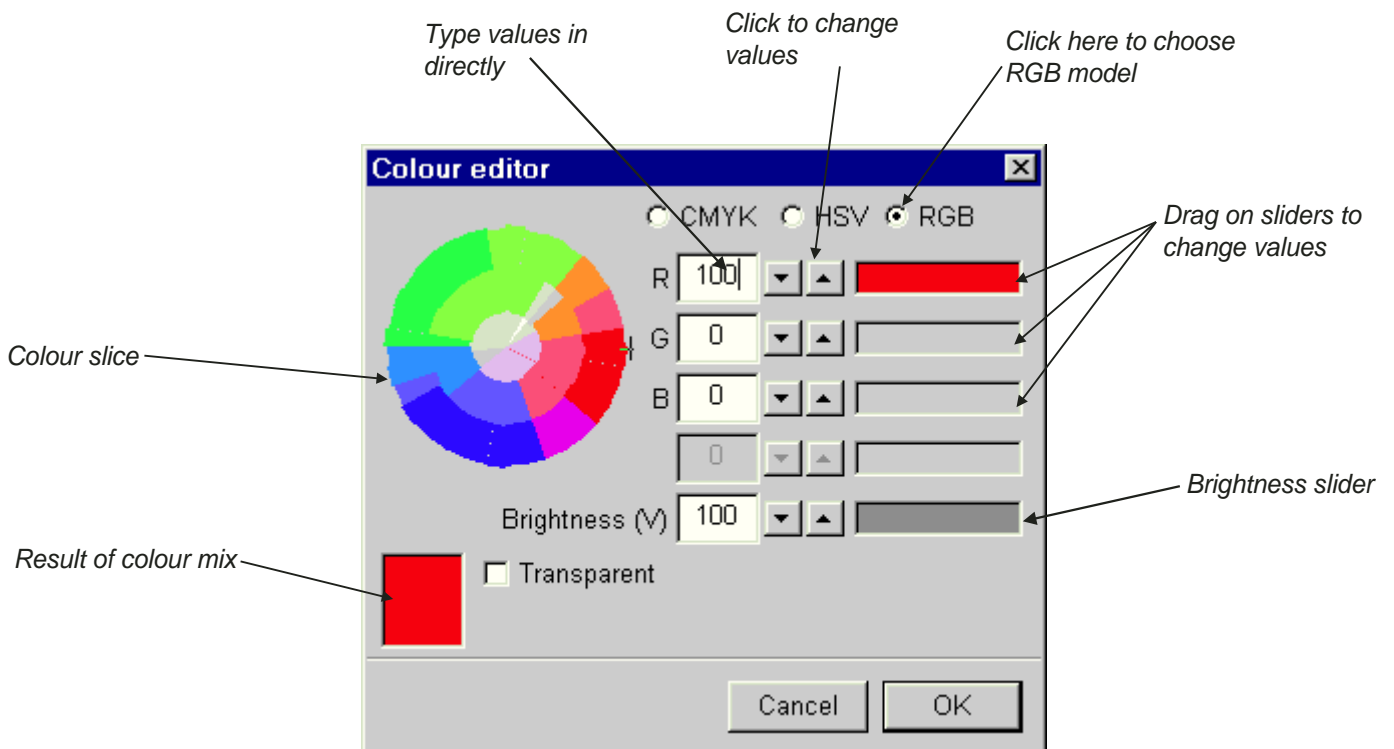
Fig. 16.6 - The RGB colour model.

CMYK Colour Model

This colour model is often used when you want to create colour separations for four-colour process printing. Click on **CMYK** to choose this model *(fig. 16.7)*.

There are 5 ways of choosing a colour in the CMYK model.

- Drag the **Cyan**, **Magenta**, **Yellow** and **Black** sliders. As you move a slider the resulting colour is shown in the box at the bottom left of the window. At the same time, the numeric values change to show you the percentages of the colours chosen.

- Type in the **Cyan**, **Magenta**, **Yellow** and **Black** values directly. After typing a value you must enter it by pressing Return, Tab or the up/down cursor keys. Pressing Return in the **Blue** field, is the same as clicking on **OK**.

- Click on the up/down arrows. This allows fine tuning of a colour, changing the values by 1%. Clicking with the Shift key held down, changes the values by 0.1%.

- Select **Transparent** to create a transparent colour.

Click on **OK** to apply the colour and close the dialogue box.
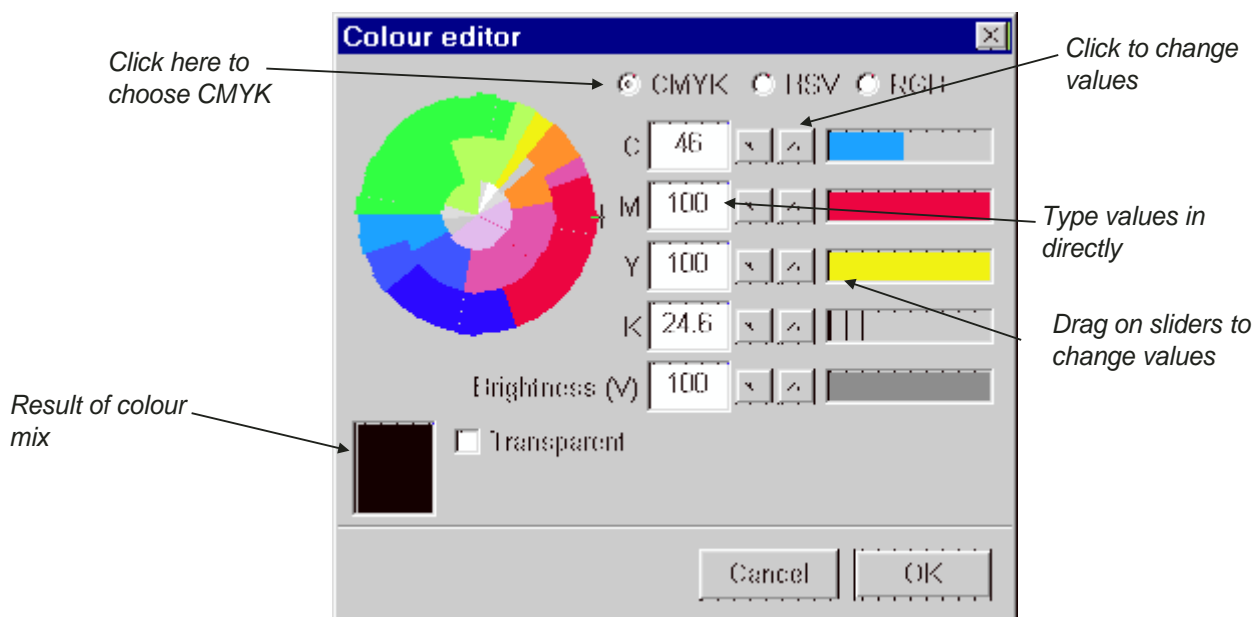
Fig. 16.7 - The CMYK colour model.

HSV Colour Model

This colour model is often used by artists *(fig. 16.8).* You start with the basic colour, and then add elements of white and black to get the exact colour. Hue is the basic colour. Saturation is the amount of white added to the colour. Value is the amount of black added to the colour i.e. the brightness.

There are 6 ways of choosing a colour in the HSV model.

*   Drag the Hue, Saturation or Value sliders. As you move a slider the resulting colour is shown in the box at the bottom left of the window. At the same time, the numeric values change to show you the percentages of the colours chosen.

*   Click anywhere in the colour slice, or drag continuously around it.

*   Type in the **Hue**, **Saturation** or **Value** values directly. After typing a value you must enter it by pressing Return, Tab or the up/down cursor keys. Pressing Return in the **Value** field, is the same as clicking on **OK**.

*   Click on the up/down arrows. This allows fine tuning of a colour, changing the values by 1%. Clicking with the Shift key held down, changes the values by 0.1%.

*   Select on **Transparent** to create a transparent colour.

In the HSV model, the **Colour slice** is a surface through a colour cone. The slice is taken with constant brightness (or V).

The colour slice shows all the colours available by varying the **Saturation** and **Hue** components, but keeping the **Value** component constant.

Click on **OK** to apply the colour and close the dialogue box.
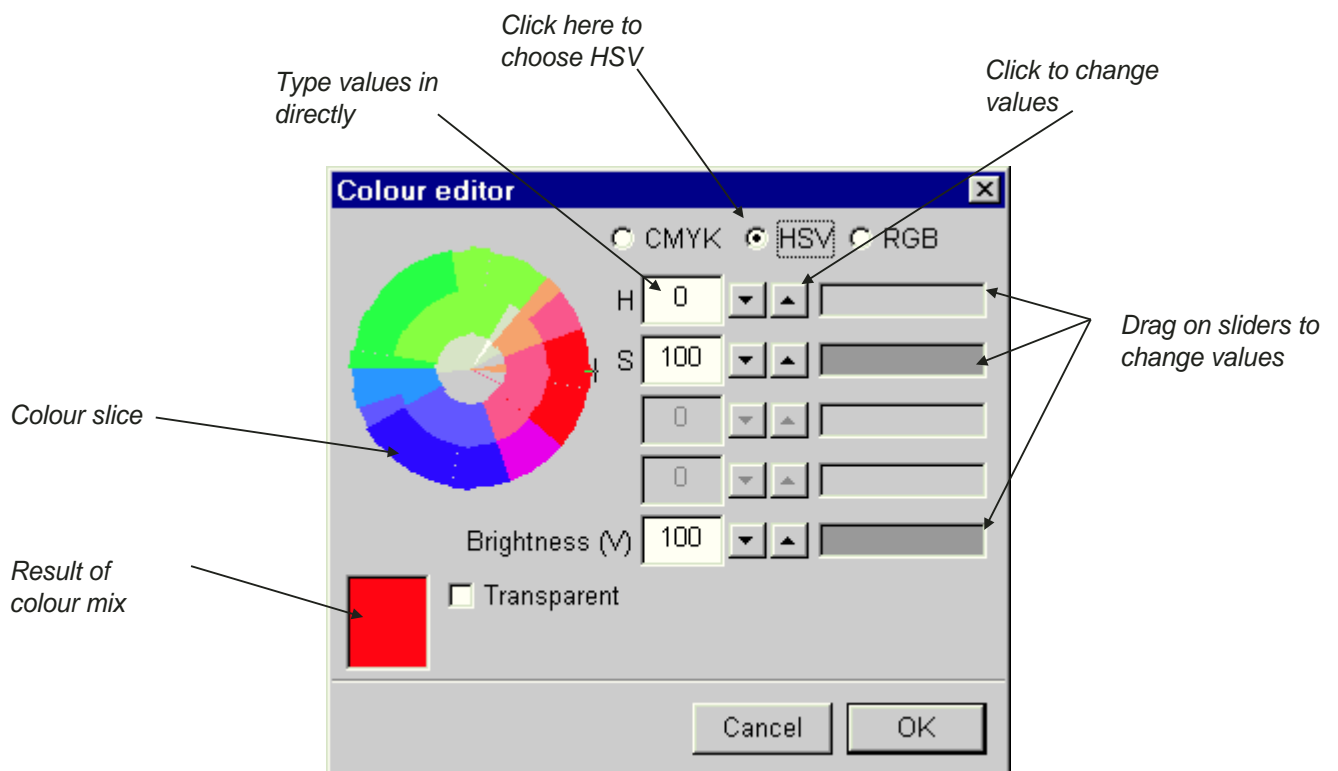
Fig. 16.8 - The HSV colour model.

16.4 Colour Charts

The *Ovation Pro* **Colour chart** dialogue box *(fig. 16.9)* is displayed by clicking on **Chart** or if you select an existing chart colour by clicking on **Edit**.

This facility allows you to choose colours from pre-defined colour charts, a number of which are supplied by default. The icon labelled **Chart** shows the current chart name, but you may choose another chart from the menu *(fig. 16.10)*. The colours in the chart are displayed in the main window. Use the horizontal scroll bar to view all the colours in the chart.

There are three ways of choosing a colour from the chart.

• Click on the colour or its name, then click on **OK** to close the dialogue box and add the colour to the list of available colours.

• If you want to choose a number of colours, double-click on each name then finally click on **OK.** This closes the dialogue box and adds the selected colours to the list of available colours.

• Type in the name of the colour in the writable icon provided. As you type each character, *Ovation Pro* will attempt to find and highlight a matching colour name in the chart. Now double-click on the colour to choose it, or click on **OK** to choose the colour and close the dialogue box.

After choosing a colour and closing the **Colour chart** dialogue box, the chosen colour is added to the list of available colours. The chart name and colour name are combined to create a full name. For example, if you choose Mustard from the Rainbow chart, the full colour name is Rainbow Mustard.

You can easily create your own colour charts *(see Appendix G)*.

The various charts are used in different printing processes. When creating a Web page layout you are advised to use the colours in the NetSafe chart.
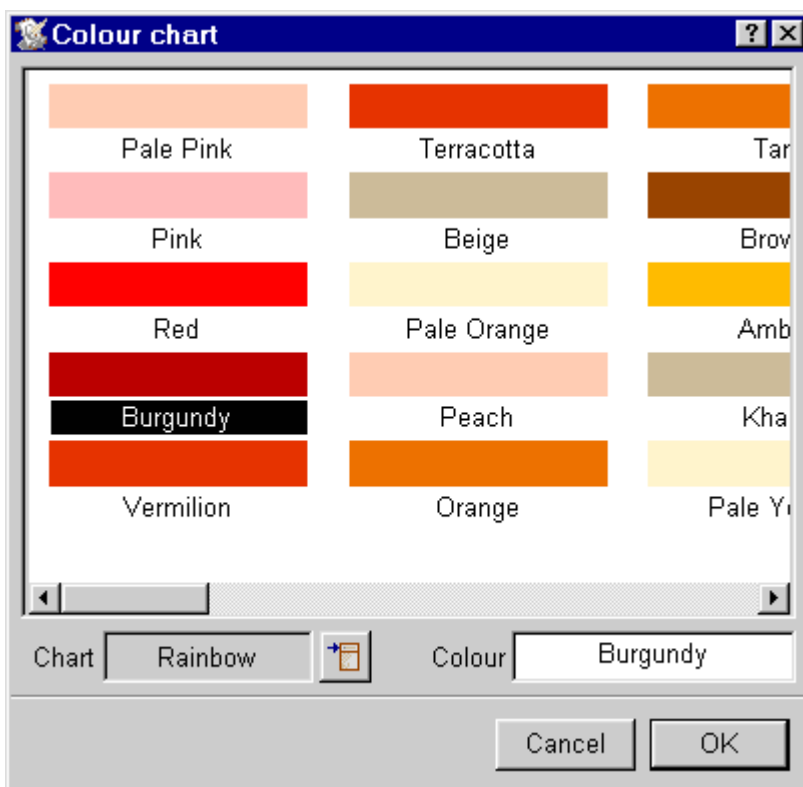
*Fig. 16.9 - The **Colour chart** dialogue box, with 'Burgundy selected.*

Fig. 16.10 - The Colour charts menu.

17

Macros

This chapter describes the macros facility which allows three types of macros to be defined:

Button macros represent buttons that appear on the button bar. You can add buttons to the button bar that type in strings, execute keypresses for common options or call functions directly in **Ovation Pro**.

Key macros represent keys on the keyboard allowing them to be redefined. Virtually all the keys may be redefined including special key combinations using Ctrl, Shift etc.

User macros allow common constants to be given simple textual names. They are useful for defining constants that you may wish to use several times in other macro definitions.

17.1 The Macros Dialogue Box

Menu⇨Misc⇨Macros…

Choose **Misc⇨Macros** to display the **Macros** dialogue box *(fig. 17.1)*. Each row in the table represents a single macro, and comprises:

- The macro name.

- An optional icon used to represent the macro on the button bar (button macros only).

- The actual macro definition.

- An option which determines whether the button will appear on the button bar (button macros only).

The options **Button**, **Key** and **User** control the type of macros being displayed. By default **Button** is selected, causing the dialogue box to display all the button macros.
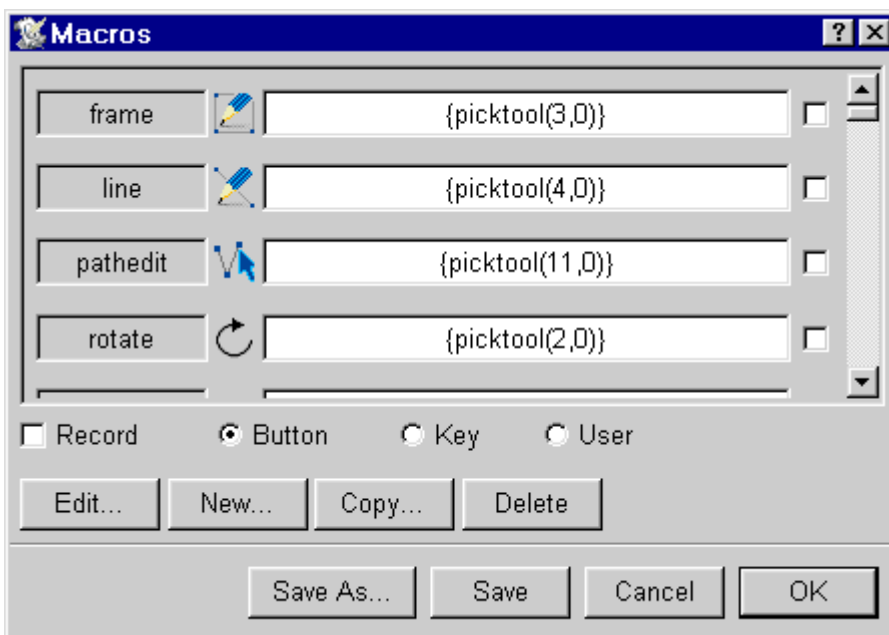
*Fig. 17.1 - The **Macros** dialogue box showing the buttons that have been defined.*

17.2 Creating Button Macros

Choose **Button** on the **Macros** dialogue box to display the button macros, then click on **New** to display the **New button** dialogue box *(fig. 17.2)*.

Type in a name for the button you require (maximum 12 characters). The button name must not be the same as any other macro already defined or the name of any keyboard key. So you cannot define buttons called A, h, F3, Print etc.

The width of the button displayed on the button bar is determined by the width of the text you type, so choose short names if you want to fit lots of buttons on the button bar. The button name doesn't have any significance if you choose to use a sprite to represent the button.

If you wish to assign an icon to your button, click on the icon to the right of the **Sprite** option to display the button box *(fig. 17.3)*.

The button box is a palette of sprites that may be used for button legends. Use the vertical scroll bar to scroll through the entire list, and choose the sprite you require by clicking on it. The button box will then be closed and the sprite name displayed in the **New** dialogue box. If you should then decide not to use the sprite, you can deselect the **Sprite** option.

Fig. 17.2 - The **New button** box.

When you have completed the dialogue box, click on **OK** to create the button.

The new button name will appear in the first column at the bottom of the macro list, but at this stage doesn't yet appear on the button bar. If you have assigned a sprite to the button, this will be displayed in the second column.

The icon in the third column contains the actual definition, which at this stage is blank. If you type some text into this icon, choosing the button on the button bar will type the text into the document. Full details of how to define macro bodies are given later in this chapter.

The final column is an option which determines if the button appears on the button bar. *Ovation Pro* is supplied with a wide range of predefined buttons, but only a small selection are actually enabled *(see 17.7)*.

Fig. 17.3 - The button box.

17.3 Creating Key Macros

Choose **Key** on the **Macros** dialogue box to display the key macros, then click on **New** to display the **New key** dialogue box *(fig. 17.4)*.

Now press the key or key combination that you wish to define. You may define any key on the main keyboard or keypad except for Escape, Break and Return. In addition you may also define key combinations using one or more of the Ctrl, Shift, Alt and Windows keys.

The key name you have chosen is displayed in the **New key** dialogue box.

When you have correctly chosen the key you wish to define, click on **OK** to close the dialogue box.

The new key macro name is displayed in the first column at the bottom of the key macro list *(fig. 17.5)*. The icon in the second column is for the actual definition, which at this stage is blank. If you type some text into this icon, it will be typed into the document when the keypress is invoked. Full details of how to define the macro bodies are given later in this chapter.
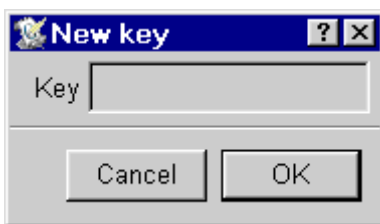
*Fig. 17.4 - The **New key** dialogue box.*
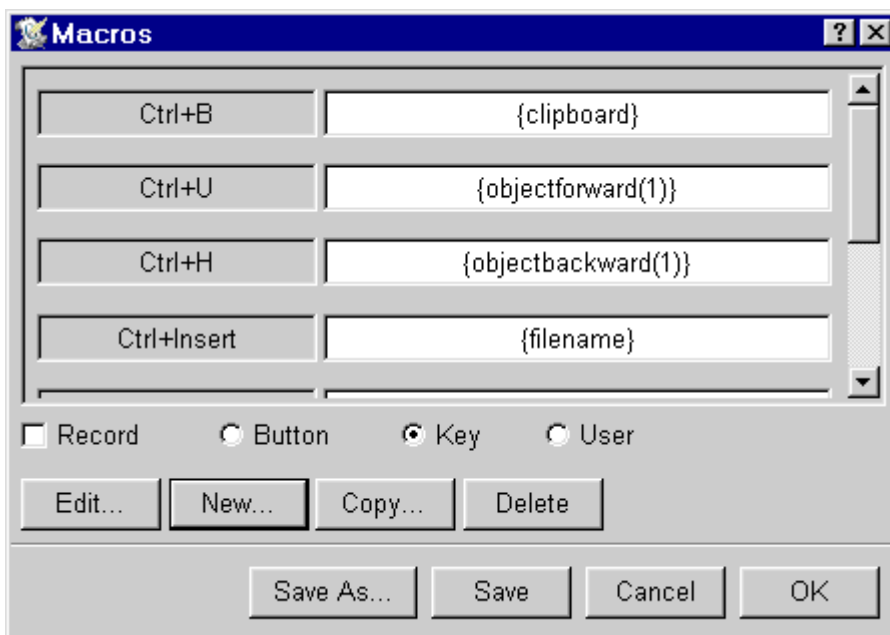
*Fig. 17.5 - The **Macros** dialogue box showing the keys that have been defined.*

17.4 Creating User Macros

Choose **User** on the **Macros** dialogue box to display the user macros, then click on New to display the **New macro** dialogue box *(fig. 17.6)*.

Type in a name for the macro you require (maximum 12 characters). The name must not be the same as any other macro already defined or the name of any keyboard character. So you cannot define buttons called A, h, F3, Print etc.

If you intend to use this macro in other definitions, it will be an advantage to keep the name as short as possible.

When you have correctly typed the user macro name, click on **OK** to close the **New macro** dialogue box.

The new user macro name will be displayed in the first column at the bottom of the macro list *(fig. 17.7)*. The icon in the second column is for the actual definition, which at this stage is blank. Full details of how to define macro bodies are given overleaf.
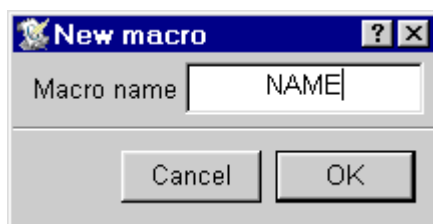
*Fig. 17.6 - The **New macro** dialogue box.*
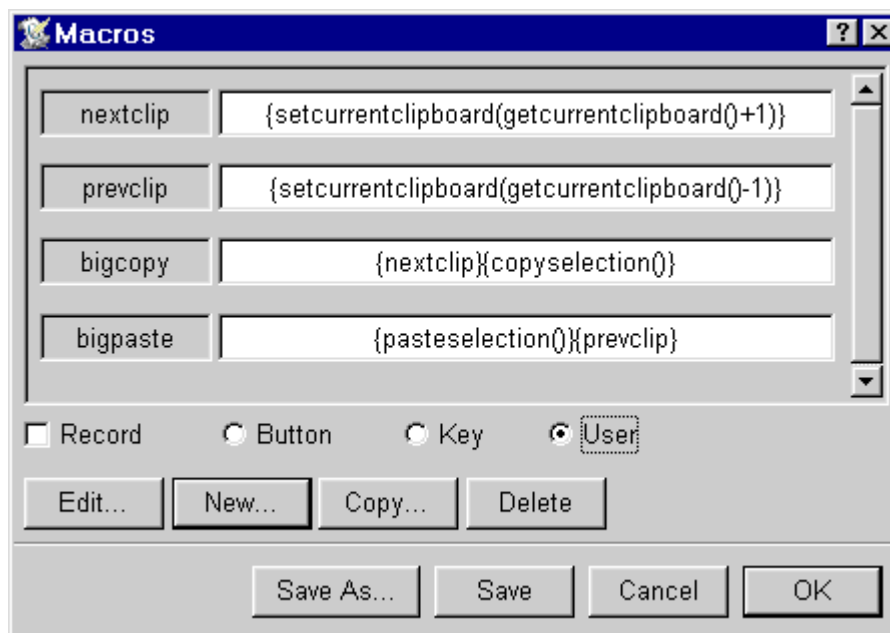
*Fig. 17.7 - The **Macros** dialogue box showing the user macros that have been defined.*

17.5 Defining Macros

To define a macro, left click in the definition icon to the right of the macro name, and type in a string. The string may contain all the usual ASCII characters, but must not begin with { or <.

In addition to the normal printable characters, you can introduce any ASCII characters in the range 0 to 31 or 127 to 255 using special escape sequences *(see Appendix B)*.

If you wish to start the string with { or <, you must use the alternative sequences |{ or |<.

John	types John
Regards|M	types Regards followed by CR
|!|O	types • (ASCII code 143)
|<6>	types the string <6>

Key expansions

If the definition string corresponds to the name of a key enclosed in braces { }, that key will be invoked *(see Appendix C)*. All the keys on the keyboard may be used except Return, Escape and Break. Keys may also be prefixed by the following sequences:

S_	Shift plus key
C_	Ctrl plus key
A_	Alt plus key
W_	Window plus key
CS_	Ctrl Shift plus key
AS_	Alt Shift plus key
AC_	Alt Ctrl plus key
ACS_	Alt Ctrl Shift plus key
WCS_	Window Ctrl Shift plus key
WAS_	Window Alt Shift plus key
WAC_	Window Alt Ctrl plus key
WACS_	Window Alt Ctrl Shift plus key

If a key in a definition has already been redefined using a key macro, the new definition will be used unless the key name is preceded by a single quote character. In that case, the original operation of the key is invoked i.e. the one predefined in *Ovation Pro*.

{F1}	invoke the keypress F1
{C_V}	invoke keypress Ctrl V
{S_F3}	invoke the keypress Shift F3
{CRight}	invoke the keypress Cursor Right
{F3}	invoke the keypress F3
{'F3}	invoke the original keypress F3

Glyph names

If the definition string corresponds to the name of a glyph *(see Appendix H)* enclosed in braces { } the relevant character is introduced. This will often be a more natural way of producing special characters than using the | code notation.

Macro expansions

If the definition string is a macro name enclosed in braces { } it will be evaluated.

{dtp}	expands the user macro dtp
{mc1}{mc2}	expands mc1 and mc2

Function expansions

If the definition string enclosed in braces { } doesn't match a macro name or keypress, it is passed to the script language and executed as a function.

{setalign(1)}	calls setalign()

System expansions

If the definition string is enclosed in angle brackets <> then it is evaluated in a special way. Firstly if the string represents a number (decimal or hex) it introduces a character with the relevant code value. If it is further enclosed in % % it is evaluated as an environment variable otherwise it is read from the registry.

Examples.

<65>
Character code 65 i.e. 'A'.

<%USERNAME%>
Environment variable. These can also be read using the getenvs() script language function.

<HKLM\Software\DavidPilling\Dictionaries>
Registry variable, HKLM is used as an abbreviation for HKEY_LOCAL_MACHINE. Similar abbreviations are understood for the other root keys in the registry.

17.6 Other Macro Operations

Recording Macro Definitions

The previous pages describe how to type in macro definitions, but it is possible to record definitions directly from the document. It is useful if you wish to program a button, key or macro with a complicated key sequence.

First, choose the macro you wish to define by left clicking in its definition icon. Select the **Record** option, and click in the document window without closing the **Macros** window. Now anything typed into the document will be recorded in the macro definition, including any special keypresses. Switch off recording when you have finished by deselecting the **Record** option.

Expanding Macros

Double-click on the macro name to expand it.

Editing a Button Macro

Click on **Edit** to display the **Edit button** dialogue box *(fig. 17.8)*. You may use this dialogue box to change the sprite assigned to the button.

Please note that the **Edit** option is only available for button macros.

Copying a Macro

This option copies the macro definition that contains the caret. The **Copy** dialogue box allows you to type in a different name for the new copy. Operation of this dialogue box is identical to that for the New option described previously.

Deleting a Macro

This option deletes the macro definition that contains the caret. The macro is not completely deleted until **OK** is clicked, so if you wish to restore the deleted macro, click on **Cancel** and then reopen the **Macros** dialogue box.

Saving the Macros

Click on Save to save all the macro definitions so that they will be loaded automatically each time *Ovation Pro* is run.

Click on Save As to display a standard save box, allowing you to save macros in a named file. To reload the macros, double-click the file or drag it to an *Ovation Pro* window. Loading a macros file in this way overwrites any macros currently loaded.
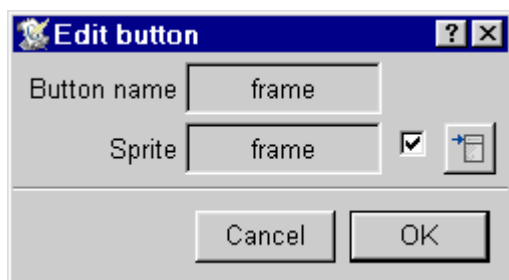
*Fig. 17.8 - The **Edit button** dialogue box.*

17.7 Summary of Pre-defined buttons

The following pages list all the predefined buttons available in *Ovation Pro*. By default only a selection of these are enabled *(see 2.8)*, but you may enable the buttons that you require or add your own buttons. Many of the buttons may be used as templates for your own buttons. So for example, the button **Courier** sets the font to Courier but you may copy the button and edit its definition to set another font. To do this you will need some knowledge of the *Ovation Pro* script language and functions, which are described in detail in the separate Script manual.

More button sprites can be added via a `Buttons.spr` file in the Custom applet. Some buttons present on the Button bar may originate from an applet and these have their own Buttons files.

Remember to click on **Save** to save any changes you make.

Tools

📐 **Select** tool.

✏️ **Frame** tool.

↻ **Rotate** tool

🔍 **Magnify** tool.

Help menu

ⓘ *Ovation Pro* **Info** dialogue box *(see 2.2)*.

File Menu

ⓘ **File info** dialogue box *(see 3.1)*.

💾 **Save** *(see 3.9)*.

💾 **Save** (without prompt).

📝 **Save story/picture** *(see 3.9 & 10.2)*.

📋 **Save stylesheet** *(see 15.1)*.

📄 **Revert to saved** *(see 3.4)*.

🖨 **Print** dialogue box *(see 3.10)*.

📧 **Mail merge** dialogue box *(see 12.5)*.

Edit Menu

▦ **Select all** *(see 3.5)*.

▦ **Clear** selection *(see 3.5)*.

✂ **Cut** selection *(see 3.6)*.

📥 **Copy** selection *(see 3.6)*.

📤 **Paste** selection *(see 3.6)*.

❌ **Delete** selection *(see 3.6)*.

📋 Show/hide **Clipboard** *(see 3.6)*.

📋 **Embed** object from clipboard *(see 8.10)*.

↶ **Undo** *(see 3.4)*.

↷ **Redo** *(see 3.4)*.

🔍 **Find** dialogue box *(see 3.8)*.

📄 **New** document *(see 11.2)*.

View Menu

New view *(see 7.2)*.

Options dialogue box *(see 7.3)*.

Show/hide **Toolbox** *(see 7.3)*.

Show/hide **Info palette** *(see 7.3)*.

Show/hide **Rulers** *(see 7.3)*.

Show/hide **Pasteboard** *(see 7.3)*.

Show/hide **Pictures** *(see 7.3)*.

Show/hide **Guidelines** *(see 7.3)*.

Show/hide **Print margins** *(see 7.3)*.

Enable/disable **Facing pages** *(see 7.3)*.

Show/hide **Invisibles** *(see 7.3)*.

Grid dialogue box *(see 7.4)*.

Enable/disable grid *(see 7.4)*.

Zoom dialogue box *(see 7.5)*.

75% zoom *(see 7.5)*.

125% zoom *(see 7.5)*.

Zoom to **Fit window** *(see 7.5)*.

Zoom to **Fit screen** *(see 7.5)*.

Text/Picture Menu

Modify text dialogue box *(see 4.6)*.

Font menu *(see 4.2)*.

Set font to Courier.

Size menu *(see 4.3)*.

Set type size to 13pt

Effect menu *(see 4.4)*.

Set text to **Normal** *(see 4.4)*.

Set text to **Bold** *(see 4.4)*.

Set text to **Italic** *(see 4.4)*.

Underline text *(see 4.4)*.

Reverse out text *(see 4.4)*.

Set text to **Superscript** *(see 4.4)*.

Set text to **Subscript** *(see 4.4)*.

Text **Colour** dialogue box *(see 4.5)*.

Text **Format** dialogue box *(see 5.4)*.

Alignment menu *(see 5.2)*.

Left align text *(see 5.2)*.

Centre align text *(see 5.2)*.

Right align text *(see 5.2)*.

Fully **Justify** text *(see 5.2)*.

Single space line spacing *(see 5.3)*.

Double space line spacing *(see 5.3)*.

Set 14pt absolute leading *(see 5.3)*.

Display **Tabs** ruler *(see 5.5)*.

Style Menu

Style menu *(see 6.6)*.
Edit style dialogue box *(see 6.2)*.
Apply `Style#1` to text *(see 6.6)*.
Remove Local effects *(see 4.1)*.

Object Menu

Modify object dialogue box *(see 9.1)*.
Border dialogue box *(see 9.6)*.
Text flow dialogue box *(see 9.7)*.
Duplicate dialogue box *(see 9.8)*.
Shape dialogue box *(see 9.9)*.
Bring to **Front** *(see 9.10)*.
Put to **Back** *(see 9.10)*.
Group/Ungroup objects *(see 9.11)*.
Make local/master *(see 9.12)*.
Snap to grid *(see 9.13)*.

Page Menu

Edit master pages *(see 11.3)*.
Insert **New chapter** *(see 11.4)*.
Edit **Page guidelines** *(see 11.3)*.
Modify chapter *(see 11.6)*.
Delete chapter *(see 11.5)*.
Insert page *(see 11.7)*.
Delete page *(see 11.7)*.
Goto page *(see 11.1)*.

Misc Menu

Check word *(see 14.4)*.
Check story *(see 14.3)*.
Check document *(see 14.5)*.
Check from caret *(see 14.3)*.
Check as you type *(see 14.6)*.
Dictionary dialogue box *(see 14.7)*.
Characters box *(see 3.2)*.
Insert menu *(see 3.2)*.
Insert **Chapter number** *(see 3.2)*.
Insert **Page number** *(see 3.2)*.
Insert **Date** *(see 3.2)*.
Insert **Active date** *(see 3.2)*.
Insert **Time** *(see 3.2)*.
Start **New page** *(see 3.2)*.
Start **New line** *(see 3.2)*.
Insert **Hard space** *(see 3.2)*.
Insert **Hard hyphen** *(see 3.2)*.
Insert **Soft hyphen** *(see 3.2)*.
Insert **Merge tag** *(see 3.2)*.
Preferences dialogue box *(see 15.11)*.
Edit colour dialogue box *(see 16.2)*.
Macros dialogue box *(see 17.1)*.
Choices dialogue box *(see 14.3)*.

18

Applets

Many new features can be added to **Ovation Pro** by installing Applets.
Applets may allow new graphics filetypes to be used, provide new print
formats, and extend text handling capabilities.

18.1 Adding Features with Applets

Applets are software extensions that can be used to add new features to *Ovation Pro*. An example applet is the Colour Supplement, which provides the professional colour printing features described in Chapter 13.

Many applets are supplied with the program and can be installed if required. Each applet comes with its own documentation.

In addition to the applets supplied, new applets are being developed by David Pilling and third parties and can be found on the web.

Some of the features provided by applets are;

• Rendering EPS files

• Automatic entry of smart quotes and ligatures

• Graduated, patterned and hatched fills

• Page and Style palettes

• Simple pocket calculator

• Mines game

• New Print imposition formats

Applets are handled using the Applet Manager window *(fig.18.1)*

Menu⇨Applets⇨Applet Manager

Applets increase the amount of memory used by *Ovation Pro* and slow down the loading time, so it is recommended that you only install the Applets that you need.

18.2 Installing Applets

Applets will usually be supplied in the form of a file with a .oap extension.

Applets can be installed by double click running them from Windows Explorer, or by dragging and dropping into the *Ovation Pro* Applet Manager window, or by using the install option in the Applet Manager window.

Most are accessed through a menu called Applets at the right of the main menu. However, they may also add options to other menus, define new keypresses, provide new tools on the toolbox or add buttons to the button bar.

An Applet can be installed or not. In addition an installed Applet can be active or inactive. Inactive Applets will appear in the Applet Manager window but will not be loaded when *Ovation Pro* is started.

By selecting the Applet name in the Applet Manager you can set it to be active or inactive by clicking on the appropriate button. Clicking on Delete will uninstall the Applet, i.e. remove it from disc, use this option with care.

The important point is that changes made in the Applet Manager only take effect the next time *Ovation Pro* is run. So to change an Applet from inactive to active you must make the change in the Applet Manager, then quit *Ovation Pro* and finally start it again.

Selecting an Applet and clicking on Help topics will display the documentation for it.
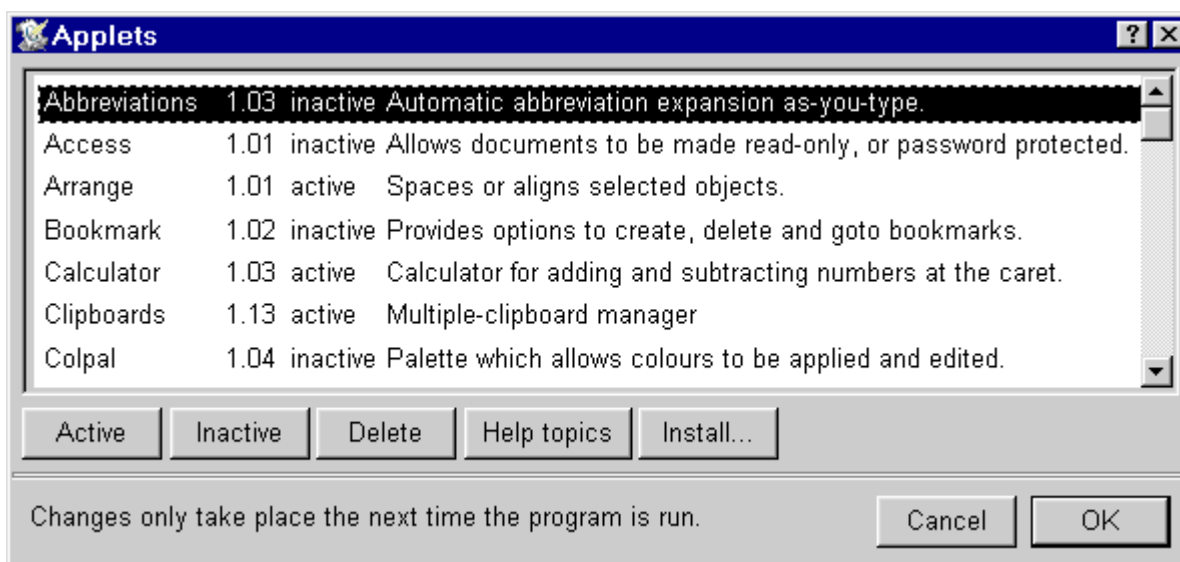
*Fig. 18.1 - The **Applet Manager** dialogue box.*

18.3 Inside Applets

This section contains some very brief technical information about Applets. Reading it is not necessary but if you enjoy rummaging around inside programs it may provide some useful pointers.

Applets are installed in a directory Applets inside the directory where *Ovation Pro* is installed. An Applet may consist of a single dynamic link library file (dll) however it can also consist of a collection of files inside a further folder. In this latter case you can load the files into editors and change them. As usual any changes will only take effect the next time *Ovation Pro* is run.

These are some of the files you may find in an Applet.

`Help.txt` or `Help.dpd` Documentation.

`Info.txt` provides information on the version number of the applet. This is a typical example:

```
majorversion:1
minorversion:2
info:Pop-up calculator
author:David Pilling
majorcompatible:2
minorcompatible:46
```

This tells you that the applet version is 1.02 and that it is compatible with versions of *Ovation Pro* greater than or equal to 2.46.

Directories `Library` and `AutoRun` can contain script files just like the directories of the same names inside the main *Ovation Pro* directory.

An `AResources` directory can hold resource files which will be automatically merged in with the main programs resources. These include, Help, Messages, Sprites and Buttons files. Finally some applets have a dll file as well. Any given applet can have one or all of the above files.

Some simple Applets will just supply resources and so have no code files. Most applets are based on the script language and have Library and/or AutoRun directories. The code in an Applet dll file is linked to the main program at run time. Applets use dll files to contain resources like window definitions, but they can also contain executable code written in a compiled language like C or C++.

For full technical information about Applets see the Applet SDK and the Script Language Manual.

Notes:

19

Ovation Pro Script Language

Ovation Pro contains an integrated script language that may be used to control many aspects of its operation, such as the menu organisation, macros and configuration. The script language is an advanced feature of *Ovation Pro*, and you do not need to understand it to make full use of the software.

Since the initial release of *Ovation Pro* the documentation of the script language has almost doubled in size. It has therefore been decided to not include all this material in the main manual anymore. Only a short introduction is given on the following page.

For full documentation on the script language see the separate manual.

19.1 Overview

The integrated script language in *Ovation Pro* is based on a simple subset of the C programming language.

If you are familiar with C programming, then using the script language should pose few problems. If you are not familiar with C, then it is recommended that you obtain one of the many beginners books on the C that are available.

The important point to note about the script language, is that you do not need to use it or understand it to make full use of *Ovation Pro*. However, you may wish to use the script language for the following reasons:

- The entire *Ovation Pro* menu structure is controlled by the script language. By editing the menu scripts you may re-organise the menus, add menu entries or change the function of menu options. You may also add menus to the button bar.

- The macros system which allows you to define button bar buttons and re-define keys, is based around the script language. An understanding of the script language will allow you to generate your own advanced button and key macros.

- *Ovation Pro* choices and preferences are saved in script files. Creating script files of this type allow you to configure the software for different applications.

- Script programs can write text to the caret or read text from the caret, so it is possible to write scripts that generate or modify documents.

The Script manual describes the following resident functions that may be accessed from the script language.

System Functions

These functions are mainly concerned with accessing Windows.

- Windows functions

- String functions

- File input/output functions

Ovation Pro Functions

These functions carry out operations in *Ovation Pro*.

- Macro functions

- Menu control functions

- File menu functions

- Edit menu functions

- View menu functions

- Text/Picture menu functions

- Style menu functions

- Object menu functions

- Page menu functions

- Misc menu functions

- Miscellaneous functions

- Macros

Examples of the use of the script language can be found in the folder where *Ovation Pro* is installed, typically this is C:\Program Files \DavidPilling \OvationPro\. Script files have the extension .csc. Or open the **Macros…** window

    Menu⇨Misc⇨Macros…

A
Font Management

Font names are used to identify the typefaces in documents. Problems occur when a document is loaded and the fonts used to create it are not available. This might happen because the fonts have been removed from Windows or perhaps because the document has been sent to another computer which does not have the fonts installed.

There are also many situations in which the fonts available are identical to those used in a document but have different names. For example PostScript printers contain a font called Helvetica, all the characters in the Windows font Arial have identical widths and heights (metrics). On RISC OS (another operating system) the font Homerton has identical metrics to Helvetica. Anyone loading a document from RISC OS on a Windows computer would probably want any references to Homerton replacing with Arial.

The *Ovation Pro* font manager allows you to control how font names are handled. It will let you arrange for missing fonts to be substituted when documents are loaded. You can use different names for fonts and make *Ovation Pro* ignore chosen fonts.

Font names

Usually when someone refers to a font they mean a font family, in other words a collection of fonts with the same design but different widths, weights and styles. Windows font families have four members at most. For example the font family Arial consists of Arial, Arial Bold, Arial Italic and Arial Bold Italic. Some font families like Symbol have just one member. Fonts on other operating systems like RISC OS may have many more than four members. The *Ovation Pro* font manager works with font family member names not with family names. In other words you can't say replace Homerton with Arial, you have to say replace Homerton Bold with Arial Bold and so on.

Font Manager Window

Menu⇨Misc⇨Font manager...

The **Misc⇨Font manager...** window lets you control font handling.

There are three options selected by the buttons at the top, Ignore, Replace and Map.

Ignore

Ignore is simple, it lets you specify fonts that you want to be ignored by *Ovation Pro*, this means they won't appear on the font menu. You might want to ignore a font if you are using the font manager to give it a different name using the font mapping facility. Or you might ignore fonts to keep the font menu short.

As for the other Font Manager options the window works like a card file database. Click on New to create a new record, then pick the font to ignore from the menu. You can create as many font ignore records as you want, the video recorder style buttons at the bottom right allow you to step through them. Delete will delete the current record. Finally Duplicate makes a copy of the current record in a position just after it.

You can turn on or off all the font ignore rules by using the button "All font ignores active".

Replace

Replace is concerned with what happens when a document is loaded and a font used in it is missing. You can set up rules that specify which font family members are to be used to replace others. When a document with missing fonts is loaded you are given a choice between making a permanent replacement or a temporary replacement *(see 2.3)*. Whichever of these is chosen the fonts used come from those entered in this section of the font manager.

Font replacements take place in the order they are defined, and only occur if the new font actually exists on the system. By selecting an empty string for the Original name you can set a default replacement font for any missing fonts which are not covered by explicit replacements.

One way of getting a list of the missing fonts in a document is to load the document and select
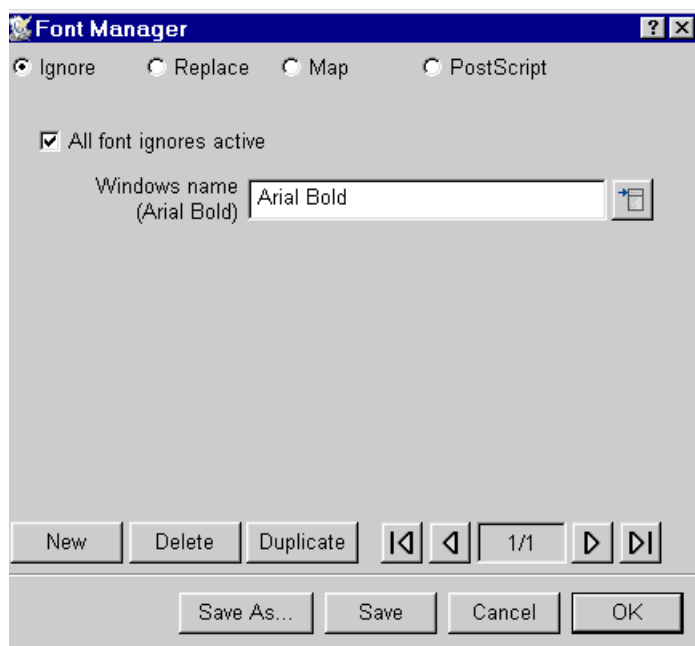
Fig. A.1 - Font manager ignore window.
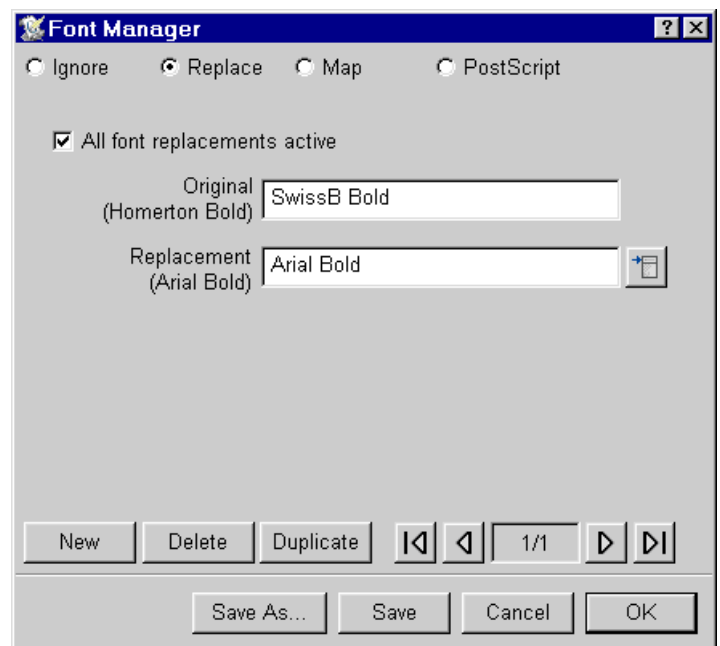
Fig. A.2 - Font manager replace window.

temporary replacement from the missing font window and then use the FontList applet.

If the font replace rules are changed while a document is open and temporary replacement was chosen on loading then the on screen display will change. If permanent replacement was chosen, then the document must be loaded again to see the results of any new font replace rules.

Map

If you do want to retain the names of missing fonts an alternative approach is to generate the names of the missing fonts on the font menu whilst using other fonts for display. For example the font menu might show the name Homerton whilst the font Arial is used for display. This will work well since the two fonts have the same metrics - the characters are the same size. When you take the document back to a system with the font Homerton installed it will use that font.

The font map window is more complex than the others, for each font map you have to enter the family name of the font (Typeface), the family member name (Weight) and the name of the Windows font to be used for display (Windows name). The italic and bold buttons should be set appropriately. Finally and optionally you can enter the name of the font as it is stored in the saved document, in other words as it appears on the computer where the document originates. For

example on RISC OS, Homerton Medium would appear as Homerton.Medium (i.e. with a period in the middle).

Although all this may sound complicated a full set of font maps is provided for handling documents from RISC OS. These should be useful examples.

Fonts names created by mapping appear on the font menu in italics.

If the font mapping function is used to create a font member name that already exists then there is no effect. This allows you to have a font map that only has an effect if the font member actually does not exist. If you want to force the fontmap command to have an effect even when the font is present, just use the font ignore facility as well.

If the Windows font in the fontmap command (Windows name) does not exist the font map rule has no effect.

Using the font mapping window you could rearrange Windows fonts so there were more than four fonts in one family. You might do this to reverse the situation where a font with more than four family members has been converted into a number of font families for Windows. However note that bold and italic effects should only be used once in each family.

You might also use the font map facility to give names of your own to fonts. For example you could have a memorable name on the font menu and arrange for the correct font name to be stored in the document.

The Save button in the font manager window saves all the settings for future use.

Save As... lets you save the font manager settings as an *Ovation Pro* script file. This is useful because you can save a set of rules as a file and only use them when you need them. If you do this it may be useful to edit the file produced so they only contain settings different to the defaults.

A script file can be run by double clicking it. Script files can be edited in normal text editors.
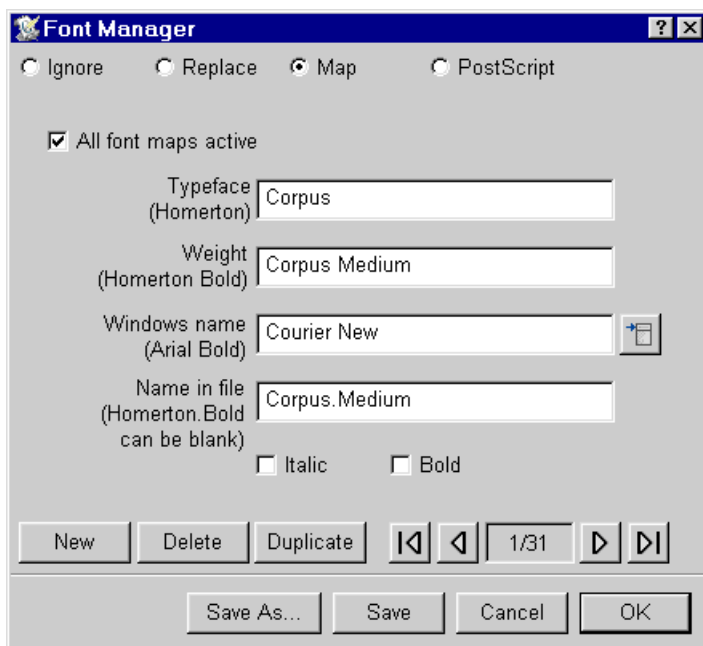
Fig. A.3 - Font manager mapping window.

Notes:

B

Character Sets & Escape Sequences

The tables overleaf list the full ISO Latin1 character set used by **Ovation Pro**. They give the keyboard code number followed by the character in Arial (which will be the same as most script fonts), DPDings (identical to Selwyn which is like Dingbats but with a different character order) and Symbol (identical to SymbolB and Sidney) fonts. Characters not available directly from the keyboard may be obtained by holding down Alt and typing the code on the numeric keypad. When Alt is released, the character is inserted at the caret position. Alternatively you may use the Characters facility on the Misc menu or the single shift font change facility to insert non-standard characters.

The final column gives the escape sequence that may be used to represent special characters in macro definitions (SEE 16.5).

Key code	Arial	DPDings	Symbol	Esc. sequence	Key code	Arial	DPDings	Symbol	Esc. sequence	Key code	Arial	DPDings	Symbol	Esc. sequence
00	-	-	-	|@	032	spc	spc	spc	-	064	@	✠	≅	-
01	-	-	-	|A	033	!	✂	!	-	065	A	✡	A	-
02	-	-	-	|B	034	"	✂	∀	-	066	B	✢	B	-
03	-	-	-	|C	035	#	✃	#	-	067	C	✣	X	-
04	-	-	-	|D	036	$	✄	∃	-	068	D	✤	Δ	-
05	-	-	-	|E	037	%	❁	%	-	069	E	✥	E	-
06	-	-	-	|F	038	&	✆	&	-	070	F	✦	Φ	-
07	-	-	-	|G	039	'	✇	∍	-	071	G	✧	Γ	-
08	-	-	-	|H	040	(	✈	(	-	072	H	❋	H	-
09	-	-	-	|I	041	)	✉	)	-	073	I	☆	I	-
010	-	-	-	|J	042	*	☛	*	-	074	J	★	ϑ	-
011	-	-	-	|K	043	+	☞	+	-	075	K	☆	K	-
012	-	-	-	|L	044	,	✌	,	-	076	L	✮	Λ	-
013	-	-	-	|M	045	-	✍	—	-	077	M	✯	M	-
014	-	-	-	|N	046	.	✎	.	-	078	N	✰	N	-
015	-	-	-	|O	047	/	✏	/	-	079	O	✱	O	-
016	-	-	-	|P	048	0	✐	0	-	080	P	✩	Π	-
017	-	-	-	|Q	049	1	✑	1	-	081	Q	✲	Θ	-
018	-	-	-	|R	050	2	✒	2	-	082	R	✳	P	-
019	-	-	-	|S	051	3	✓	3	-	083	S	✴	Σ	-
020	-	-	-	|T	052	4	✦	4	-	084	T	✶	T	-
021	-	-	-	|U	053	5	✕	5	-	085	U	✷	Y	-
022	-	-	-	|V	054	6	✖	6	-	086	V	✸	ς	-
023	-	-	-	|W	055	7	✗	7	-	087	W	✹	Ω	-
024	-	-	-	|X	056	8	✻	8	-	088	X	✺	Ξ	-
025	-	-	-	|Y	057	9	✜	9	-	089	Y	✵	Ψ	-
026	-	-	-	|Z	058	:	✚	:	-	090	Z	✻	Z	-
027	-	-	-	|[	059	;	✜	;	-	091	[	✼	[	-
028	-	-	-	|\	060	<	✛	<	-	092	\	✽	∴	-
029	-	-	-	|]	061	=	†	=	-	093	]	❄	]	-
030	-	-	-	|^	062	>	✞	>	-	094	^	❀	⊥	-
031	-	-	-	|_	063	?	✝	?	-	095	_	❖	_	-

Key code	Arial	DPDings	Symbol	Esc. sequence	Key code	Arial	DPDings	Symbol	Esc. sequence	Key code	Arial	DPDings	Symbol	Esc. sequence
096	`	❀	‾	-	0128	€	-	-	|!|@	0160	*nbsp*	*nbsp*	*nbsp*	|!spc
097	a	☎	α	-	0129		-	-	|!|A	0161	¡	❡	ϒ	|!!
098	b	✔	β	-	0130		-	-	|!|B	0162	¢	✶	′	|!"
099	c	✘	χ	-	0131	-	-	-	|!|C	0163	£	❤	≤	|!#
100	d	❄	δ	-	0132	„	❨	-	|!|D	0164	¤	❤	⁄	|!$
101	e	★	ε	-	0133	…	-	-	|!|E	0165	¥	❦	∞	|!%
102	f	✳	φ	-	0134	†	❩	-	|!|F	0166	¦	❧	ƒ	|!&
103	g	❑	γ	-	0135	‡	-	-	|!|G	0167	§	❧	♣	|!'
104	h	❏	η	-	0136	-	-	-	|!|H	0168	¨	♣	♦	|!(
105	i	❐	ι	-	0137	‰	-	-	|!|I	0169	©	♦	♥	|!)
106	j	◆	φ	-	0138	-	-	-	|!|J	0170	ª	♥	♠	|!*
107	k	❱	κ	-	0139	‹	❮	-	|!|K	0171	«	♠	↔	|!+
108	l	●	λ	-	0140	Œ	❬	-	|!|L	0172	¬	①	←	|!,
109	m	◯	μ	-	0141	-	-	-	|!|M	0173	-	②	↑	|!–
110	n	■	ν	-	0142		-	-	|!|N	0174	®	③	→	|!.
111	o	❑	ο	-	0143		-	-	|!|O	0175	¯	④	↓	|!/
112	p	✳	π	-	0144	-	-	-	|!|P	0176	°	⑤	°	|!0
113	q	✳	θ	-	0145	'	-	-	|!|Q	0177	±	⑥	±	|!1
114	r	✳	ρ	-	0146	'	-	-	|!|R	0178	²	⑦	″	|!2
115	s	▲	σ	-	0147	"	❨	-	|!|S	0179	³	⑧	≥	|!3
116	t	▼	τ	-	0148	"	❨	-	|!|T	0180	´	⑨	×	|!4
117	u	✳	υ	-	0149	•	-	-	|!|U	0181	µ	⑩	∝	|!5
118	v	❖	ϖ	-	0150	–	❩	-	|!|V	0182	¶	❶	∂	|!6
119	w	◗	ω	-	0151	—	❮	-	|!|W	0183	·	❷	•	|!7
120	x	|	ξ	-	0152	-	-	-	|!|X	0184	¸	❸	÷	|!8
121	y	❙	ψ	-	0153	™	-	-	|!|Y	0185	¹	❹	≠	|!9
122	z	■	ζ	-	0154	-	-	-	|!|Z	0186	º	❺	≡	|!:
123	{	❛	{	-	0155	›	❯	-	|!|[	0187	»	❻	≈	|!;
124	|	❜	|	-	0156	œ	❩	-	|!|\	0188	¼	❼	…	|!<
125	}	❝	}	-	0157	–	❯	-	|!|]	0189	½	❽	|	|!=
126	~	❞	~	-	0158	fi	❴	-	|!|^	0190	¾	❾	—	|!>
127	-	-	-	|?	0159	fl	❵	-	|!|_	0191	¿	❿	↵	|!?

Key code	Arial	DPDings	Symbol	Esc. sequence	Key code	Arial	DPDings	Symbol	Esc. sequence
0192	À	①	✗	|!@	0224	à	▪➡	◊	|!`
0193	Á	②	ℑ	|!A	0225	á	➡	〈	|!a
0194	Â	③	ℜ	|!B	0226	â	➣	®	|!b
0195	Ã	④	℘	|!C	0227	ã	➢	©	|!c
0196	Ä	⑤	⊗	|!D	0228	ä	➤	™	|!d
0197	Å	⑥	⊕	|!E	0229	å	➡	Σ	|!e
0198	Æ	⑦	∅	|!F	0230	æ	➡	⎛	|!f
0199	Ç	⑧	∩	|!G	0231	ç	✳	⎜	|!g
0200	È	⑨	∪	|!H	0232	è	➡	⎝	|!h
0201	É	⑩	⊃	|!I	0233	é	⇨	⎡	|!i
0202	Ê	❶	⊇	|!J	0234	ê	⇨	⎢	|!j
0203	Ë	❷	⊄	|!K	0235	ë	⇨	⎣	|!k
0204	Ì	❸	⊂	|!L	0236	ì	⇨	⎧	|!l
0205	Í	❹	⊆	|!M	0237	í	⇨	{	|!m
0206	Î	❺	∈	|!N	0238	î	⇨	⎨	|!n
0207	Ï	❻	∉	|!O	0239	ï	⇨	⎪	|!o
0208	Ð	❼	∠	|!P	0240	ð	-	-	|!p
0209	Ñ	❽	∇	|!Q	0241	ñ	⇨	〉	|!q
0210	Ò	❾	®	|!R	0242	ò	⊃	∫	|!r
0211	Ó	❿	©	|!S	0243	ó	▥➡	⌠	|!s
0212	Ô	➔	™	|!T	0244	ô	➘	⎮	|!t
0213	Õ	→	∏	|!U	0245	õ	➥	⌡	|!u
0214	Ö	↔	√	|!V	0246	ö	➚	⎞	|!v
0215	×	↕	·	|!W	0247	÷	➘	⎟	|!w
0216	Ø	➘	¬	|!X	0248	ø	➡	⎠	|!x
0217	Ù	➔	∧	|!Y	0249	ù	➚	⎤	|!y
0218	Ú	➚	∨	|!Z	0250	ú	➔	⎥	|!z
0219	Û	➤	⇔	|![	0251	û	➔	⎦	|!{
0220	Ü	➡	⇐	|!\	0252	ü	➡	⎫	|!|
0221	Ý	→	⇑	|!]	0253	ý	➡	}	|!}
0222	Þ	→	⇒	|!^	0254	þ	⇒	⎭	|!~
0223	ß	▪➡	⇓	|!_	0255	ÿ	-	-	|!|?

C
Key & Constant Macro Names

When defining macros, the key names listed overleaf may be used in macro definitions to represent keys on the keyboard *(see 17.5)*. Various other constant macros are predefined.

Keyboard

```
Esc F1 F2 F3 F4 F5 F6 F7 F8 F9
F10 F11 F12
` 1 2 3 4 5 6 7 8 9 0 - = BS
Tab q w e r t y u i o p [ ]
a s d f g h j k l ; ' # Return
\ z x c v b n m , . / Space


Print Slock


Insert Home PageUp
Delete End PageDown


        Cup
CLeft CDown Cright


NLock K/ K* K-
K7 K8 K9 K+
K4 K5 K6
K1 K2 K3 Enter
K0 K.
```

Constant

```
ActiveDate
ChapterNumber
Date
DateTime
```
DeleteB (Deletes the character before the caret).

DeleteF (Deletes the character after the caret).
```
FileName
FilePath
FileDir
HardHyphen
```
HardSpace (non-breaking space)
```
PageNumber
NewFrame
NewLine
NewPage
NewPara
SoftHypen
```
TabChar (Tab is the key macro for the tab key).
```
Time
```
emspace (breaking, non-delimiting em space)

emspace_d (breaking, delimiting em space)

emspace_n (non-breaking, non-delimiting)

emspace_nd (non-breaking, delimiting)

enspace (breaking, non-delimiting en space)

enspace_d (breaking, delimiting en space)

enspace_n (non-breaking, non-delimiting)

enspace_nd (non-breaking, delimiting en space)

D
Date & Time Format

Options on the **Misc⇨Insert** menu *(Section 3.2)* allow the current date and time to be inserted into documents. This chapter describes how to define the format of the date and time strings that are inserted.

Date and Time Format

Menu⇨Misc⇨Choices⇨General

The date and time is controlled by the strings **Date format** and **Time format** in the **General** section of the **Choices** dialogue box *(fig. D.1)*. Each format string is made up of a number of components that begin with the character %. The % character is followed by a two-character code from the table below, which may be preceded by a Z if you want leading zeros to be suppressed.

Code	Meaning	Example
CS	centiseconds	99
SE	seconds	59
MI	minutes	45
12	hours in 12-hour format	07
24	hours in 24-hour format	19
AM	'am' or 'pm'	am
PM	'am' or 'pm'	pm
WE	weekday, in full	Friday
W3	weekday, first 3 letters only	Thu
WN	weekday, as a number	5
DY	day of month	12
ST	suffix 'st', 'nd', 'rd' or 'th'	st
MO	month, in full	March
M3	month, first 3 letters only	Jan
MN	month, as a number	12
CE	century	20
YR	year within century	95
WK	week of the year	52

Any other characters separating the components are inserted in the string unchanged.

So, for example, in **Date format** the components are %ZDY, %ST, %MO, %CE and %YR, with two spaces separating them. In **Time format** the components are %Z12, %MI and %AM, with a colon separating them.

The default date and time strings produce the following results when inserted into a document.

```
3rd February 1995
2:07pm
```

Examples

Format string	Output string
%ZDY%ST %M3 %YR	3rd Feb 95
%ZDY/%ZMN/%YR	3/2/95
%ZMN-%ZDY-%YR	2-3-95
%WE the %ZDY%ST	Friday the 13th
Week %ZWK %CE%YR	Week 5 1995
%12:%MI:%SE	02:35:09
%Z24:%ZMI%AM	14:35pm
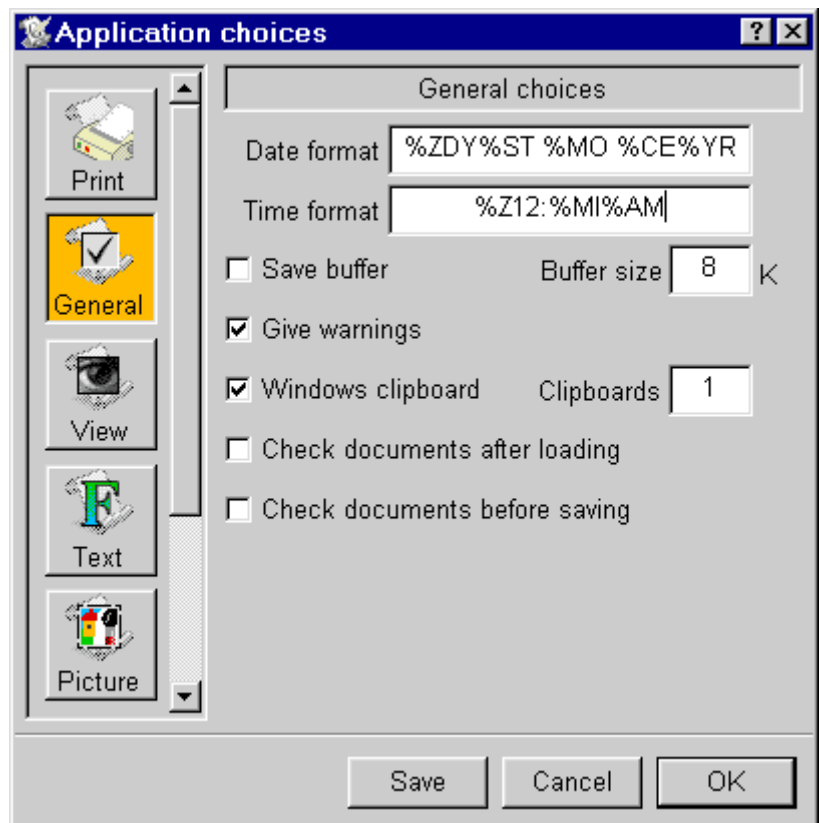
*Fig. D.1 - **Choices** dialogue box.*

E

Keyboard and Mouse Short-cuts

This appendix lists all the default keyboard and mouse short-cuts. They may be redefined if required using the Macros facility *(17.3)*. In the short-cut definitions that follow, the symbol ^ is used to represent the Ctrl key and ⇑ is used to represent Shift.

Caret Movement

←	→	Caret left/right one character
↑	↓	Caret up/down one line
⇑←	⇑→	Caret left/right one word
⇑↑	⇑↓	Caret up/down one paragraph
^←	^→	Caret to start/end of line
^↑	^↓	Caret to start/end of text story
^⇑↑	^⇑↓	Scroll up/down through story

Page Movement

Page Up	Scroll up one screen
Page Down	Scroll down one screen
⇑Page Up	Move to start of previous page
⇑Page Down	Move to start of next page
^Page Up	Move to start of first page in chapter
^Page Down	Move to start of last page in chapter
Home	Move to start of first page in document
⇑Home	Move to start of last page in document

Deleting Text

Delete	Delete character to right of caret
Backspace	Delete character to left of caret
⇑Delete	Delete word at caret
⇑Backspace	Delete previous word
^Delete	Delete from caret to end of line
^Backspace	Delete from caret to start of line
^⇑Delete	Delete line of text

Selecting Text

Click and drag	Select text region
1 left click	Clear selection
2 left clicks	Select word + following spaces
⇑2 left clicks	Select word only
3 left clicks	Select line
4 left clicks	Select paragraph
5 left clicks	Select story
1 right click	Extend/reduce selection
⇑1 left click	Extend/reduce selection

Drag & Drop

To drag and drop text, first select the text then press the left mouse button and drag it to the required insertion point.

To drag and drop a picture, first double-click to select the picture then press Alt and drag the picture to a suitable frame.

To drag and drop (move) an object within a page, press and hold down the left button, pause and then drag to the required position. Alternatively press Control and drag with the right button. For drag and drop between pages or documents see the next paragraph.

The following operations apply when dragging to within the same document:

Left drag	Move text
Alt Left and drag	Move object or picture
⇑ Left and drag	Copy text
Alt⇑ Left and drag	Copy text, object or picture

The following operations apply when dragging to another document:

Left and drag	Copy text
⇑ Left and drag	Move text
Alt Lfet and drag	Copy object or picture
Alt⇑ Left and drag	Move text, object or picture

Text Size, Kerning & Scale

^ < ^ >	Decrease/increase font size by 1pt
^⇑< ^⇑>	Decrease/increase font size through range
^ ; ^ '	Decrease/increase kerning or tracking by 1/1000 em
^⇑; ^⇑'	Decrease/increase kerning or tracking by 1/100 em
^ [^]	Decrease/increase horizontal scale by 1%
^⇑[^⇑]	Decrease/increase horizontal scale by 5%

Key Presses in Dialogue Boxes

⇑Tab	Move caret to previous writable icon
Tab	Move caret to next writable icon
Return	Same as clicking OK
Escape	Same as clicking **Cancel**

When using 'bump' arrows for increasing and decreasing values, Shift can be used to increase the step size by a factor of 10.

Selecting Objects

Left Click on an object to select it, deselecting any other objects.

Left Click Ctrl on an object to add or remove it from the selection.

Press Ctrl Shift and drag a rectangle around a number of objects to be selected.

Press Ctrl Shift and double-click to select objects hidden beneath other objects.

Working with Objects

When drawing, moving or resizing objects:

← →	Nudge pointer left or right
↑ ↓	Nudge pointer up or down
Escape	Cancel the operation

When drawing objects:

Press ⇑	To constrain rectangle or ellipse to a perfect square or circle

When moving objects:

Press ⇑	To constrain movement to horizontal or vertical

When resizing objects:

Press ^	To maintain original aspect ratio of object
Press ⇑	To constrain shape to a perfect square

Working with Pictures

Double-click on a picture to select it.

A selected picture may be moved by dragging. Press Shift to constrain movement to horizontal or vertical.

A selected picture may be resized by dragging the handles on the Resize gadget.

A selected picture may be rotated using the Rotate tool.

Right Click on a picture to deselect it.

Triple-click on picture to open **Modify picture** dialogue box.

Function keys

	Key	**Key with Ctrl**
F1	Help	Body text
F2		
F3		
F4		
F5		
F6	Modify text/picture	
F7	Modify object	
F8		
F9		
F10		
F11	Characters (see Misc menu)	
F12	Single shift font change	

Keys with Ctrl and Ctrl Shift

	Ctrl	Ctrl Shift
A	Select All	…
B	Bold	Clip Board
C	Copy	Edit master page
D	Insert Date	Duplicate
E	Centre	Edit style
F	Find/Replace	Font menu
G	Goto page	Grid lock
H	Object sHape	Object backwards
I	Italic	Show Invisibles
J	Justify	…
K	Delete object	Group/Ungroup
L	Left align	Remove effects
M	Show/Hide Print Margin	Merge command
N	New document	Normal
O	Open document	View Options
P	Print dialogue box	Preferences
Q	Remove styles	Swap char pair
R	Right align	Show Rulers
S	Save document	Swap case
T	Open Thesaurus	Text flow
U	Underline	Object forwards
V	Paste selection	ReVerse
W	Spellcheck Word	Select Word
X	Cut selection	Return to caret
Y	Redo	…
Z	Undo	Zoom options
+	Subscript	Superscript
-	Discretionary hyphen	Hard hyphen
1	100% zoom	…
2	200% zoom	…
3	150% zoom	…
4	400% zoom	…
5	50% zoom	…
6	Variable zoom	…
7	…	…
8	…	…
9	shift baseline down 1%	down by 5%
0	shift baseline up 1%	up by 5%
<	decrease font size by 1pt	36pt ---> 8pt
>	increase font size by 1pt	8pt ---> 36pt

When a line has been selected:
> increase line width with 5mm
< decrease line width with 5mm

Miscellaneous Key Presses

Return	New paragraph
⇑Return	New line
^Return	New page, frame or column
Tab	Insert tab character
^Tab	Display Tab/Indent ruler
Insert	Paste contents of clipboard
^Insert	Insert filename
⇑Insert	Insert file path
^Space	Non-breaking space
Ctrl Shift -	Non-breaking (hard) hyphen
Ctrl -	Soft hyphen (discretionary)

F

Defining Borders

This section describes how to edit the borders styles supplied with
Ovation Pro, or add your own styles.

Border Definition File

Menu⇨Object⇨Border…   Ctrl+Shift+F

Ovation Pro supports two types of borders. First simple lines suitable for use on all types of frames, including irregular ones. These are defined in Text files, using the format described below. Second graphical borders. These use the same format as 'Impression' and are defined in Draw files which can be edited and created using the Draw program.

All the borders that appear in the **Object⇨Border** dialogue box are defined in files in the directory `<OPD>\Borders\!Borders.txt`

The format of the Text files defining simple borders is explained below.

Line Styles

Lines which begin with the command **Line**, define the line styles that may be used in border definitions. The syntax of the **Line** command is:

`Line <n> <pattern> <size> <join>`

Where:

`n` is the number of the line style.

`pattern` is a word whose bit pattern defines the line pattern.

`size` is the size in 1/1000 pt, at which the pattern is plotted.

`join` is the line join style, as follows:

```
0    mitre
1    round
2    bevelled
```

These line style definitions are exclusively for the borders and have nothing in common with lines drawn using the **Line** tool.

Border Styles

Lines which begin with the command **Border**, define the actual borders. The syntax of the **Border** command is:

`Border <name> <definition>`

Where:

`name` is the name of the border.

`definition` is a string that defines the lines and gaps in the border. A number in the string refers to a line style number and an underline represents a gap. For example:

`Border Example 11_3`

In this example, the border named Example consists of two lines of style 1 and one line of style 3, with a gap between them. These are plotted from the outside, inwards to the frame edge.

The total thickness of the border is determined by the value specified on the **Border** dialogue box.

G

Defining Colour Charts

This section describes how to define the colour charts that may be used when defining colour using the **Misc⇨Edit colours** option.

Defining Colour Charts

Charts are defined in ASCII files and saved in directory `<OPD>\Colours`. The chart is given the same name as the name of the file that defines it.

The format of the file that defines a colour chart is shown in the extract below:

```
// 56 Named Colours
// 23/10/95

HSV

Pale Pink,0,20,100
Pink,0,30,100
Red,0,100,100
Burgundy,0,100,70
Vermilion,15,100,100
Terracotta,15,100,80
/#
...
```

Lines like the first two which start with `//` are comments, and have no effect.

The next line contains a word which defines the colour model for the data. The word may be `HSV`, `RGB` or `CMYK`, and should be terminated with a carriage return or line feed character.

The following lines define the colours which appear in the chart. Each definition should have either four or five fields separated by a comma, and should be terminated by a carriage return or line feed character.

The first field is the name of the colour. The length of this name added to the chart name should not exceed 22 characters.

The values after the colour name, define the colour.

HSV

If the colour model is `HSV`, there should be three values after the colour name, relating to the Hue, Saturation and Value for the colour. Hue should be specified in the range 0 to 360°, and the other values in the range 0 to 100%. All values are accurate to 1 decimal place.

RGB

If the colour model is `RGB`, there should be three values after the colour name, relating to the Red, Green and Blue values for the colour. All values should be specified in the range 0 to 100% and to an accuracy of 1 decimal place.

CMYK

If the colour model is `CMYK`, there should be four values after the colour name, relating to the Cyan, Magenta, Yellow and Black values for the colour. All values should be specified in the range 0 to 100% and to an accuracy of 1 decimal place.

Formatting the Chart

The colours you define are displayed in a series of columns, with 7 colours per column. You can introduce a blank space into the chart at any time by defining a colour as `/#` (see earlier example).

Loading the Chart

Once you have created the colour chart, you must save it and re-run *Ovation Pro* in order for it to appear on the **Chart** menu of the **Chart** dialogue box. Once it has registered on the menu, you can freely edit the colours in the chart without having to re-run *Ovation Pro*. Charts are only loaded from disc when they are needed, so there is no memory overhead in creating lots of charts (other then using disc space).

H

Glyph Names

The shapes representing the characters in fonts known as glyphs, can be identified by names. These names are recognised as constant macros and can be used in macro definitions, so for example a key can be made to insert one. In addition they can be entered in the search and replace strings, this can be useful because not all the characters used by **Ovation Pro** can be shown in Windows text icons.

For codes in the range 32 to 126 and 160 to 255 this table shows the code number in hexadecimal, in decimal, the glyph and the glyph name. The code numbers are the same for Unicode, Windows Western and RISC OS Latin 1 character sets. Note that Windows designates code 173 as soft hyphen.

0x20	032		space
0x21	033	!	exclam
0x22	034	"	quotedbl
0x23	035	#	numbersign
0x24	036	$	dollar
0x25	037	%	percent
0x26	038	&	ampersand
0x27	039	'	quotesingle
0x28	040	(	parenleft
0x29	041	)	parenright
0x2a	042	*	asterisk
0x2b	043	+	plus
0x2c	044	,	comma
0x2d	045	-	hyphen
0x2e	046	.	period
0x2f	047	/	slash
0x30	048	0	zero
0x31	049	1	one
0x32	050	2	two
0x33	051	3	three
0x34	052	4	four
0x35	053	5	five
0x36	054	6	six
0x37	055	7	seven
0x38	056	8	eight
0x39	057	9	nine
0x3a	058	:	colon
0x3b	059	;	semicolon
0x3c	060	<	less
0x3d	061	=	equal
0x3e	062	>	greater
0x3f	063	?	question
0x40	064	@	at
0x41	065	A	A
0x42	066	B	B
0x43	067	C	C
0x44	068	D	D
0x45	069	E	E
0x46	070	F	F
0x47	071	G	G
0x48	072	H	H
0x49	073	I	I
0x4a	074	J	J
0x4b	075	K	K
0x4c	076	L	L
0x4d	077	M	M
0x4e	078	N	N
0x4f	079	O	O
0x50	080	P	P
0x51	081	Q	Q
0x52	082	R	R
0x53	083	S	S
0x54	084	T	T
0x55	085	U	U
0x56	086	V	V
0x57	087	W	W
0x58	088	X	X
0x59	089	Y	Y
0x5a	090	Z	Z
0x5b	091	[	bracketleft
0x5c	092	\	backslash
0x5d	093	]	bracketright
0x5e	094	^	asciicircum
0x5f	095	_	underscore
0x60	096	`	grave
0x61	097	a	a
0x62	098	b	b
0x63	099	c	c
0x64	0100	d	d
0x65	0101	e	e
0x66	0102	f	f
0x67	0103	g	g
0x68	0104	h	h
0x69	0105	i	i
0x6a	0106	j	j
0x6b	0107	k	k
0x6c	0108	l	l
0x6d	0109	m	m
0x6e	0110	n	n
0x6f	0111	o	o
0x70	0112	p	p
0x71	0113	q	q
0x72	0114	r	r
0x73	0115	s	s
0x74	0116	t	t
0x75	0117	u	u
0x76	0118	v	v
0x77	0119	w	w
0x78	0120	x	x
0x79	0121	y	y
0x7a	0122	z	z
0x7b	0123	{	braceleft
0x7c	0124			bar
0x7d	0125	}	braceright

0x7e	0126	~	asciitilde	0xd1	0209	Ñ	Ntilde
0xa0	0160		nbspace	0xd2	0210	Ò	Ograve
0xa1	0161	¡	exclamdown	0xd3	0211	Ó	Oacute
0xa2	0162	¢	cent	0xd4	0212	Ô	Ocircumflex
0xa3	0163	£	sterling	0xd5	0213	Õ	Otilde
0xa4	0164	¤	currency	0xd6	0214	Ö	Odieresis
0xa5	0165	¥	yen	0xd7	0215	×	multiply
0xa6	0166	¦	brokenbar	0xd8	0216	Ø	Oslash
0xa7	0167	§	section	0xd9	0217	Ù	Ugrave
0xa8	0168	¨	dieresis	0xda	0218	Ú	Uacute
0xa9	0169	©	copyright	0xdb	0219	Û	Ucircumflex
0xaa	0170	ª	ordfeminine	0xdc	0220	Ü	Udieresis
0xab	0171	«	guillemotleft	0xdd	0221	Ý	Yacute
0xac	0172	¬	logicalnot	0xde	0222	Þ	Thorn
0xad	0173	-	hardhyphen	0xdf	0223	ß	germandbls
0xae	0174	®	registered	0xe0	0224	à	agrave
0xaf	0175	¯	macron	0xe1	0225	á	aacute
0xb0	0176	°	degree	0xe2	0226	â	acircumflex
0xb1	0177	±	plusminus	0xe3	0227	ã	atilde
0xb2	0178	²	twosuperior	0xe4	0228	ä	adieresis
0xb3	0179	³	threesuperior	0xe5	0229	å	aring
0xb4	0180	´	acute	0xe6	0230	æ	ae
0xb5	0181	µ	mu	0xe7	0231	ç	ccedilla
0xb6	0182	¶	paragraph	0xe8	0232	è	egrave
0xb7	0183	·	periodcentered	0xe9	0233	é	eacute
0xb8	0184	¸	cedilla	0xea	0234	ê	ecircumflex
0xb9	0185	¹	onesuperior	0xeb	0235	ë	edieresis
0xba	0186	º	ordmasculine	0xec	0236	ì	igrave
0xbb	0187	»	guillemotright	0xed	0237	í	iacute
0xbc	0188	¼	onequarter	0xee	0238	î	icircumflex
0xbd	0189	½	onehalf	0xef	0239	ï	idieresis
0xbe	0190	¾	threequarters	0xf0	0240	ð	eth
0xbf	0191	¿	questiondown	0xf1	0241	ñ	ntilde
0xc0	0192	À	Agrave	0xf2	0242	ò	ograve
0xc1	0193	Á	Aacute	0xf3	0243	ó	oacute
0xc2	0194	Â	Acircumflex	0xf4	0244	ô	ocircumflex
0xc3	0195	Ã	Atilde	0xf5	0245	õ	otilde
0xc4	0196	Ä	Adieresis	0xf6	0246	ö	odieresis
0xc5	0197	Å	Aring	0xf7	0247	÷	divide
0xc6	0198	Æ	AE	0xf8	0248	ø	oslash
0xc7	0199	Ç	Ccedilla	0xf9	0249	ù	ugrave
0xc8	0200	È	Egrave	0xfa	0250	ú	uacute
0xc9	0201	É	Eacute	0xfb	0251	û	ucircumflex
0xca	0202	Ê	Ecircumflex	0xfc	0252	ü	udieresis
0xcb	0203	Ë	Edieresis	0xfd	0253	ý	yacute
0xcc	0204	Ì	Igrave	0xfe	0254	þ	thorn
0xcd	0205	Í	Iacute	0xff	0255	ÿ	ydieresis
0xce	0206	Î	Icircumflex				
0xcf	0207	Ï	Idieresis				
0xd0	0208	Ð	Eth				

For codes in the range 128 to 159 things are more
complicated because the code numbers are
different on different systems. This table shows
the Unicode number in hexadecimal, the code to
type, the Windows Western code, the RISC OS
Latin 1 code, the glyph and finally the glyphname.

Unicode	Key	Win	RISC OS	Glyph	Glyphname
0x20ac	0128	128	128	€	Euro
0x174	0129	-	129		Wcircumflex
0x175	0130	-	130		wcircumflex
-	0131	-	-		
0x201e	0132	132	150	„	quotedblbase
0x2026	0133	133	140	…	ellipsis
0x2020	0134	134	156	†	dagger
0x2021	0135	135	157	‡	daggerdbl
-	0136	-	-		
0x2030	0137	137	142	‰	perthousand
-	0138	-	-		
0x2039	0139	139	146	‹	guilsinglleft
0x152	0140	140	154	Œ	OE
-	0141	-	-		
0x176	0142	-	133		Ycircumflex
0x177	0143	-	134		ycircumflex
-	0144	-	-		
0x2018	0145	145	144	'	quoteleft
0x2019	0146	146	145	'	quoteright
0x201c	0147	147	148	"	quotedblleft
0x201d	0148	148	149	"	quotedblright
0x2022	0149	149	143	•	bullet
0x2013	0150	150	151	–	endash
0x2014	0151	151	152	—	emdash
-	0152	-	-		
0x2122	0153	153	141	™	trademark
-	0154	-	-		
0x203a	0155	155	147	›	guilsinglright
0x153	0156	156	155	œ	oe
0x2212	0157	-	153	–	minus
0xfb01	0158	-	158	fi	fi
0xfb02	0159	-	159	fl	fl

I

Document Description Language

The *Document Description Language* (DDL) is a file format that describes **Ovation Pro** documents in textual form. This short appendix describes why the DDL may be useful and when it should be used. However, it does not give full DDL syntax which is beyond the scope of this user guide.

Purpose of the DDL

A document saved in DDL format may be read or altered by loading it into a text editor such as Notepad. One purpose of the DDL format is to allow foreign file format converters to be easily written. So, a foreign file could be converted to DDL format and then loaded into *Ovation Pro*. Likewise, an *Ovation Pro* document could be saved as a DDL file, which could then be converted to another format. Conversion via the DDL is much easier than using the native *Ovation Pro* file format (which is compacted and not easily deciphered).

Most of the existing loaders for alien files (e.g. RTF and Impression) work by transparently converting the file to DDL format and getting *Ovation Pro* to load it.

Saving in DDL Format

When you save a document or text story, you may choose to save it in DDL format. Once saved, the resulting text file could then be interpreted by a separate program for processing or conversion.

Loading DDL Files

If you double-click on a DDL format document, it will be loaded into *Ovation Pro* in the usual way. Alternatively you can load it by using Open on the File menu. If a DDL file just describes a text story, then it may be dragged into an *Ovation Pro* text frame or loaded via Import on the File menu.

Native Format Versus DDL Format

In normal circumstances you should save documents in *Ovation Pro* format, rather than DDL format. There are three reasons for this:

- *Ovation Pro* files are usually more compact.

- *Ovation Pro* files contain flow information, which specifies exactly where each line of text appears on the page. This means that they load more quickly than DDL files, which must calculate the flow information during loading.

- *Ovation Pro* files contain document view information such as zoom. DDL files do not contain this information, and will use the defaults on loading.

Using DDL on Problem Documents

One side effect of saving a document as DDL and loading a DDL document is that *Ovation Pro* is forced to analyse and tidy the structure of the whole document. This means that if you get a document which behaves badly, a possible fix is to save it as DDL and then reload the DDL version.

J

Expression Evaluation and Units

Within Ovation Pro there are many writable icons into which values can be entered. It is possible to enter expressions and use various units using the same format in all of them.

Units

The following units and abbreviations are supported.

Millimetre	mm, m, M
Inch	in, i,",I
Point	pt, p, P
Pica	pi, PI
Centimetre	cm, c, C
Didot	di, d, D
Cicero	ci, CI
Foot	ft, '
Yard	yd
Twips	tw

The didot is the equivalent of the point outside the UK and USA. There are 12 didot's in 1 cicero. A point is 1/72nd of an inch. A didot is 0.0148 inch or about 1/68th of an inch

A pica is equal to 1/6 of an inch, or 12pt.

There are 1440 twips in an inch or 20 twips in a point.

Paper Sizes

A3	297x420mm	11.69x16.53in
A4	210x297mm	8.27x11.69in
A5	148.5x210mm	5.85x8.27in
Letter	215.9 279.4mm	8.5x11in
Legal	215.9x355.6mm	8.5x14in
Tabloid	279.4x431.8mm	11x17in

Expression Evaluation

In any icon where you type a value, you can type in an expression.

For example;

10+20

6*2.123

The operator precedence is

unary +/-	(e.g. using - for a negative value)
(and)	(brackets)
/ and *	(division and multiplication)
units and %	(e.g. mm)
+ and -	(addition and subtraction)

More advanced examples;

100mm+10%

5/6"

here " is short for inch, but note that the value of this is (5/6) inches and not 5/(6 inches).

Values may contain 0..9, the decimal point represented by '.' or ',', if prefixed by # they are treated as hexadecimal and may also contain a..f. Note that #100d is 4109 and not a value of 256 didots which could be written (#100)d.

Glossary

A

Accent
A mark on a character denoting pronunciation in a given language e.g. the acute on é.

Additive colours
Red, Green and Blue. The primary colours of light that may be mixed to generate all colours in photographic reproduction.

Alignment
The arrangement of the surplus space in a line of type. Type may be aligned left, centred, aligned right or fully justified, (i.e. space divided equally throughout the line). Vertical alignment is the arrangement of surplus space vertically in a frame.

Alphanumeric set
A set of characters containing letter and figures, but possibly containing punctuation marks and other symbols.

Ampersand
The symbol & used in place of the word 'and'.

Antialiasing
A technique which reduces the jagged edges of fonts or bit-mapped images by displaying pixels at the edges in intermediate shades of the image colour. This has the effect of softening the edges of the image.

Ascender
The part of a lower-case letter which extends above the x-height e.g. the upper part of b.

ASCII
An abbreviation for American Standard Code for Information Interchange. This defines how numeric codes are assigned to the alphanumeric characters used by most computers.

Aspect ratio
The ratio of an object's width to its height.

Autoflow
The facility to flow type automatically from one frame or page to another.

B

Back to back
Printing on both sides of a sheet.

Banner
A main heading across the full width of a page.

Base alignment
See *Base line grid lock.*

Base line
The imaginary line upon which the bases of capitals sit.

Base line grid lock
The alignment of base lines to a common grid.

Bézier curve
A mathematically defined curve between two points. The curve is edited my dragging control points.

Binding margin
An inside margin that is wider than the standard margin to allow for punching or binding.

Bit-depth
The number of bits used to define the number of grey levels or colours available e.g. 24-bit colour.

Bitmapped font
A font with jagged edges made up of pixels as opposed to a smooth-edged outline font.

Bitmapped graphic
An image such as a Sprite made up of pixels as opposed to an object-oriented graphic such as a Draw file.

Bleed
The part of a page that extends beyond the trim marks of the page.

Body
The main part of a story not including headings etc.

Bold
A type style in which characters are emphasised with thicker-than-standard black lines.

Border

A decorative outline drawn around a frame, used to highlight the contents of the frame or to distinguish it from its surroundings.

Box rule

A paragraph or graphic, ruled off on all four sides.

Bromide

A high quality print on paper coated with silver bromide emulsion.

Bullet

A large dot or symbol normally preceding listed items which require emphasis.

C

©

The mark used to identify the copyright owners name and to signify that an item is protected by international copyright laws.

Cap line

An imaginary line running across the top of capitals.

Caps

An abbreviation for capitals i.e. upper-case letters.

Caps and smalls

Type consisting of capitals for initial letters and small caps for lower-case letters.

Caption

Descriptive text normally attached to an illustration.

Caret

The I-shaped cursor in DTP software which indicates where text will appear when typed.

Case

Alphabetic characters may be either lower-case (small letters) or upper-case (capitals).

Centred

Alignment of type so that it is centrally placed on each line, with any remaining space divided equally between the left and right margins. Type may also be centred vertically in a frame.

Character

Any printable letter, number or symbol.

Chromalin

A proofing system.

Cicero

A European unit equal to 4.511mm or 12 Didot points.

Clipart

A set of pictures and symbols for importing into documents.

Clipboard

In DTP software, a temporary store for text, pictures or objects which have been cut or copied from the document. The contents of the clipboard may be pasted back into any document.

CMYK

The four process colours of Cyan, Yellow, Magenta and Key (Black) used in four-colour printing.

Codet

See *Colour bar*.

Collate

A printing option that puts pages in the correct order when printing multiple copies.

Colour bar

A standard set of colour bars, printed outside the page area, used in four-colour printing to show the strength and registration of the colours.

Colour correction

The adjustment of colour values to improve colour reproduction of the printed image.

Colour model

The system in which colours are defined and edited. The most common models used in DTP are RGB (Red, Green,Blue), HSV (Hue, Saturation and Value) and CMYK (Cyan, Magenta, Yellow and Key).

Colour separations

The division of colours into separate plates for printing using the spot-colour or four-colour process.

Column

A section of a frame or page divided vertically

Column rule

The vertical line drawn between columns.

Condensed type

A typeface with a narrow appearance or a normal typeface that has been squashed horizontally.

Contrast

The degree of separation of tones in an image.

Copy

The text from which the printed page is to be prepared.

cpi

Abbreviation for Characters Per Inch.

cpl

Abbreviation for Characters Per Line.

Crop

The process of discarding the unwanted edges of a graphic.

Crop marks

Marks which act as a guide for cropping the printed material.

Cut and paste

The process of deleting an item from a document, placing then placing it elsewhere. In DTP software, this is done via the clipboard.

Cyan

One of the four process colours, often called process blue.

D

Dash

Either an em-dash — (ASCII 151) or an en-dash – (ASCII 150), as opposed to a hyphen - .

Decimal tab

A tab stop which aligns the decimal point in decimal numbers on the tab stop.

Descender

The part of a lower-case letter which extends below the baseline e.g. the tail of y.

Desktop publishing

The activity of document creation or graphic design using a desktop computer. The final result is usually camera-ready artwork or data files in a form suitable for high-end printing.

Didot point

The European unit for type equal to 0.0148in.

Dingbat

A font of decorative symbols such as Selwyn font.

Discretionary hyphen

See Soft hyphen.

Dithering

A technique used to simulate extra colours by mixing colours in different patterns.

Document description language (DDL)

A type of language used to describe an entire document.

Dot gain

The process during reproduction where halftone dots grow in size.

Dot matrix printer

A low-cost printer that creates printed characters by hitting the correct combination of pins through an inked ribbon.

Double page spread

Two facing pages of a document.

Draw files

Object-oriented graphics that are compatible with the Acorn Draw module and the Draw application.

Drop cap

A large initial character at the beginning of a paragraph that drops into the lines beneath.

Drop shadow

A shadow behind an image or frame, designed to bring the object forward.

Duotone

Normally refers to the process of printing a halftone in two colours using two halftones generated from the same original. This is also called duplex halftone. Strictly speaking, a duotone is a monochrome image printed in two shades of the same colour.

Duplex halftone

See *Duotone*.

E

Ellipsis

The symbol … indicating that the end of the text has been omitted.

Em

A linear measurement equal to the point size of the type, but traditionally the area of the capital letter M.

Em dash

A dash that is an em wide — (ASCII 151).

Emulsion side

The side of photographic film which hold the emulsion. The emulsion on positive film is on the back of the film (emulsion side down) while on negative film it is on the front (emulsion side up).

En

Half the width of an em.

En dash

A dash that is an en wide – (ASCII 150).

EPS

Abbreviation for encapsulated PostScript which is a standard graphics file format.

Exception dictionary

A user-defined list of words that should not be hyphenated using the standard hyphenation algorithm.

Expanded type

A typeface with a wider appearance or a normal typeface that has been stretched horizontally.

Export

The facility to save all or parts of a document in an appropriate format for use in another application e.g. text may be saved as an ASCII file.

F

Facing pages

Pages that face each other in a double-sided document.

Family

A set of typefaces in all sizes and styles.

Feint ruling

Lines horizontal lines drawn on a page as a guide for placing text.

First line indent

The indent applied to the first line of a paragraph. A zero first line indent combined with a positive left indent is used to produce a hanging indent.

Fixed word spacing

The standard spacing between words for unjustified text.

Fixed hyphen

See *Hard hyphen*.

Fixed space

See *Hard space*.

Flat plan

A diagrammatic plan used to organise the layout of a document.

Flush left/right

See *Left align/Right align*.

Flush paragraph

Paragraph where the first word is not indented, but set flush against the left margin.

Font

A complete set of alphabetic and numeric characters, punctuation marks or other symbols of matching style and size. Also called a Typeface.

Foolscap

In Europe a paper size of 13½" × 17".

Footer

Text or graphics repeated at the bottom of every page (above the bottom margin). Typically, the footer contains the page number.

Footnotes

Short, explanatory notes printed at the bottom of a page or at the end of a chapter and referenced to the appropriate passages in the main text.

Format

Collective term for paragraph attributes such as justification, indentation, tabs etc.

Fount

See *Font*.

Four-colour process

The colour printing process using the colours Cyan, Magenta, Yellow and Key (Black).

Frame

Boxes in which text and graphics are placed when creating documents using DTP software. normally frames may only be rectangular, but in Ovation Pro they may be any regular or irregular shape.

Frontispiece

An illustration facing the title page of a book.

G

GIF

Abbreviation for Graphic Image Format. A standard bitmapped graphic format.

Glyph

A shape representing a character code in a font. In a text font, a letter, in a symbol font, a symbol.

Greeking

A process in some DTP systems which substitutes text or pictures with a grey tint to speed up screen redraw.

Grid

A matrix of equally spaced lines or points drawn in the background, allowing objects such as frames and lines to be positioned with greater accuracy and consistency.

Guideline

A line which appears on the screen as an aid in laying out the document, but which is not printed.

Gutter

The common term for the margin between columns in multi-column documents. A standard gutter width is 1 pica (12pt).

H

Halftone

An image reproduced by the halftone process. The halftone process is where an image is simulated by a pattern of dots of varying sizes.

Handles

In DTP software, small squares attached to the active object, and used to re-size or re-shape the object.

Hanging indent

The effect where the first line of a paragraph is flush with the left margin and subsequent lines are indented, so that the body of the paragraph appears to 'hang' from the first line.

Hanging punctuation

Punctuation marks allowed to fall outside the right margin.

Hard hyphen

A non-breaking hyphen. Words separated by a hard hyphen are never split between lines.

Hard space

A non-breaking space. Words separated by a hard space are never split between lines.

Header

Text or graphics repeated at the top of every page (below the top margin). Typically, the header contains the chapter name.

Heavy

See *Bold*.

Hinting

A technique used by the font manager to improve the rendering of outline fonts, especially at lower resolutions.

Horizontal Scale

A style effect which allows type to be condensed or expanded horizontally.

Hue

The pure pigment of a colour, not including any black or white.

Hyphenation

The process of introducing hyphens in words at the end of lines so that they are split across two lines. The position of the hyphen in the word is determined by a hyphenation algorithm and exceptions dictionary.

I

Image file

See *Bitmapped graphic*.

Imagesetter

A high-resolution output device used to produce film or camera-ready artwork on bromide paper.

Import

The introduction of text or graphics from another application into a document either directly or from a file on disc.

Indent

The left indent is the distance between the left margin and the start of the line of text. The right indent is the distance between the end of the line of text, and the right margin.

Inferior character

See *Subscript*.

Inset

The margin around the inside of a text or picture frame, which prevents the contents of the frame running into the frame edge.

Italics

A specially designed sloping version of a typeface.

J

Jaggie

The term used to described the stepped appearance of bit-mapped fonts and images.

JPEG

A popular compressed bitmapped graphic format.

Justification

The arrangement of the surplus space in a line of type where extra white space is inserted between the words and letters in a line so that both left and right edges are aligned to the margins.

K

Kerning

Fine adjustment of white space between letter pairs to enhance their appearance. It is mostly used to reduce the white space between characters in larger font sizes.

Key

The black plate in CMYK printing.

Keyline

A line indicating the size and position of an illustration.

L

Laminate

A transparent plastic coating applied to paper or cardboard giving it a protective finish.

Landscape

The orientation of a page such that its longest edge is horizontal.

Leader

A line of characters (usually dots) that lead the eye across the page between tabbed text.

Leadering

See *Leader*

Leading

The vertical spacing between lines of text. Pronounced 'ledding', it takes its name from the strips of lead that were used to space out lines of type in mechanical printing. In *Ovation Pro*, leading may be specified as an distance between the baselines of type (as a percentage or an absolute value) or as a gap between the bounding boxes of type.

Left aligned

A paragraph format option where text is aligned to the left margin, leaving the right edge ragged. Left aligned is also referred to as 'flush left', 'ranged left' or 'ragged right'.

Legal

A standard paper size 8.5 inches wide by 14 inches long.

Letter

A standard paper size 8.5 inches wide by 11 inches long.

Letterspacing

The spacing between letters. Letterspacing may be adjusted using kerning, tracking or by fully justifying the paragraph.

Linking

The process of connecting a number of text frames together so that text of one story flows automatically from frame to frame.

M

Macro

A single label that identifies a larger unit of text. The text is often a sequence of commands that may be executed by 'expanding' the macro.

Magenta

One of the four process colours, sometimes called process red.

Margins

The blanks areas around the edges of a page.

Master Frames

Frames which appear on the Master Pages and as a result appear on each page in the document.

Master Pages

Special pages in DTP software that act as a template for all the pages that are inserted into the document. Master pages define the format of the page and may contain text, pictures and lines that are to be inserted on every page. Usually there are separate master pages for every chapter of the document.

Mono spaced

The situation where all characters in a font have even spacing regardless of their actual widths. So a mono spaced letter 'I' uses the same horizontal space as an 'M'. A typical mono spaced font is Courier. The opposite of Mono spaced is Proportionally spaced.

N

Negative leading

The situation where the absolute leading is smaller than the size of the type e.g. 12pt text on 10pt leading.

O

Outset

See *Standoff*.

P

Page

One side of a leaf.

Page description language (PDL)

A type of programming language, such as PostScript, used to describe a document to a printer.

Pamphlet

A short, unbound booklet.

Paragraph

In *Ovation Pro* a paragraph is defined as the text between two carriage returns.

PCD

See *Photo CD*.

Photo CD

A CD containing high resolution bitmapped graphic images.

Pica

A unit used in typesetting. A pica is equal to 1/6 of an inch, or 12pt.

Point

The standard unit of measuring type size. In DTP work, a point is equal to 1/72 of an inch. Strictly speaking a point is 0.013837in or 72.27 to the inch.

Portrait

The orientation of a page such that the longest edge is vertical.

Posterize

To divide a continuous tone image into a number of flat tones.

Process colours

See *CMYK*.

Proportionally spaced

The situation where characters in a font have been designed with varying widths. So a proportionally spaced letter 'I' uses less horizontal space then the letter 'M'. The opposite of proportionally spaced is Mono spaced.

R

Ragged left/right

See *Right aligned/Left aligned*.

Ranged left/right

See *Left aligned/Right aligned*.

Register marks

Marks positioned outside the page area used to ensure that the separations are accurately superimposed.

Right aligned

A paragraph format option where type is aligned to the right margin, leaving the left edge ragged. Right aligned is also referred to as 'flush right', 'ranged right' or 'ragged left'.

Rivers (of white)

A problem that occurs in badly justified type where spaces between words form streams of continuous white areas down the page.

Rule

A straight horizontal or vertical line used to separate or emphasise areas of type.

Runaround

The way in which type fits around frames and irregular graphics.

Running head

See *Header*.

S

Sans serif

A typeface which lacks 'serifs', the minute cross-lines finishing off the main strokes of the characters. Helvetica is an example of a sans serif typeface.

Screen angle

The angle at which halftone screens are rotated to minimise undesirable dot patterns.

Script

A typeface designed in the style of handwriting.

Separations

See *Colour separations.*

Serif

A small cross-line finishing off the main strokes of the characters in some fonts. Times is an example of a serif typeface.

Set solid

Type which has been set without any leading.

Skew

An effect which allows you to slant text, graphics or frames.

Small caps

Capitals that are smaller in size than standard capitals. Normally they are generated by scaling full size capitals, but strictly speaking they should be a specially designed font.

Soft hyphen

A hyphen inserted into a word by the user which is only displayed if that word appears at the end of a line and needs to be split. Also called a Discretionary hyphen.

Story

In DTP software, an independent block of text contained within a text frame, or in a series of linked text frames.

Strikeout/strike through

The term describing type with a horizontal line drawn through its centre.

Stylesheet

In *Ovation Pro*, a file which describes the exact format and style of a document and which may be used as a template for other documents. A stylesheet contains master page definitions, defined styles, view options etc.

Subscript

Smaller sized characters set below the baseline, as in H_2O. Also called Inferior.

Superscript

Smaller sized characters set above the baseline, as in n^2. Also called Superior.

Swatch

A sample of material, paper or colour.

T

Tab leadering

See *Leader*

Tabloid

A standard paper size 11 inches wide by 17 inches long.

Tab stop

A horizontal position to which type is aligned when the Tab key is pressed.

Text chain

A text story that flows through a series of linked frames.

TIFF

An abbreviation for Tagged Image File Format. A standard bitmapped graphic format.

Tiling

The process of printing a sheet over a series of smaller sheets which must be joined to create the complete image.

Tint

The effect of adding white or allowing the background to show through a solid colour. Tints are specified as percentages of the solid colour.

Tracking

Fine adjustment of the space between characters. Tracking is similar to kerning, but applies to selected text instead of letter pairs.

Trapping

The deliberate overlapping of colours to eliminate gaps that may be caused by registration problems when printing

Trim marks

See *Crop marks*.

Typeface

See *Font*.

Type family

See *Family*.

Typesetting

The process of setting text in a typeface in preparation for printing.

U

UCR

See *Under colour removal*.

Under colour removal

The process of removing equal (usually) amounts of Cyan, Magenta and Yellow and replacing them with Black. This process reduces the amount of ink used and gives better reproduction of certain colours.

Unjustified

Type that is left aligned or, strictly speaking, not fully justified.

V

Vignette

An image with no discernible border or an image which gradually fades into the background. Also used to describe a graduated fill.

W

Word underline

A text style that underlines all characters except spaces.

Word wrap

The forcing of words that are not hyphenated and which will not fit on the end of the line to be carried over to the next line.

X

x-height

The height of the main body of lower-case characters excluding their ascenders e.g. the height of a, c, e, i, m, etc.

Y

Yellow

One of the four process colours.

Notes

Index

To ease finding certain topics in the Index, several styles have been used depending on the subject.

General index information is in the general Bodytext style of the manual, but in the Index named "MainBody".

References to files, applications or functions are in `Courier style`.
References to menu topics are in **Bold style**.
References to menu selections in windows or options available on the Info palette are in Arial style.
This system is not always followed, especially in the case of sub-entries falling under a common main entry.

At times certain topics appear often in the manual. The main page reference giving specific information on the subject is then printed in **Bold** style.

The page numbering continues throughout all Chapters, Appendices and this Index, starting with page 1 in Chapter 1.

Notes:

T