



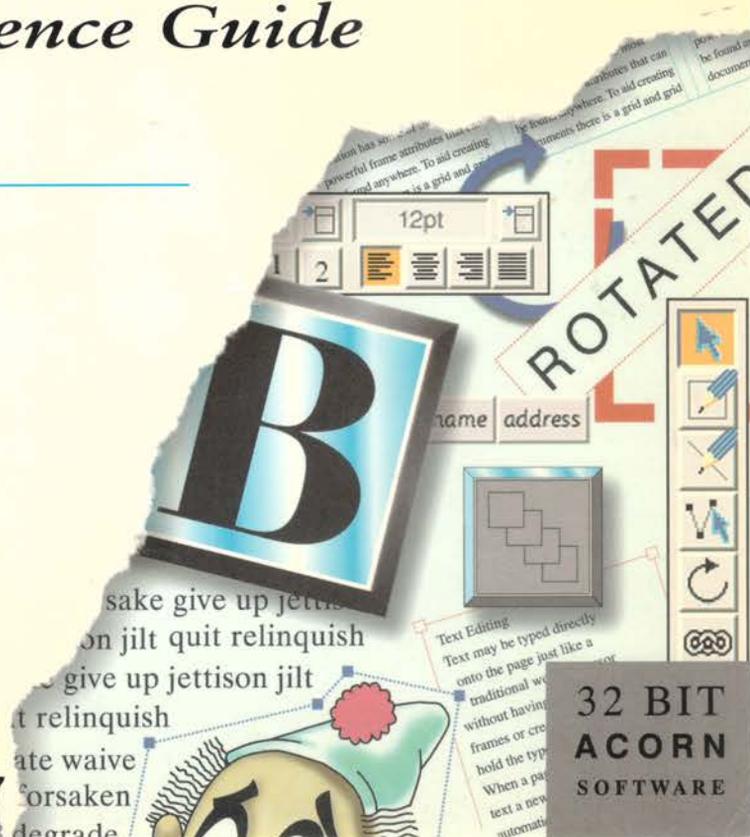
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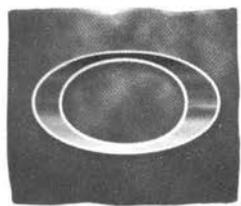
THE PROFESSIONAL DESKTOP
PUBLISHER

Reference Guide

BEEBUG



32 BIT
ACORN
SOFTWARE



VATION
Pro

BEEBUG

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1

Introduction

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

1.2 Ovation Pro Documentation

The separate release notes give 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 RISC OS 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 17 describe all the remaining features, such as printing, spell checking and customisation. The integrated script language described in chapter 17, 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.

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:

Click Select 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.

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*).

Please refer to *Appendix A* which gives full details.

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 application `!OvnPro`.

Messages

Warning and error messages are displayed in Courier type:

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

1.4 If you have Problems

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

Ovation Pro Support
Beebug Ltd
117 Hatfield Road
St. Albans
Herts AL1 4JS
UK

Fax: (01727) 860263

Email: software@beebug.co.uk

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 RISC OS 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* release notes describe the contents of each disc supplied, and give details of any changes made to the software since this user guide was printed.

In addition, the *Ovation Pro* document called *ReadMe* on one of the release discs, lists the latest changes and additions. To read it, ensure that *Ovation Pro* is loaded or has been 'seen', then double-click on it.

2

Getting Started

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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 and double-click on the application !OvnPro. **Ovation Pro** should then be loaded and its icon installed on the icon bar.

If there is insufficient memory to load **Ovation Pro**, an error message will be displayed. If this happens, remove any other applications that are running and then try loading it again. If you still encounter problems, please refer to *Appendix A* which gives details of how to make best use of the memory available.

2.2 The Icon Bar Menu

Click Menu over the **Ovation Pro** icon on the icon bar to display the icon bar menu (*fig. 2.1*). This menu provides the following options which are described in detail later in this user guide.

Info

Info 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 Beebug Ltd concerning this product.

New

New opens the **New document** dialogue box (*fig. 2.4*), which allows the paper size, margins etc. to be specified (*see 11.2*).

Clipboard

Clipboard displays the contents of the clipboard (*see 3.7*).

Choices

Choices opens a dialogue box that allows **Ovation Pro** to be configured (*see 14.3*).

Quit

Quit exits **Ovation Pro** (*see 3.11*).

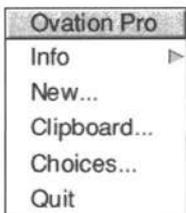


Fig. 2.1 - **Ovation Pro** icon bar menu.

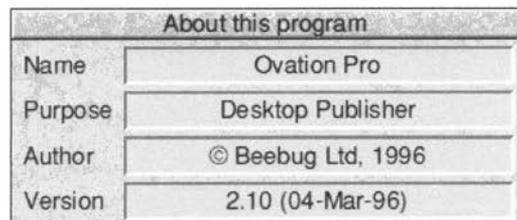


Fig. 2.2 - The **Info** dialogue box.

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 (provided the application has been 'seen' by the filer).

Alternatively, drag the existing document to the *Ovation Pro* icon on the icon bar.

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 **Cancel** to stop the document from being loaded.

Click on **Reflow** to permanently replace the missing fonts with Trinity. If the document is subsequently re-saved, then Trinity will be saved and the original fonts will be lost.

Click on **Substitute** to temporarily replace the missing fonts with Trinity until the document is closed or until the missing fonts are made available. The **Substitute** facility is not available when loading *Ovation* documents.

Loading Ovation Documents

You may also load old *Ovation* documents by dragging them to the *Ovation Pro* icon bar icon. However, please note the following points:

- *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.

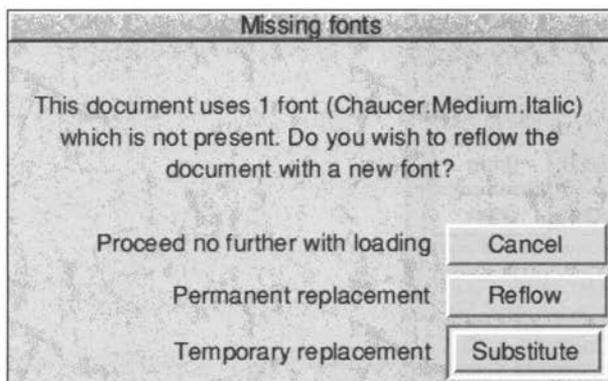


Fig. 2.3 - Warning box if fonts are missing when loading a document.

2.4 Opening a New Document

Click Select on the *Ovation Pro* icon on the icon bar to open a new document based on the default document. If required you can edit the default document (see 14.2).

The default page is A4 with 10mm margins all around, but if you want a different paper size or margins, choose **New** from the icon bar menu (fig. 2.4). Now 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).

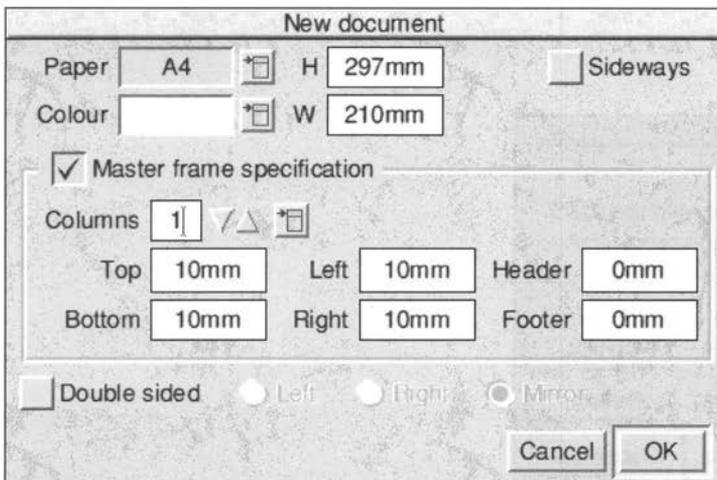


Fig. 2.4 - The **New document** dialogue box.

2.5 The Document Window

The document window is a standard RISC OS 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 a yellow 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 and Page Down keys to scroll the window up or down by one screen.

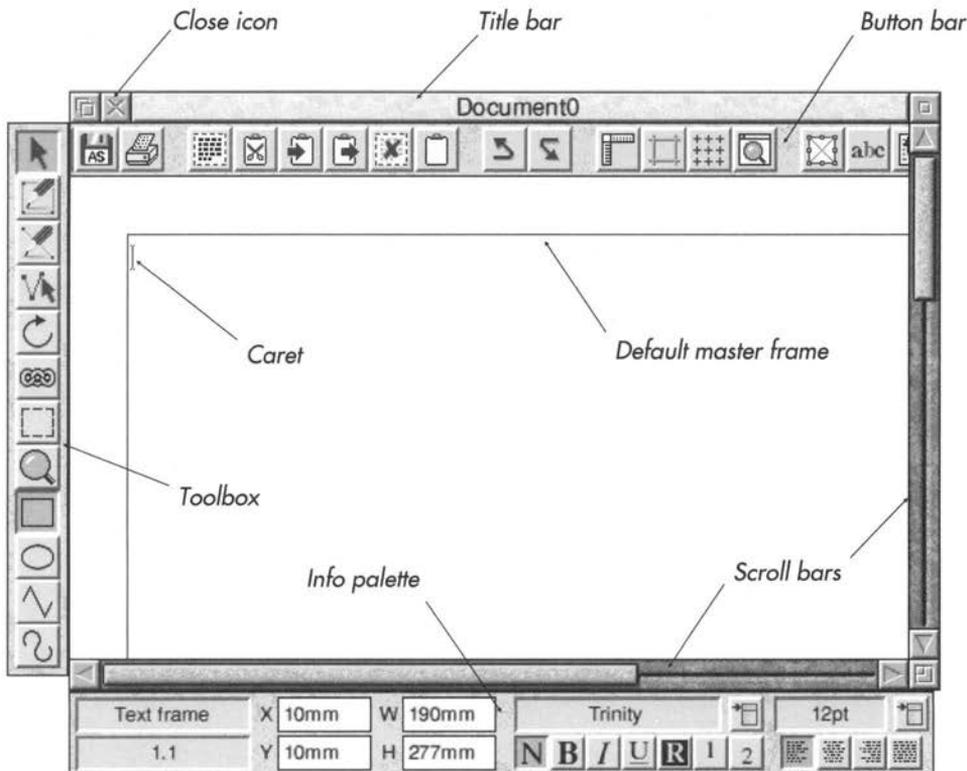


Fig. 2.5 - The active document window.

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*. Click Select 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*), which is displayed by clicking Menu over the document window.

To clear the main menu, click Select over the document window.

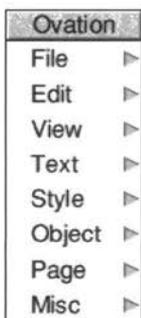


Fig. 2.6 - The main menu.

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, click Select 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.

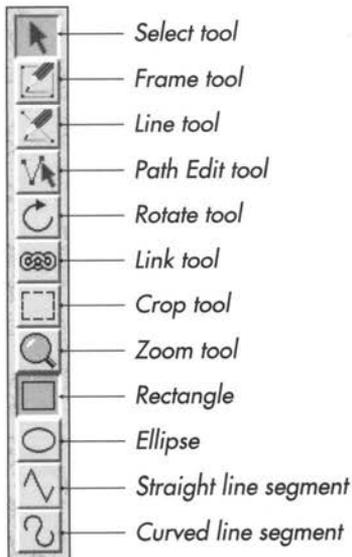


Fig. 2.7 - The toolbox.

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 14.5*).

Changing the Toolbox Shape

You can change the toolbox shape by clicking Adjust 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 14.2*).

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 14.3*).

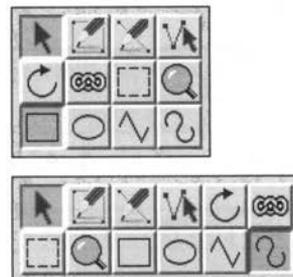


Fig. 2.8 - Other toolbox shapes.

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.

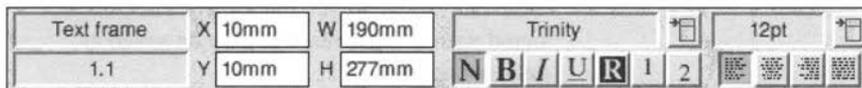


Fig. 2.9 - The info palette displayed when a **Text frame** is active.

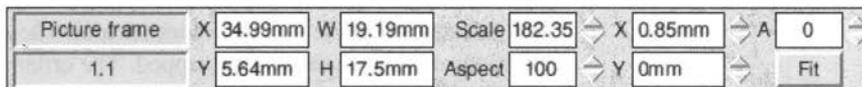


Fig. 2.10 - The info palette displayed when a **Picture frame** is active.

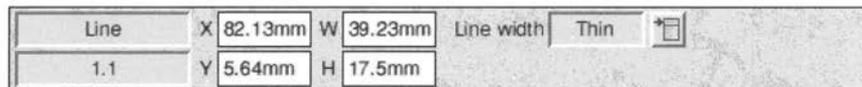


Fig. 2.11 - The info palette displayed when a **Line** is active.

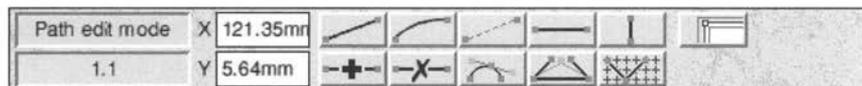


Fig. 2.12 - The info palette displayed when in **Path Edit mode**.

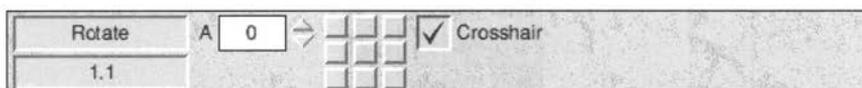


Fig. 2.13 - The info palette displayed when the **Rotate** tool is active.

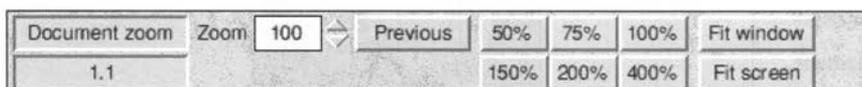


Fig. 2.14 - The info palette displayed when the **Zoom** tool is active.

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 14.5*)

The info palette position may be different for each open document, but it is not saved with documents. However, it's position may be saved as default (*see 14.2*).

2.8 The Button Bar

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

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. The new positions may be saved if required (see 16.6).

The **Misc**↔**Macros** dialogue box allows you to add, remove or define further buttons, and save them as the default. A larger set of buttons are also available from which you may choose those that suit your requirements (see 16.7).

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 13.3).
-  Spellcheck **Story** (see 13.2).

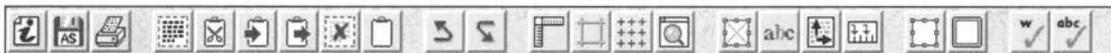


Fig. 2.15 - The default button bar.

2.9 Document Zoom

You can view and edit the document in 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 50% or click Adjust 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*).

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.

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.

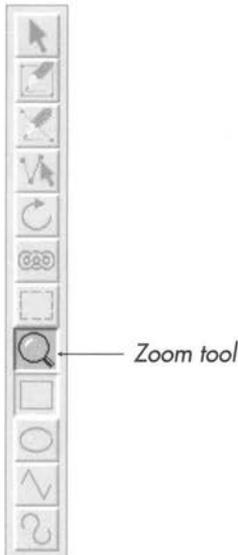


Fig. 2.16 - The Zoom tool.

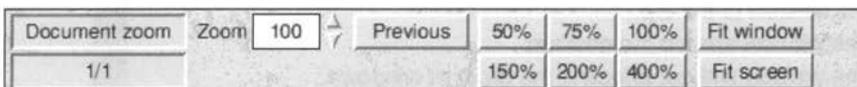


Fig. 2.17 - The info palette displayed when the **Zoom** tool is active.

2.10 Interactive Help

Ovation Pro supports the standard Acorn interactive help system.

Since interactive help uses a considerable amount of memory, it is normally disabled. To use it, it must be enabled using an option on **Choices** (see 14.4), and then *Ovation Pro* must be re-run.

To display interactive help, double-click on !Help which is supplied with your computer. When this has loaded, the **Help** icon appears on the icon bar and a window entitled **Interactive help** is displayed (fig. 2.18).

The window contains information about whatever the mouse pointer is over. As you move the mouse, the information changes.

You can remove the interactive help window by clicking on its close icon. To re-display the window, click Select on the **Help** icon on the icon bar. To close down interactive help altogether, choose quit from the **Help** icon bar menu.

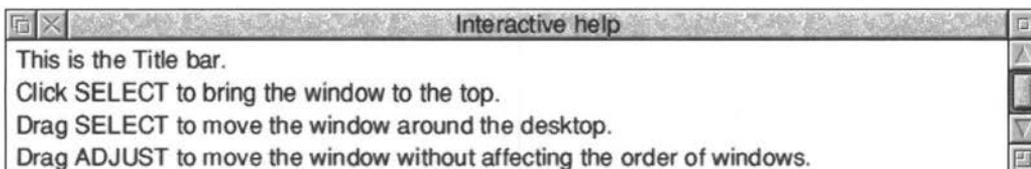


Fig. 2.18 - The interactive help window.

3

Working with Text

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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 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 Trinity (equivalent to Times) 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.



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
^ ← ^ →	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 Delete or Backspace to delete the character to the left of the caret, or Copy/End to delete the character to the right of the caret.

Press Shift Delete to delete the word containing the caret, or Shift Copy/End to delete the word after the caret.

Press Ctrl Delete to delete from the caret to the start of the line, or Ctrl Copy/End to delete from the caret to the end of the line.

Press Ctrl Shift Delete to delete the line at the caret.

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 doesn't contain any additional objects.

I

Fig. 3.2 - The Text Insertion tool.

Force Page Break

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

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

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
Home	Start of first page in document
⇧Home	Start of last page in document

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

Remember that the current page number is shown on the info palette (see 2.7).

Document 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.

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.

About this file			
Document	03_Text		
Date	5:09pm 14th March 1996		
Size	719K	Story size	1K
Words	5793	Words in story	501
Page	19	Total pages	19
Chapter	1	Total chapters	1

Fig. 3.3 - The document **Info** dialogue box.

3.2 Inserting Special Characters

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 14.4*).

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 14.4*).

Time inserts the current time. The time format may be set in **Choices** (*see 14.4*).

New page inserts a page break (*see 3.1*).

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

Hard space inserts a non-breaking space. Words separated by a hard space are never split between lines and the space between them is not expanded during justification.

A hard space can also be inserted from the keyboard using Alt Space.

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

A hard hyphen can also be inserted from the keyboard using Alt -.

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*).

A soft hyphen can also be inserted from the keyboard using Ctrl -.

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

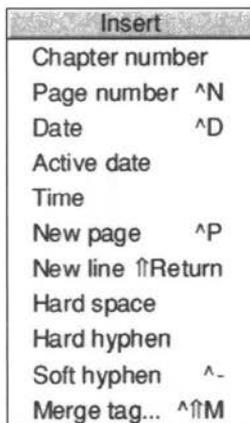


Fig. 3.4 - The **Insert** menu.

Characters

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. 3.5*). Just click on a character to insert it at the caret. Click on the Close icon to close **Characters**.

You can change the font displayed, using the options 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**.

Notice that when choosing characters, the pointer shows the ASCII code for each character. This is useful if you wish to insert special characters directly from the keyboard using the Alt key.

Inserting Characters using Alt

You can type characters not normally accessible from the keyboard by holding down Alt and typing the ASCII code 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 143 on the keypad, and then release Alt.

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

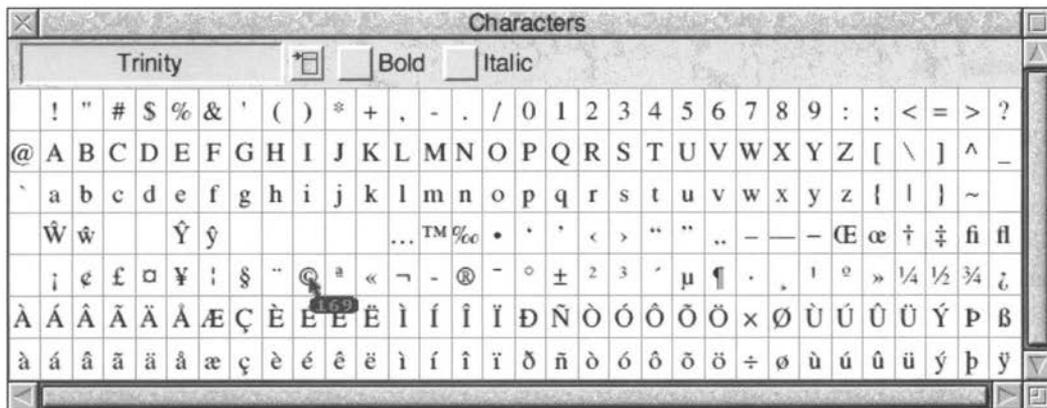


Fig. 3.5 - The **Characters** dialogue box.

Single Shift Font (SSF)

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 Selwyn which contains a range of symbols, but you can choose another font (*see 14.6*).

Single shift font is accessed using the key F10.

Telephone ☎ (01727) 840303

To produce the line above, type Telephone followed by a space, then press F10 and type &. Then type another space followed by (01727) 840303. This works because in Selwyn font, & appears as the 'telephone' 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 F10, hold down Alt, type 169 on the keypad, and then release Alt. This works because the diamond character has ASCII code 169 in Selwyn font.

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

Combining SSF and Characters

If you press F10 before opening **Characters**, the font used in **Characters** will be set to the single shift font.

3.3 Importing Text

Instead of typing in text, you may drag ASCII text files directly from disc or from other applications. 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*).

You can also drag a text file to the *Ovation Pro* icon on the icon bar 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 in a text file, 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 such as Edit 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 14.6*).

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. 3.6*). If you do proceed, only the ASCII content of the file will be imported.

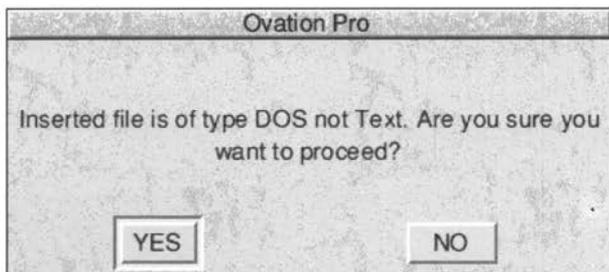


Fig. 3.6 - The text import warning box.

3.4 Undo & Redo

Undo

Edit⇒**Undo** (fig. 3.7) 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 14.4).

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 two reasons for automatically flushing the undo buffer before saving a document:

- As you edit a document, deleted objects are retained in memory so that they can be undone. 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.

Redo

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.

Min. Memory

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**⇒**Min. memory**. 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 14.4).

3.5 Revert to Saved

File ⇨ **Revert to saved** restores the document to the most recently saved version. A warning prompt is displayed before proceeding (*fig. 3.7*). 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.

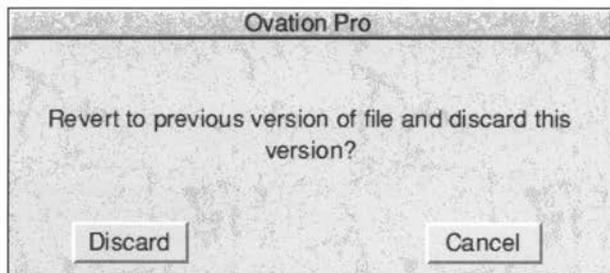


Fig. 3.7 - The **Revert to saved** warning box.

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. Click and hold down Select at the start of the text to be selected, drag to the end of the text and then release Select.
2. Click Select to position the caret at the start of the text to be selected. Click Adjust at the end of the text. Further clicks on Adjust can be used to adjust the range of the selection at either end.
3. Use one of the following short-cuts:
 - Double-click on a word to select that word.
 - Triple-click on a line to select that line.
 - 4 clicks Select anywhere in a paragraph to select that paragraph.
 - 5 clicks Select anywhere in text to select the entire story.
4. Choose **Edit**↔**Select all** (*fig. 3.7*) to select all the text in a story.

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. 3.7*).
- 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 14.6*).

3.7 Cut, Copy, Paste & Delete

The **Cut**, **Copy** and **Paste** options on the **Edit** menu (fig. 3.7), 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 icon bar menu (fig. 2.2). 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 or pictures.

Cut text

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

Copy text

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

Paste text

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

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.

Transferring 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**, that causes the clashing style name to be discarded (see 14.6).

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. Now press Alt and click Select over the selection so that the drag and drop tool is displayed (*fig. 3.8*). Now drag until the pointer is over the required insertion point and release Select 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 Alt 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 drag and drop to something that isn't an **Ovation Pro** document, such as a directory display or an Edit document, the text is exported as plain ASCII text.

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*).



Fig. 3.8 - The drag and drop tool.

3.9 Find & Replace

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. 3.9*).

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.

Find

Type in the string that you want to search for. Pressing Return 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 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 this 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 uppercase/lowercase 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 uppercase/lowercase 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*.

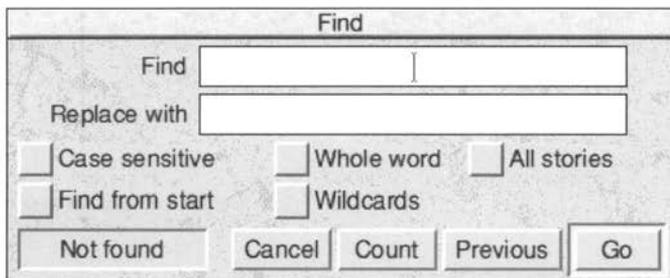


Fig. 3.9 - The **Find** dialogue box.

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 beginning of the document and continues through each story until the end of the document.

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.

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.

Previous

When you open the **Find** dialogue box, clicking on **Previous** updates the the search and replace strings with those used in the last **Find** operation.

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. 3.10*), 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.

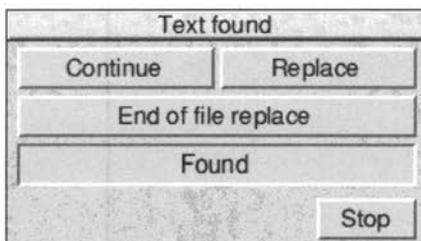


Fig. 3.10 - The **Found** dialogue box.

Wildcards

Click on **Wildcards** to display the extended **Find** dialogue box (fig. 3.11). 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.
- \p **New para** matches the new paragraph character i.e. Return character.
- \t **Tab** matches the tab character.

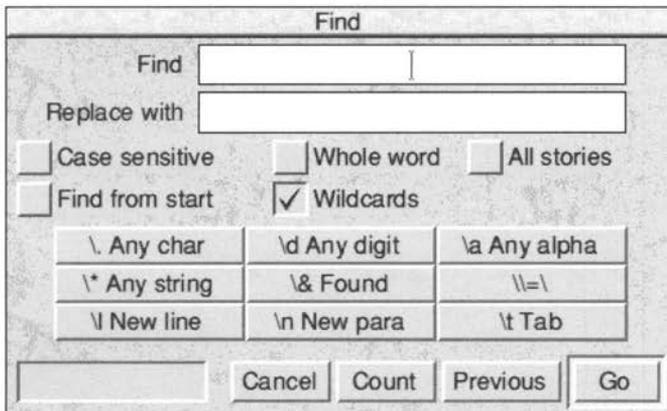


Fig. 3.11 - The extended **Find** dialogue box with wildcards.

3.10 Saving Documents

Before selecting the **Save** option, you must open a directory display for the the directory into which the file is to be saved.

To save the document choose **File**⇒**Save**. A box appears containing an icon, the document name, and an **OK** box (fig. 3.12). 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 the option **Ovation Pro** is selected, and drag the icon to the required directory display to save the file. An icon representing the file appears in the directory 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).

If a document has already been saved and has a full pathname assigned to it, it can be resaved with the same filename by clicking on **OK** or by clicking on **File**⇒**Save**.

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 ASCII 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.

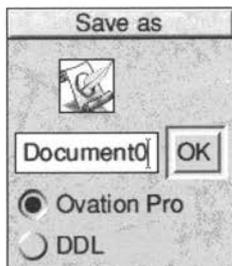


Fig. 3.12 - The **Save** dialogue box.

3.11 Basic Printing

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

Choose **File**➤**Print** or press Print to display the **Print** dialogue box (fig. 3.13). 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**.

All Pages

All pages prints all pages in the document.

From allows you to print the range of pages specified in the two writable fields.

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.

Print Setup

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

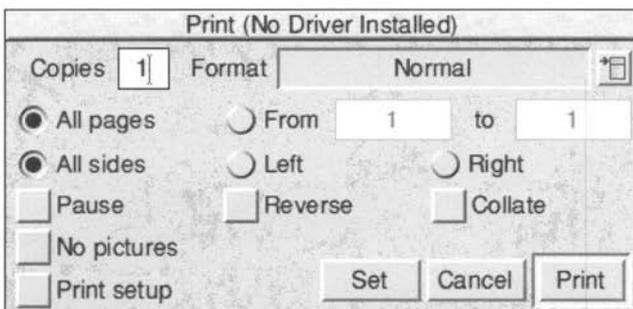


Fig. 3.13 - The **Print** dialogue box.

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 3.14*). It shows the **Page** and **Copy** being printed.

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.

Click on **Cancel** to terminate printing. Please note that only a limited amount of multi-tasking is 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 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.

Please note that by default *Ovation Pro* does not perform background printing, but this may be enabled if required (*see 12.4*).

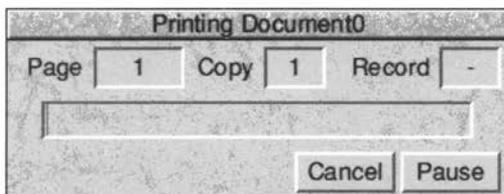


Fig. 3.14 - The **Printing** dialogue box.

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. 3.15*). 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 **Quit** on the icon bar menu (*fig. 2.2*). Again, you will be warned if your document has been modified since it was last saved (*fig. 3.16*). 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.

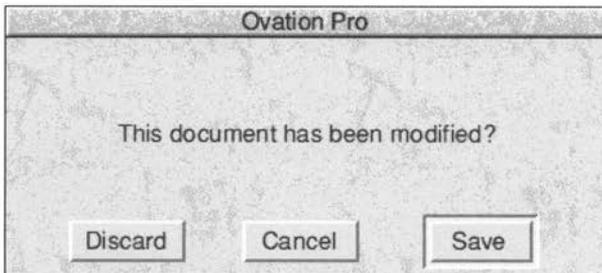


Fig. 3.15 - Confirm box when closing a modified document.

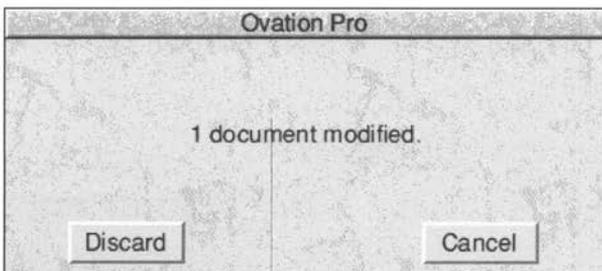


Fig. 3.16 - Confirm box when quitting *Ovation Pro*.

4

Adding Style

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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; 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 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 Effects

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.

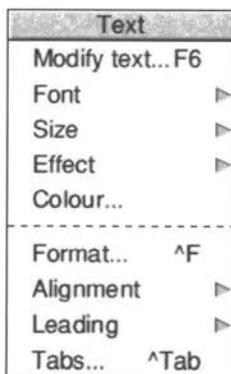


Fig. 4.1 - The **Text** menu.

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 local effects from the current selection by choosing the option **Style** → **Remove** → **Local effects** (fig. 4.2).

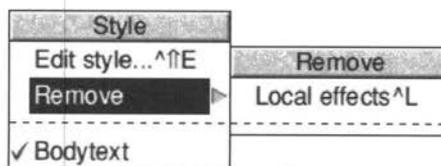


Fig. 4.2 - Use **Local effects** to remove effects.

4.2 Changing Font

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.

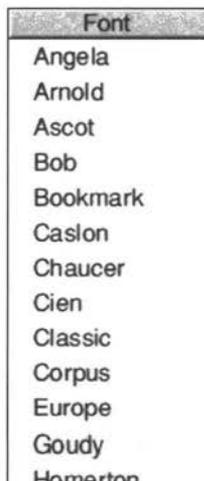


Fig. 4.3 - Top of the **Font** menu.

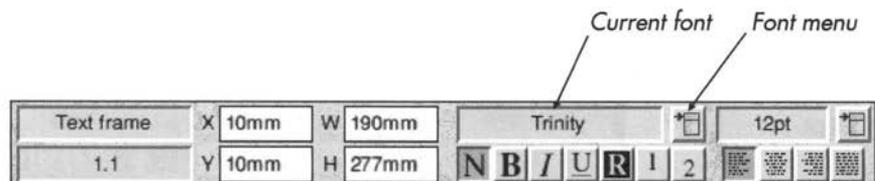


Fig. 4.4 - The info palette displays the current font and provides a **Font** menu for choosing a new font.

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

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	12.71	0.50

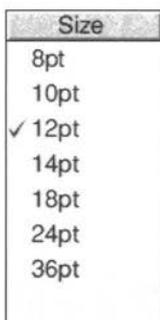


Fig. 4.5 - The **Size** menu.

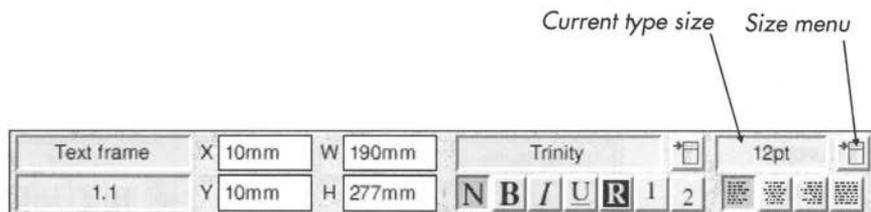


Fig. 4.6 - The info palette displays the current type size and provides a **Size** menu for changing to a new size.

Other Sizes

The last entry on the **Size** menu 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. In this case the value will be converted to points next time the menu is displayed.

Sizes may be specified to two decimal places. However, the font manager has a maximum resolution of 1/16pt, so the type size plotted may be rounded up slightly.

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

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.

Normally the **Effect** menu closes after choosing an effect, which is inconvenient if you wish to choose a number of effects in one operation. If you choose effects by clicking Adjust instead of Select, the **Effect** menu will remain open. To close the menu, click Select on the last effect you require.

Normal

Normal de-selects 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 underlined text

Advanced underline effects may be specified on the **Modify text** dialogue box.

Effect	
✓ Normal	^↑N
Bold	^↑B
Italic	^↑I
Underline	^↑U
Reverse	^↑V
Superscript	^↑=
Subscript	^↑-

Fig. 4.7 - The **Effect** menu

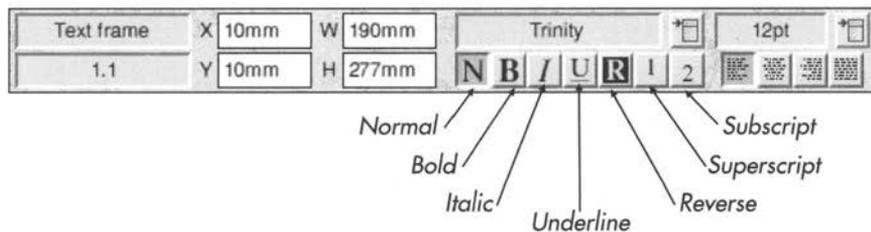


Fig. 4.8 - The info palette allows a range of effects to be applied to the selected text or to the caret.

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 14.12).

Subscript

This effect produces subscript text.

Example of _{subscript} text

The size of the subscript may be specified in **Misc**⇨**Preferences** (see 14.12).

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

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 15.2).

Click **Select** 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 an integer between 0 and 100 in the writable field at the bottom of the menu. Alternatively, use the up and down buttons to change the tint value one percent at a time.

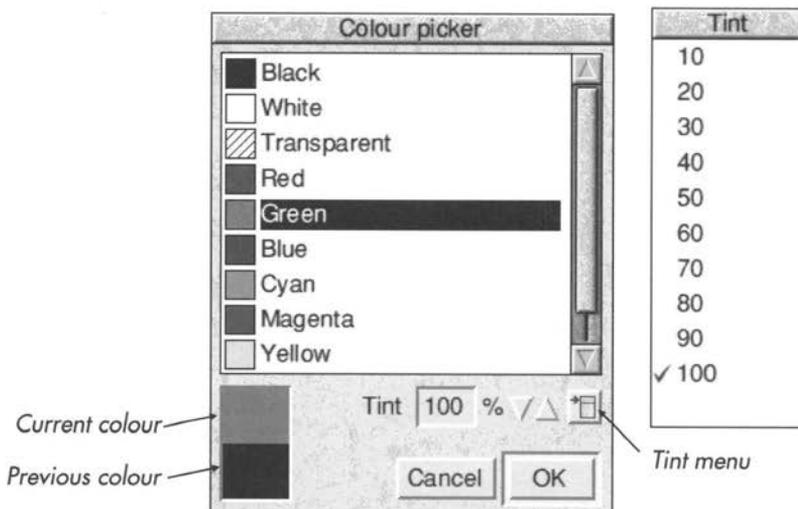


Fig. 4.9 - The standard *Ovation Pro* colour picker.

4.6 Advanced Text Effects

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.

Foregrnd

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

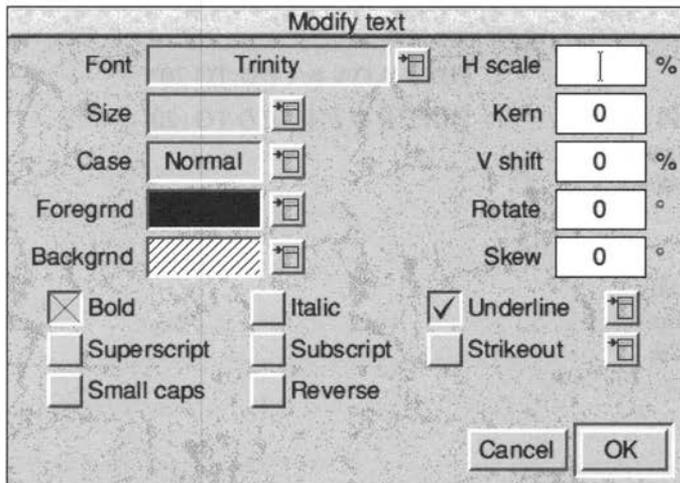


Fig. 4.10 - The **Modify text** dialogue box.

Backgrnd

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

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%.

Kern

If there is no selection, the **Kern** option becomes available. If there is a selection, **Kern** changes to **Track** (see below).

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 **Kern** option for fine tuning.

Track

If there is a selection, the **Track** option becomes available. If there is no selection, **Track** changes to **Kern** (see above).

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.

 shift
Vertical 100%
Vertical shift -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).

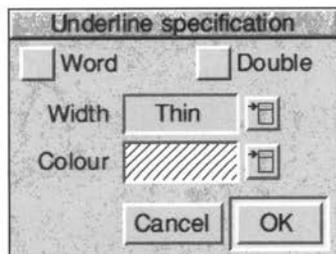
Word underline underlines all characters except spaces.

Double underline underlines with a double line.

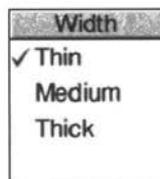
Example of underlined text
Text word underlined
Double underlining

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%. The last entry on the **Width** menu allows you to specify a width in the range of 1% to 50%.

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

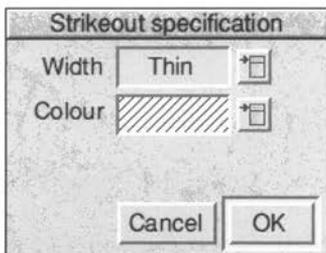
This effect changes all lower case letter to small capitals. The default size is 75% of normal capitals, but this can be changed in **Misc** Preferences (*see 14.12*).

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

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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

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.

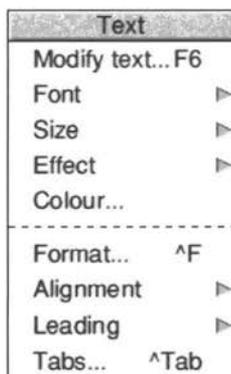


Fig. 5.1 - The **Text** menu.

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 click Adjust 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).

Joining Paragraphs

If you join two paragraphs by deleting the carriage return between them, the new paragraph produced will have the format attributes of the first paragraph.

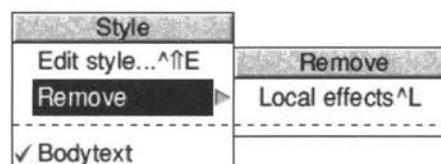


Fig. 5.2 - Use **Local effects** to remove effects.

5.2 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 RISC OS font manager to justify text by inserting extra space between the words only. However it is possible to achieve greater control over justification by extra inserting space between letters. This feature is called *letter spacing* (see 5.7).

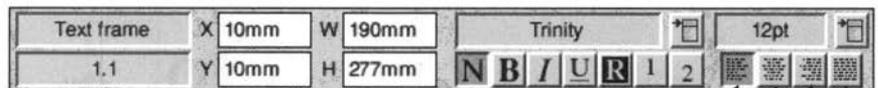
Current Alignment

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.



Left align
Centre align
Right align
Fully Justify

Fig. 5.4 - The info palette allows you to align or justify paragraphs.

5.3 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.

The writable field at the bottom of the menu allows you to specify other values, using one of the three methods described below: *absolute*, *relative* or *incremental* leading.

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.

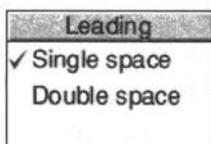


Fig. 5.5 - The **Leading** menu.

Absolute Leading

This is the distance between the top of the bounding boxes for the each line of type (fig. 5.6).

The example below uses 14pt 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 14pt 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 5mm vertical offsets and the text is set to 5mm 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 5mm vertical offsets and the text is set to 5mm absolute leading.

You may see type described as '12 set on 14' or 12/14. This means 12pt text with 14pt absolute leading.

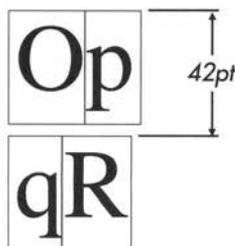


Fig. 5.6 - Absolute leading.

Relative Leading

This is specified as a percentage of the current type size. For example, if the type size is 36pt and the leading is 20%, the line spacing is 36pt + 20% of 36pt (*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 well proportioned line spacing that is relative 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 36pt and the leading is +5pt, the line spacing is 36pt + 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.

effects
Special

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.

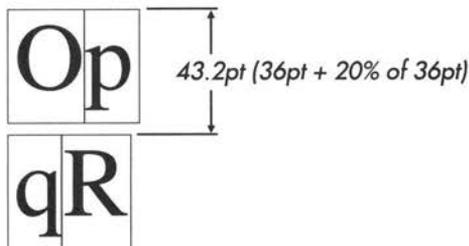


Fig. 5.7 - Relative leading.

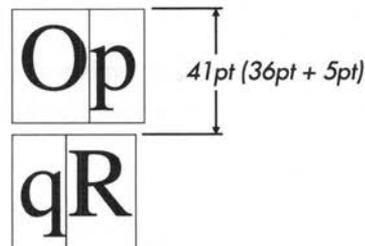


Fig. 5.8 - Incremental leading.

5.4 The Format Dialogue Box

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.

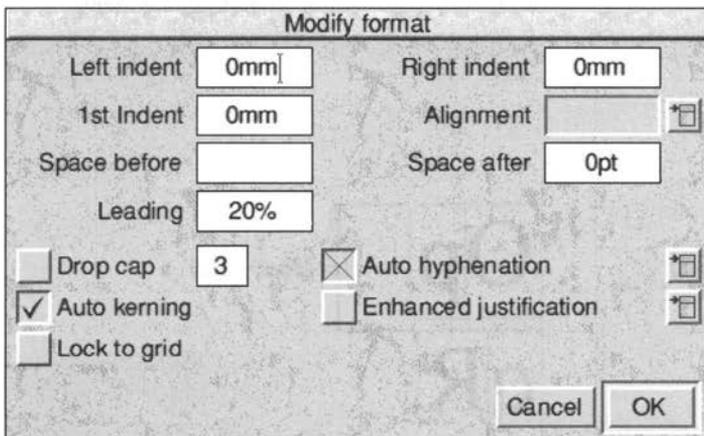


Fig. 5.9 - The **Format** dialogue box.

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).

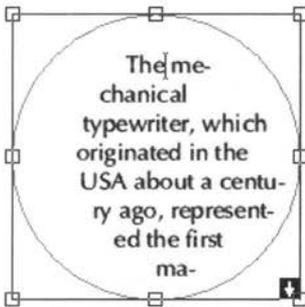


Fig. 5.10 - The left indent is measured from the left-hand frame inset.

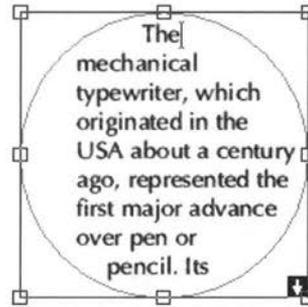


Fig. 5.12 - If the left indent has a + prefix, the indent is measured from the left edge of the frame bounding box.

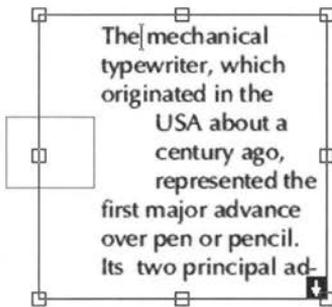


Fig. 5.11 - The left indent is measured from the left-hand frame inset or from the standoff of any obstructing frames.

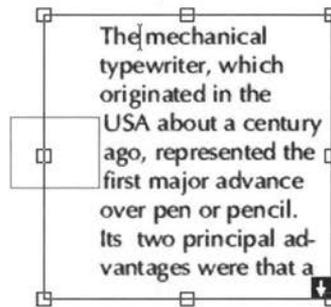


Fig. 5.13 - If the left indent has a + prefix, the indent is measured from the left edge of the frame bounding box ignoring obstructing frames.

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.

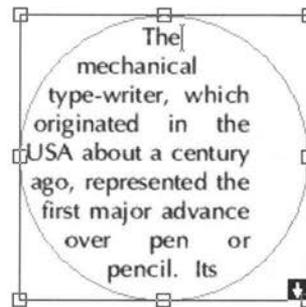


Fig. 5.16 - If the right indent has a + prefix, the indent is measured from the right edge of the frame bounding box.

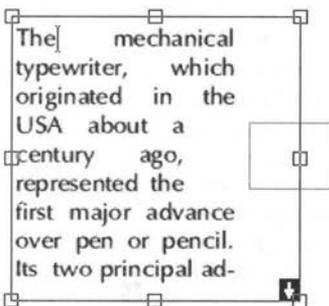


Fig. 5.15 - The right indent is measured from the right-hand frame inset or from the standoff of any obstructing frames.

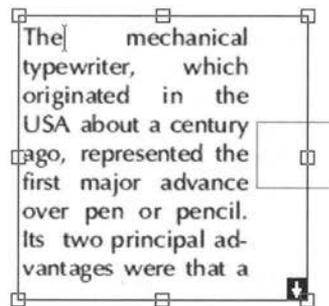


Fig. 5.17 - If the right indent has a + prefix, the indent is measured from the right edge of the frame bounding box ignoring obstructing frames.

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*). 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 **Misc**⇨**Insert**⇨**New line**. If you use Return, a new paragraph will be inserted and typing will commence at the 1st indent.

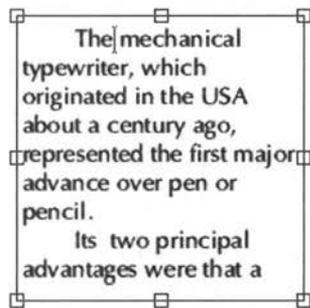


Fig. 5.18 - The text in this frame has a 0mm left indent, and a 10mm 1st indent.

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 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 option opens a menu allowing you to set the vertical line spacing (*see 5.3*).

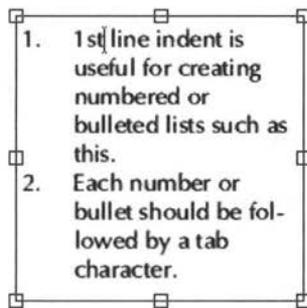


Fig. 5.19 - The text in this frame has a 10mm left indent, and a -10mm 1st indent.

Drop Cap

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 newer RISC OS 3 fonts such as those supplied with *Ovation Pro*.

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 14.12).

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).

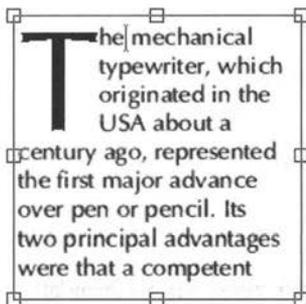


Fig. 5.20 - Drop cap, 4 lines deep.

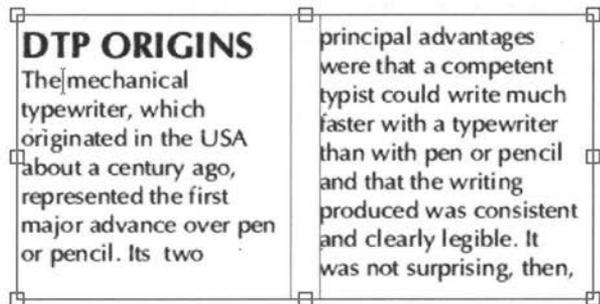


Fig. 5.21 - The baselines of text in columns do not align.

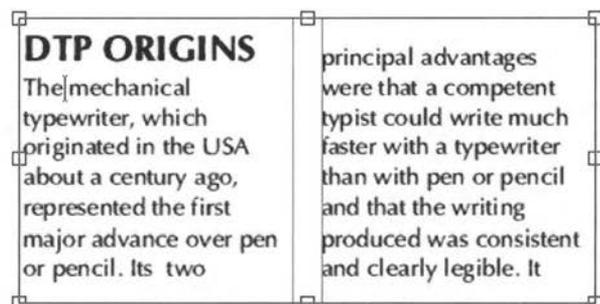


Fig. 5.22 - Use **Lock to grid**, to align the baselines of text.

5.5 The Tab Ruler

The tab ruler allows you to specify tab and indent positions for the current paragraph or selection of paragraphs. Tab stops are inserted into the document by pressing the Tab key.

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.

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 clicking Select over the first one, then clicking Adjust 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.

Click Select 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.

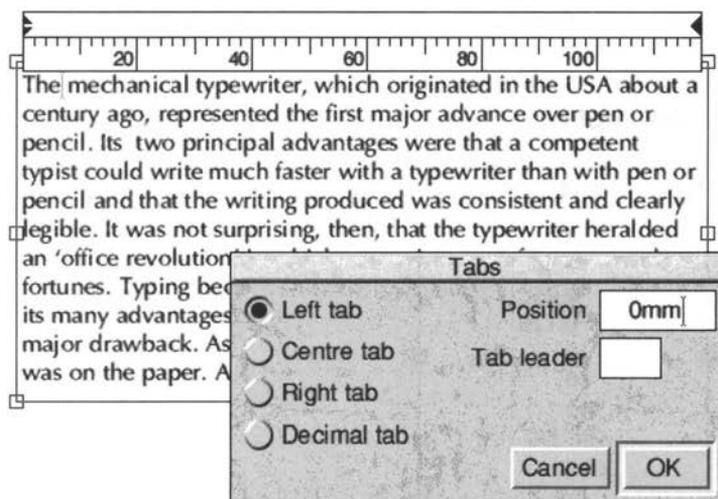


Fig. 5.23 - The tab ruler is displayed above the current paragraph.

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 14.12*).

Text that doesn't contain a decimal point character is right aligned to the tab stop.



Fig. 5.24 - Left tab.

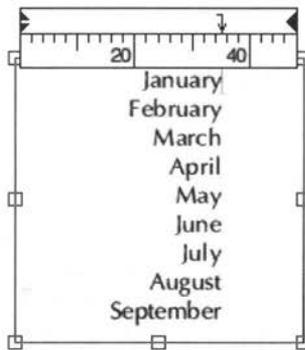


Fig. 5.26 - Right tab.

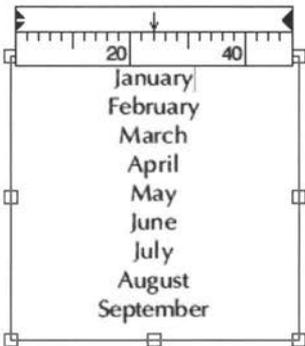


Fig. 5.25 - Centre tab.

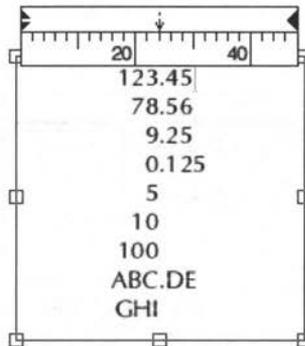


Fig. 5.27 - Decimal tab.

Tab Leader

The **Tab leader** is a string of one or more 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*).

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 leader.

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.

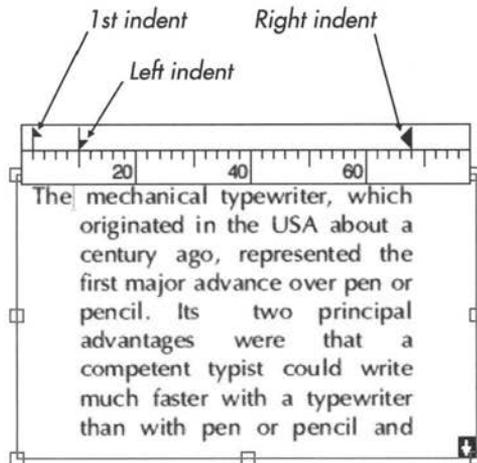


Fig. 5.29 - Indents may be set on the tab ruler.

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 Alt -.

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 13.7*).

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 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

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.

Hyphenation specification	
Minimum characters in word	5
Minimum before hyphen	2
Minimum after hyphen	2
Maximum consecutive hyphens	3
Hyphenation zone	36pt
<input type="checkbox"/> Break last word of paragraph	
<input type="checkbox"/> Break capitalised words	
<input type="button" value="Cancel"/> <input type="button" value="OK"/>	

Fig. 5.30 - The **Auto hyphenation** dialogue box.

5.7 Enhanced Justification

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).

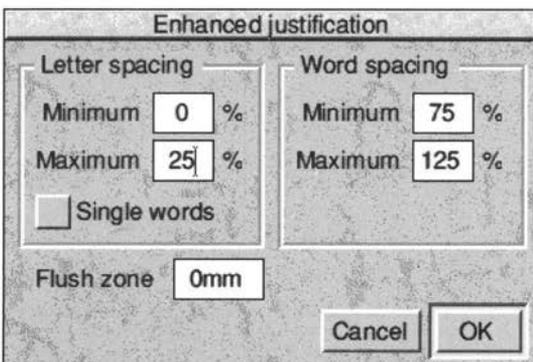


Fig. 5.31 - The **Enhanced justification** dialogue box.

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 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.

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.

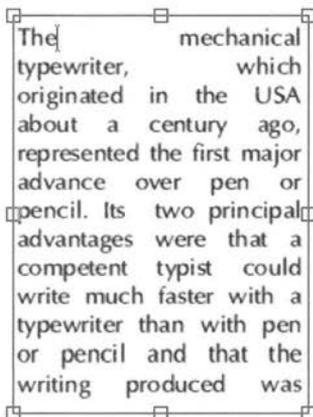


Fig. 5.32 - Standard justification.

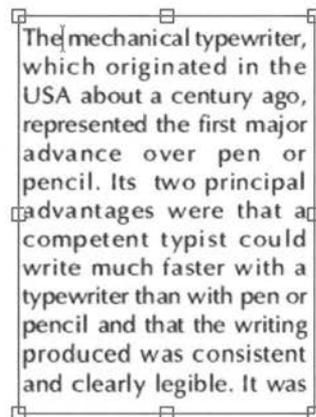


Fig. 5.33 - Enhanced justification with letter spacing.

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 line 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.

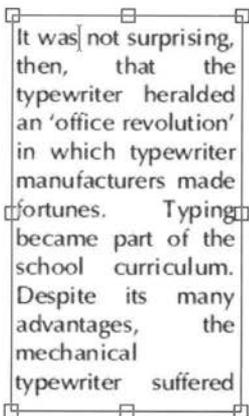


Fig. 5.34 - The single word is not justified.

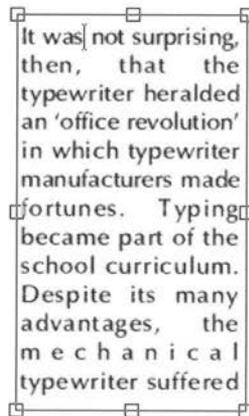


Fig. 5.35 - The single word is justified.

6

Defined Styles

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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 Trinity, 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 Trinity. 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.

Overlaid 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

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 Trinity, 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 be unchanged.

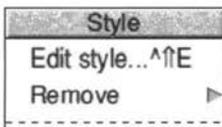
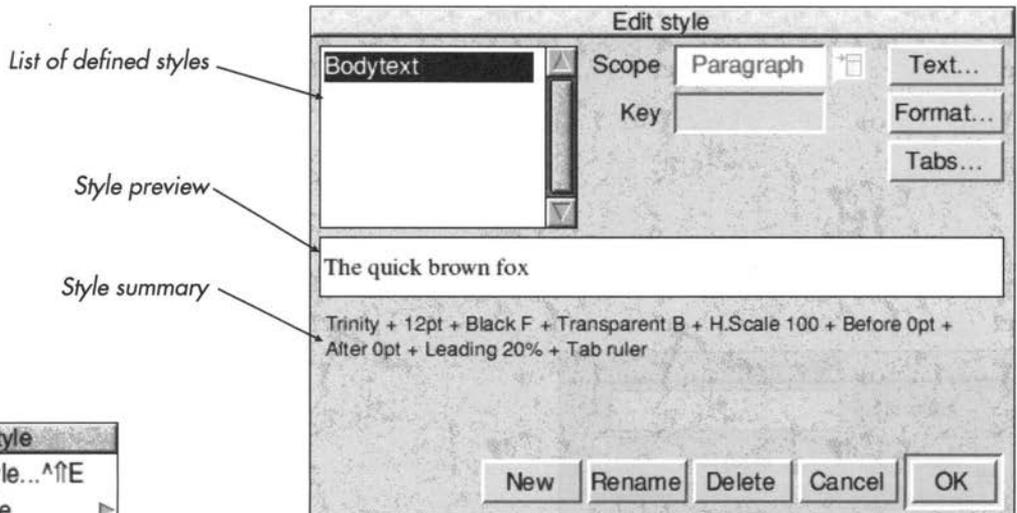


Fig. 6.1 - The **Style** menu.

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

6.3 Creating Styles

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.

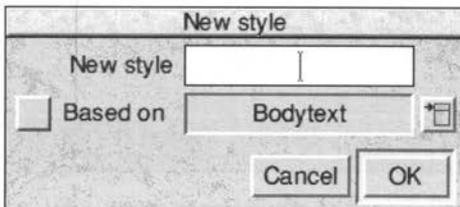


Fig. 6.3 - The **New style** dialogue box.

6.4 Editing Styles

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.

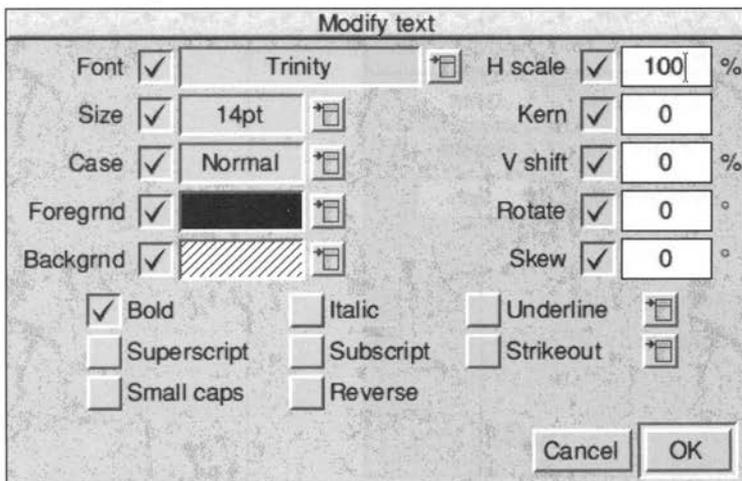


Fig. 6.4 - The **Modify text** dialogue box is used for editing styles. If an attribute is 'crossed' it will not be applied to the text.

Format Attributes

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

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.

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** 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.

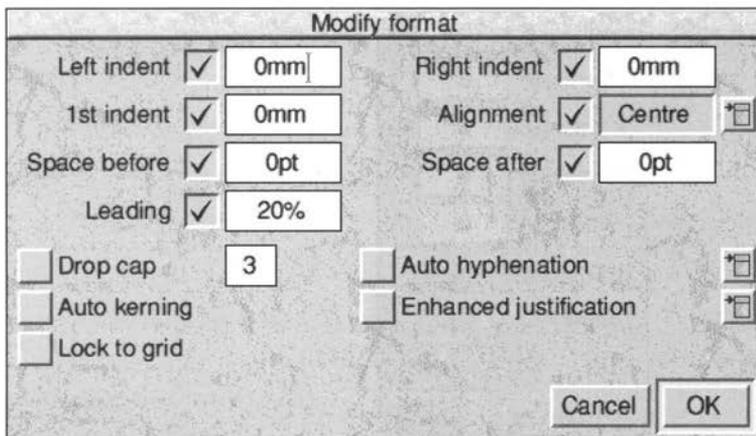


Fig. 6.5 - The **Format** dialogue box is used for editing styles. If an attribute is 'crossed' it will not be applied to the text.

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.

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 or Ctrl Shift. However, to avoid overriding existing key shortcuts, we recommend that you use function keys e.g. Ctrl F1, Shift F5, Ctrl Shift F8.

In the **Key** icon, the Ctrl key is represented by the symbol ^, and the Shift key is represented by the symbol ↑.

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.

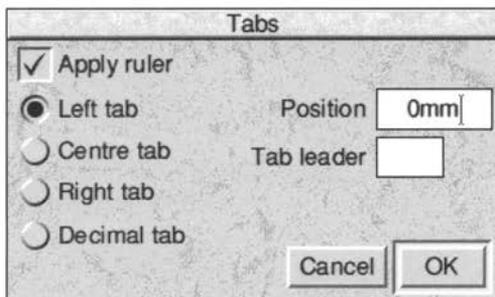


Fig. 6.6 - The **Tab** dialogue box.

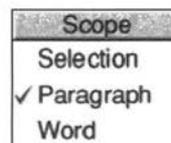


Fig. 6.7 - The **Scope** menu.

6.6 Applying Styles

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.

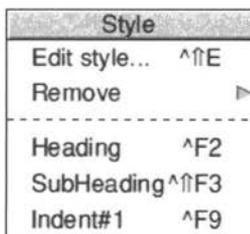


Fig. 6.8 - The **Style** menu.

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

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.

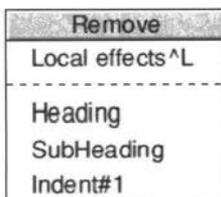


Fig. 6.9 - The **Remove** menu.

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.

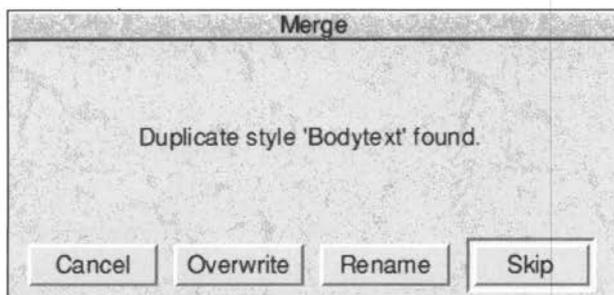


Fig. 6.10 - This warning box is displayed for each style name clash.

7

Document View

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

7.1 The View Menu

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 14.2*).

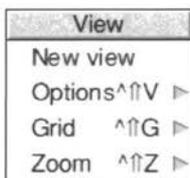


Fig. 7.1 - The **View** menu.

7.2 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.

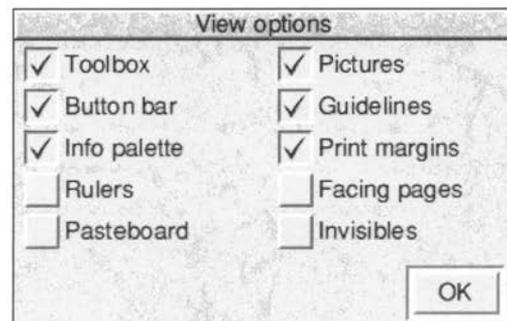


Fig. 7.2 - The **Options** dialogue box.

7.3 View Options

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 14.10 & 14.11).

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).

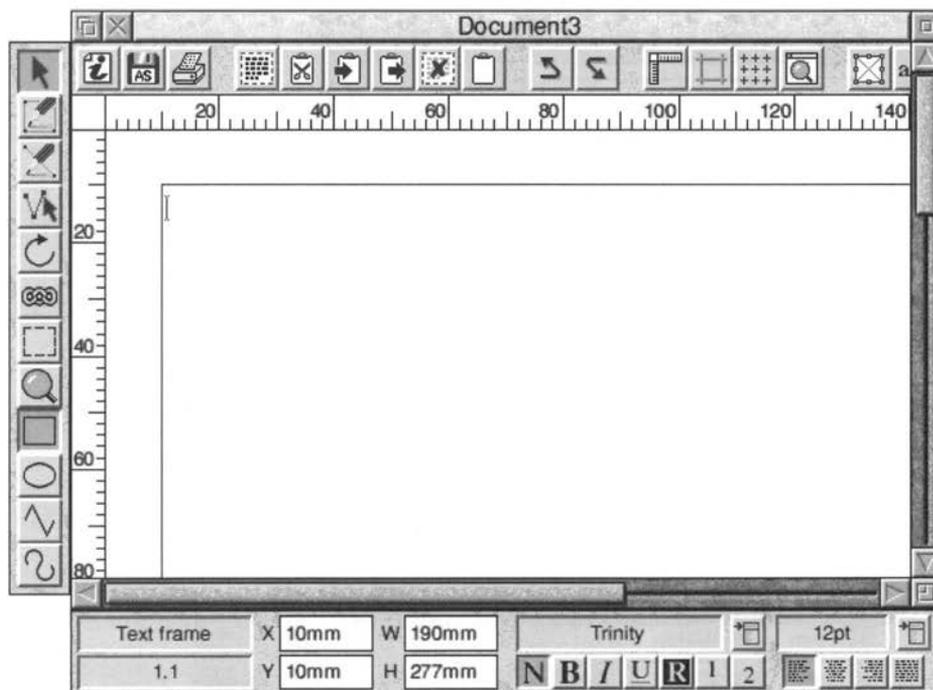


Fig. 7.3 - Document with **Rulers** shown.

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 on **Preferences** (*see 14.11*).

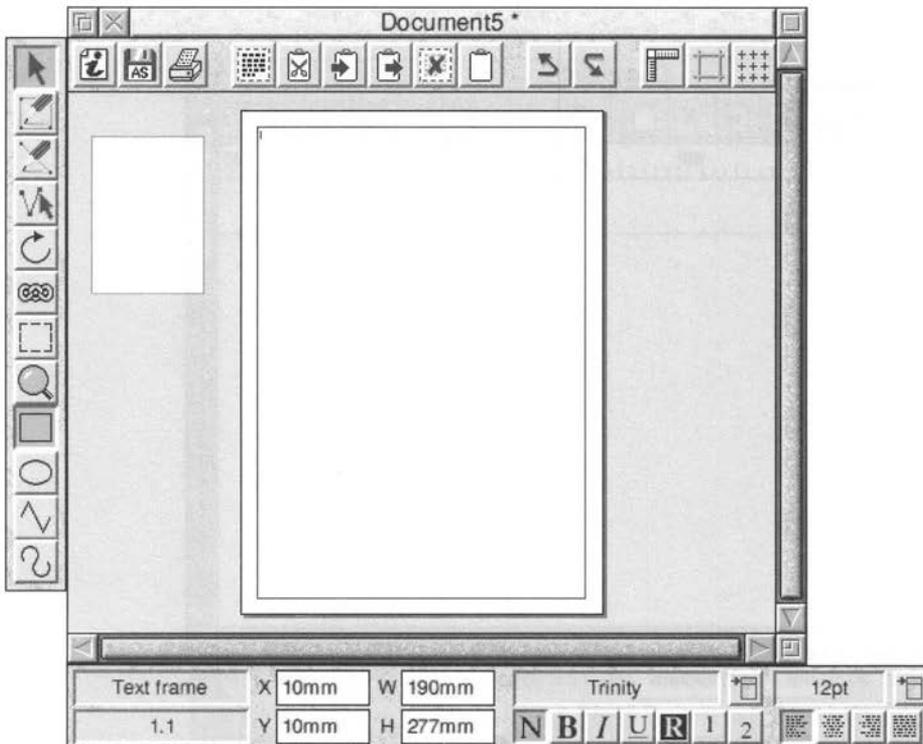


Fig. 7.4 - Document at 30% zoom with an object on the **Pasteboard** (shown in grey).

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.

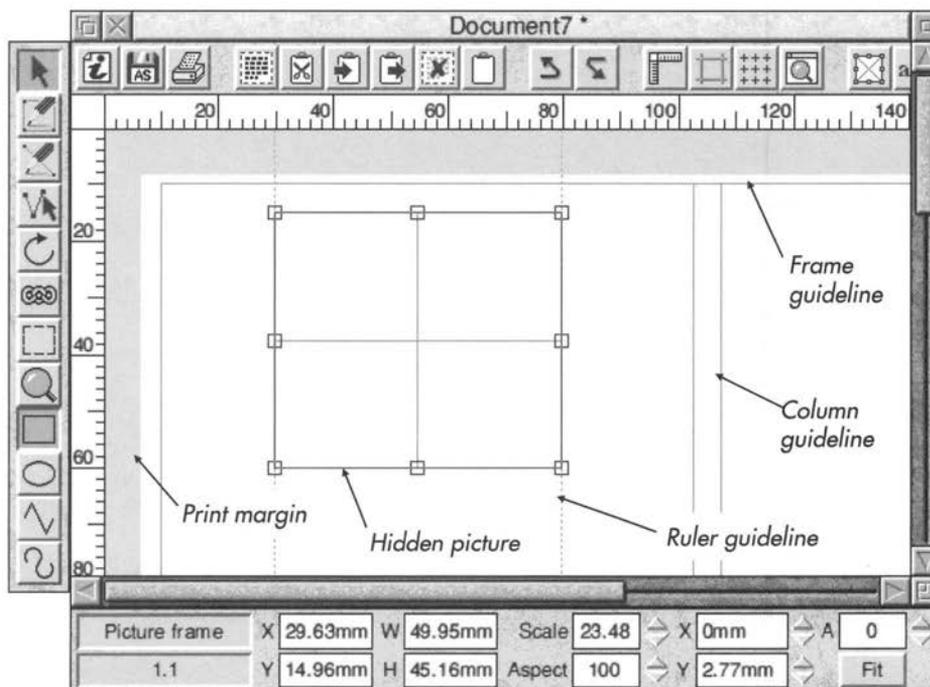


Fig. 7.5 - Document with print **Margins** shown. The frame contains a hidden picture.

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	§
Space	·
Non-breaking space	-
Tab	»
End of story	□

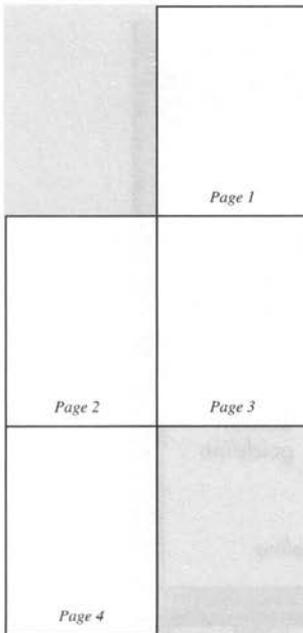


Fig. 7.6 - The arrangement of a 4-page document when **Facing pages** is enabled.

7.4 Grid

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 grid 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.

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.

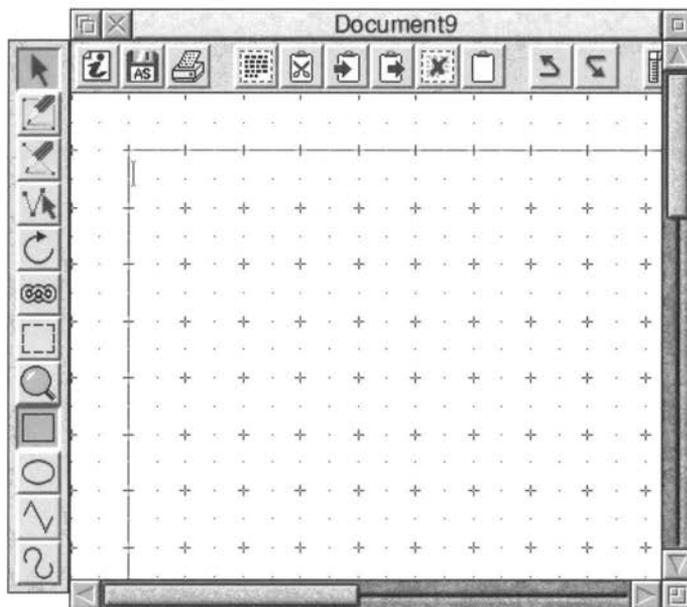


Fig. 7.7 - Document with **Grid** shown.

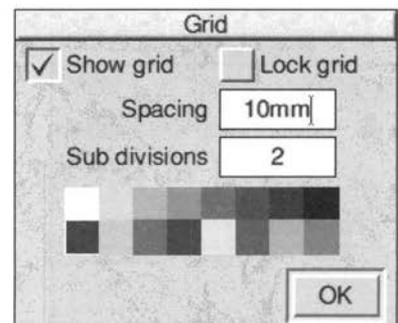


Fig. 7.8 - The **Grid** dialogue box.

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.

The easiest 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.* 7.9).

Choose **50%**, **75%**, **100%**, **150%**, **200%** or **400%** to set one of the standard preset zooms.

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.

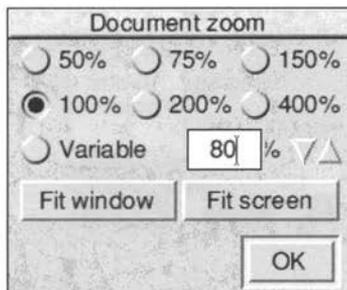


Fig. 7.9 - The **Zoom** dialogue box.

8

Drawing and Editing Objects

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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, click Select 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 clicking Adjust, 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.

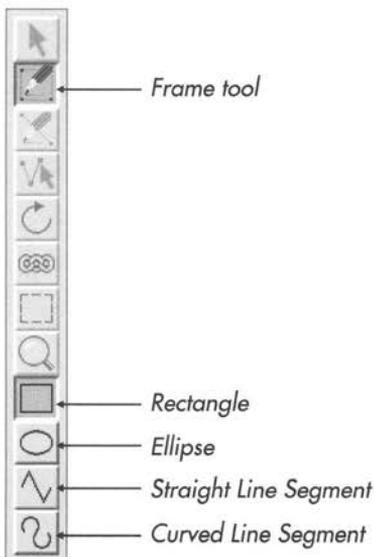


Fig. 8.1 - The toolbox.

Rectangular Frames

Move the crosshair to where you want one corner of the rectangle to be, then click Select and drag to the opposite corner. Finally release Select to complete the operation (*fig. 8.2*).

To draw a perfect square, hold down Shift while drawing the rectangle (or use grid lock).

Elliptical or Circular Frames

Ellipses are arranged to fit within a rectangular area. Move the crosshair pointer to the centre of the area then click Select and drag to the required corner. Finally release Select to complete the operation (*fig. 8.3*).

To draw a perfect circle, hold down Shift while drawing the ellipse (or use grid lock).

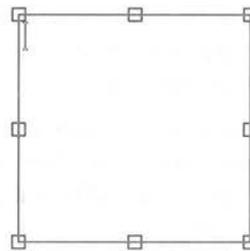


Fig. 8.2 - A rectangular frame.

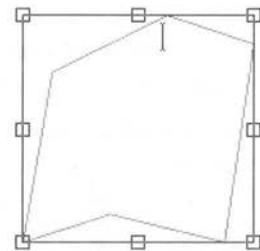


Fig. 8.4 - A straight-sided irregular frame.

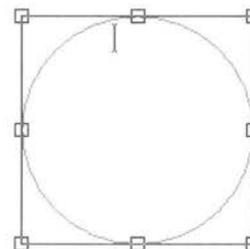


Fig. 8.3 - An elliptical frame.

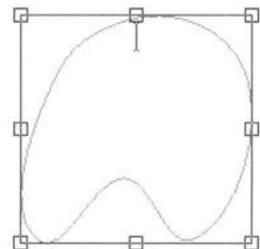


Fig. 8.5 - A curved-sided irregular frame.

Irregular Frames

Choose Straight Line Segment or Curved Line Segment from the toolbox. Click Select where you want the line to start, then move to the endpoint and click Select again. You can keep adding line segments to the path by moving to the endpoint of each new line and clicking Select. Alternatively click and drag to each new endpoint, to allow auto-scrolling at the edge of the window.

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.

Double-click Select or click Adjust 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).

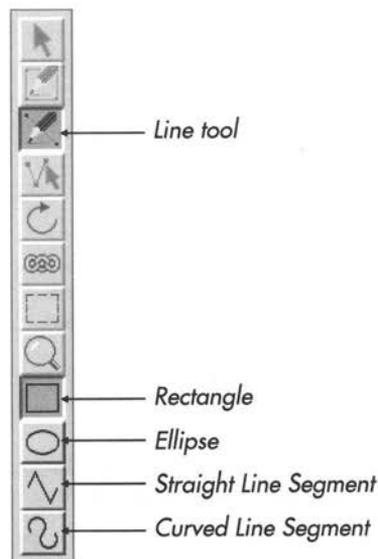


Fig. 8.6 - The toolbox.

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.

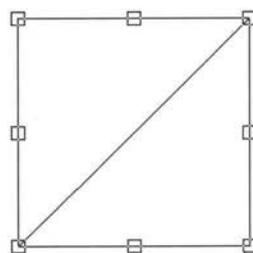


Fig. 8.7 - A straight line.

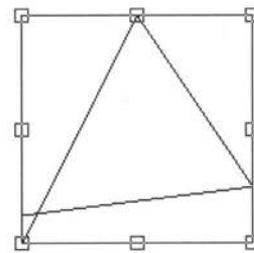


Fig. 8.9 - An open path line.

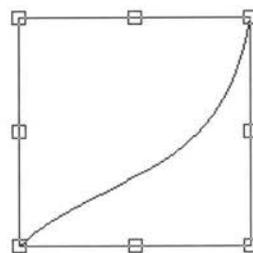


Fig. 8.8 - A curved line.

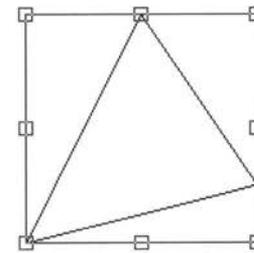


Fig. 8.10 - A closed path line.

8.3 Text Overflow

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 frame, so that the text will automatically flow into the second frame.

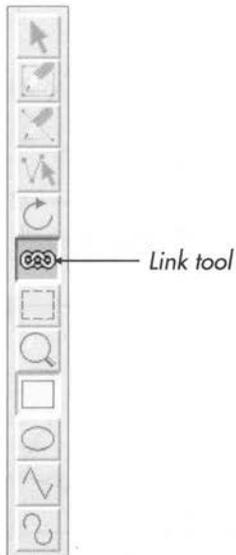


Fig. 8.11 - The toolbox.

Linking Frames

To link two frames, select the Link tool from the toolbox (fig. 8.11). 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 frame 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.

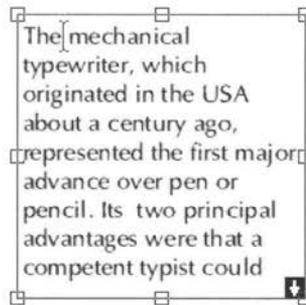


Fig. 8.12 - Frame with overflow flag.

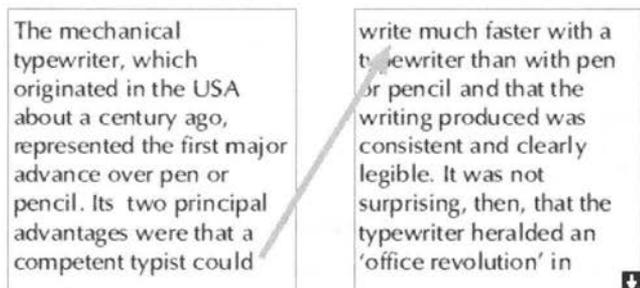


Fig. 8.13 - Two linked frames with link shown.

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, click Select on the appropriate arrow, so that it is highlighted i.e. shown in black (fig. 8.14). Now press Delete to remove the link.

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 P or Enter, or by choosing **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.
4. If a frame is empty, it can be linked to any text frame that doesn't already have an inward link.
5. You cannot delete linked frames.
6. You cannot cut or copy linked frames to the clipboard, or copy linked frames using drag and drop.

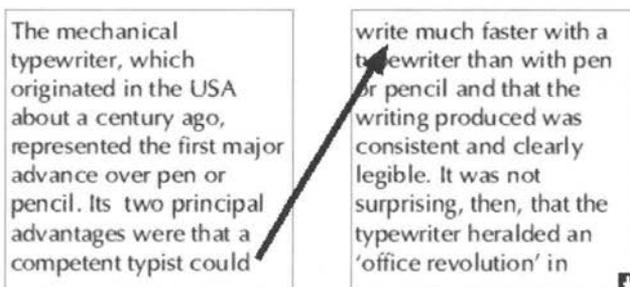


Fig. 8.14 - Two linked frames with highlighted arrow.

8.4 Drawing Aids

There are a number of facilities available to help you draw and manipulate objects.

labelling 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.

labelling 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.

labelling 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.

labelling 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. 8.15*).

Object snap may be disabled on **Preferences** (*see 14.11*), and is automatically disabled if grid lock is enabled.

labelling Grid

If 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 **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.

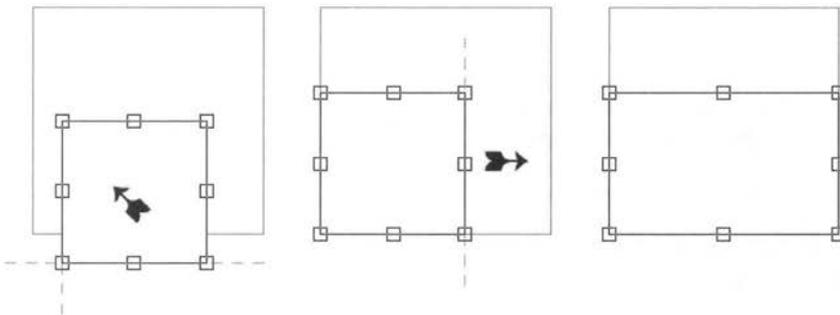


Fig. 8.15 - The selected frame is dragged in the direction of the arrow so that the bottom left and bottom edges snap to the larger frame. The right edge of the selected frame is then dragged to the right until it snaps to the right edge of the larger frame.

Ruler Guidelines

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, click Select on the horizontal ruler at the required position. Alternatively, click Select 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. 8.16*). Now drag the guideline to the required position. You can also drag a number of selected guidelines in a single operation.

To select guidelines, click Select over the first one, then click Adjust 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 **Object**⇨**Modify** and enter a value in the dialogue box displayed (*fig. 8.17*).

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, click Ctrl Select on the horizontal ruler. To delete all horizontal guidelines click Ctrl Select on the horizontal ruler.

Guidelines are normally drawn over the top of all frames, but an option on **Misc**⇨**Preferences** allows them to be drawn behind instead (*see* 14.11). Snap to ruler guidelines may be disabled on **Misc**⇨**Preferences** (*see* 14.11), and is automatically disabled if grid lock is enabled.

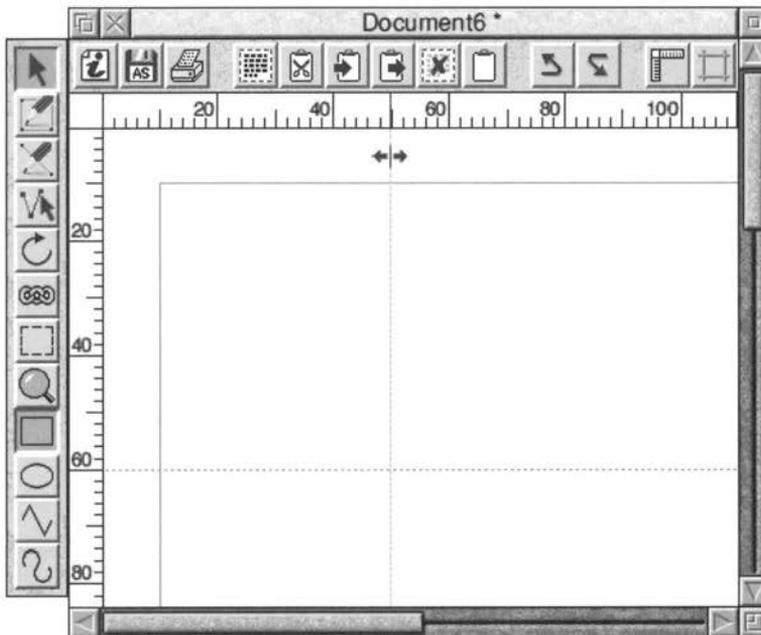


Fig. 8.16 - Document with vertical and horizontal ruler guidelines.

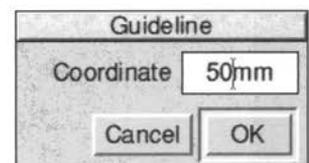


Fig. 8.17 - Modify guideline.

8.5 Selecting objects

Before you can make changes to an object you must select it. Ensure that the Select tool is active (fig. 8.18) then click Select 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. 8.19 & 8.20). 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 clicking Adjust on each additional object. Clicking Adjust 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 Select at one corner of the area to be selected and dragging the box to the opposite corner. Release Select 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** (see 9.11).



Fig. 8.18 - The toolbox.

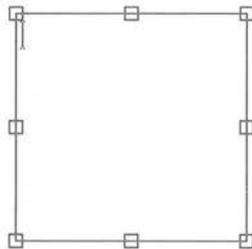


Fig. 8.19 - An active rectangular frame with eight handles for resizing.

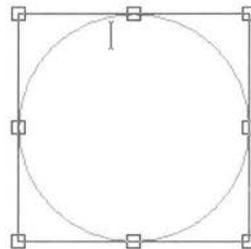


Fig. 8.20 - An active elliptical frame with eight handles for resizing.

8.6 Moving Objects

To move an object, first ensure the Select tool is selected. Then click Select over the object and keep it pressed and completely still until the Move pointer appears (fig. 8.21). Now drag the object to its destination (which may be anywhere on the same page) and release Select. If you hold down Ctrl, you may drag the object immediately, without holding the pointer.

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 8.22) 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 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.

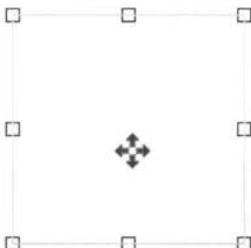


Fig. 8.21 - The Move tool moves objects.

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.

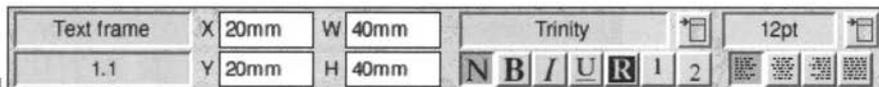


Fig. 8.22 - The info palette gives the position of the selected object. You can reposition it by changing the **X** and **Y** values.

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. 8.23). Now press Select 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 (see 9.2).

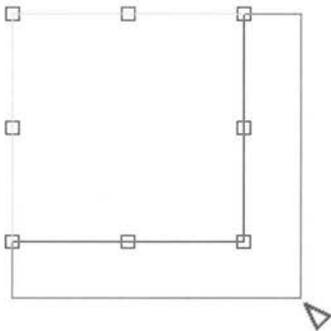


Fig. 8.23 - Move the pointer over a handle and drag the resize tool to resize the object.

Using the Info Palette

W and **H** on the info palette (fig. 8.24) 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.

Resizing Picture Frames

If you resize a picture frame using Adjust, the picture is resized too.

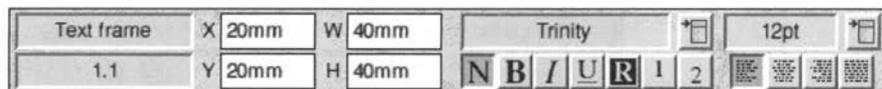


Fig. 8.24 - The info palette gives the size of the selected object. You can resize it by changing the **W** and **H** values.

8.8 Rotating objects

You can rotate text frames, picture frames and lines. To rotate an object choose the Rotate tool (*fig. 8.23*) then click Select 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.

You can rotate objects precisely using the info palette or the **Object**→**Modify** dialogue box (*see 9.2*).

Using the Info Palette

When the Rotate tool is chosen, the info palette provides a number of options concerned with rotating objects (*fig. 8.25*).

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 by one degree.

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 four 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.

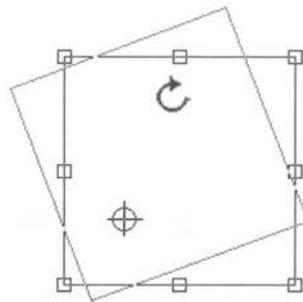
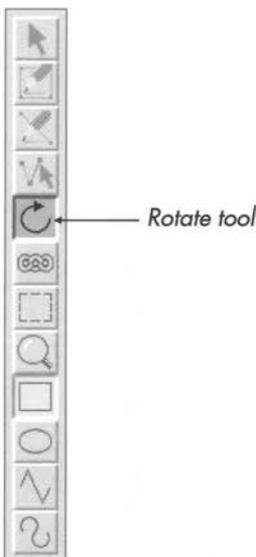


Fig. 8.24 - Use the Rotate tool to rotate the object around the crosshair.

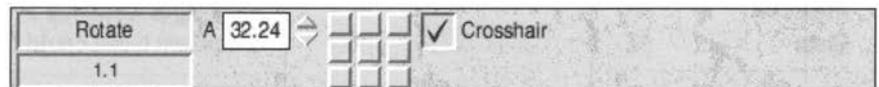


Fig. 8.25 - When the Rotate tool is chosen, the info palette provides options to set the angle of rotation precisely and alter the position of the centre of rotation.

Fig. 8.23 - The toolbox.

8.9 Editing Objects using the Edit Menu

This section describes the options on the **Edit** menu (fig. 8.26) concerned with objects. Some of these options use the clipboard (fig. 8.27) which can be viewed using the **Clipboard** option on the icon bar 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

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

Cut deletes selected objects, and places them on the clipboard, overwriting the previous contents.

Copy frame/line/selection

Copy copies the selected objects onto the clipboard, overwriting the previous contents.

Paste frame/line/selection

Paste inserts the object or objects that are on the clipboard, into the document. After choosing **Paste**, move the crosshair to the top left corner of where the object is to be pasted, and click **Select**.

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

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).

Edit	
Undo Deselect	F8
Redo	F9

Cut Text frame	^X
Copy Text frame	^C
Paste	^V
Delete Text frame	^K
Embed object	

Select all	^↑A
Clear	^Z

Find...	F4

Fig. 8.26 - The **Edit** menu.

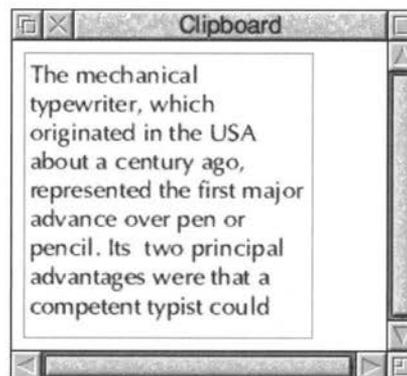


Fig. 8.27 - The clipboard containing a text frame.

8.10 Embedding Objects

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. 8.28*), 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. 8.29*).

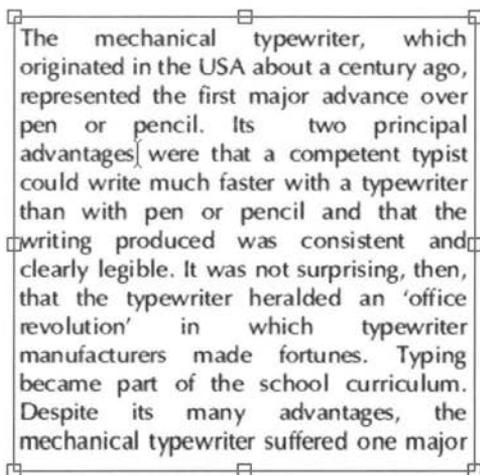


Fig. 8.28 - A text frame with the caret positioned ready for embedding an object.

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.

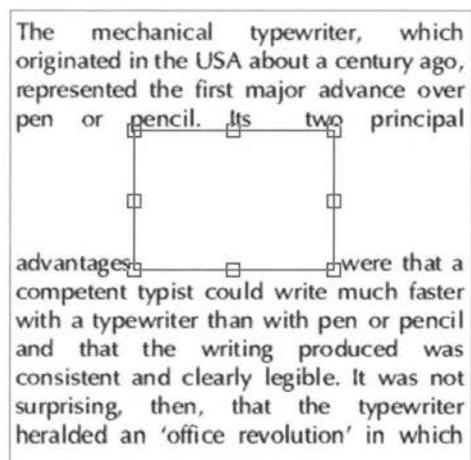


Fig. 8.29 - An embedded frame is aligned to the text baseline. The text is shifted to the right and the line moved down to make space for the object.

Modifying an Embedded Object

- 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 (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. 8.30).
- 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

If you drag a picture directly into a text story, a picture frame is automatically embedded at the pointer position, and the picture placed in it. If there is sufficient space, the picture is imported at its original size, otherwise it will be scaled accordingly.

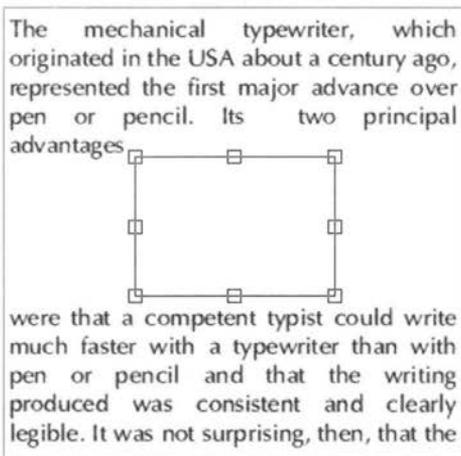


Fig. 8.30 - Embedded frame in a separate paragraph with **Centre** alignment.

8.11 Path Edit Mode

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. 8.31) and click Select 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.

Click Select over an end point to select the line segment. Click Adjust 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.

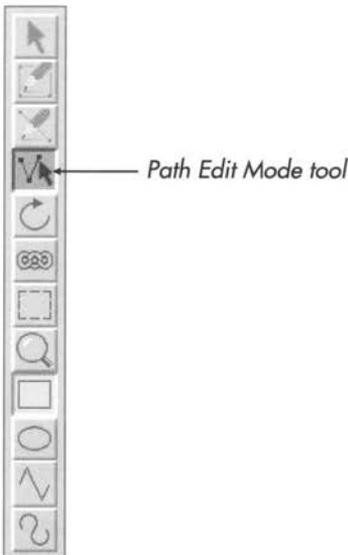


Fig. 8.31 - The toolbox.

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. 8.32). 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, click Select 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 **Choices** (see 14.5).

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 unavailable.

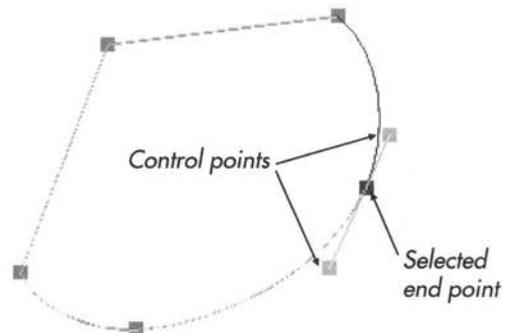


Fig. 8.32 - An irregular object in path edit mode with an endpoint selected. The two control points may be dragged to change the angle of join.

Path Edit Options

In Path Edit Mode, the info palette provides a number of options concerned with editing the selected path (fig. 8.33). 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.

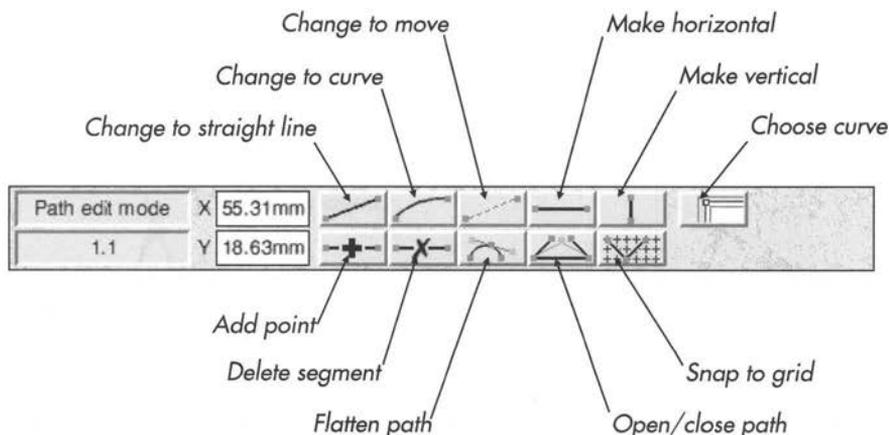


Fig. 8.33 - The info palette in Path Edit Mode

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).

Clicking on **Choose curve** on the info palette (fig. 8.33) 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.

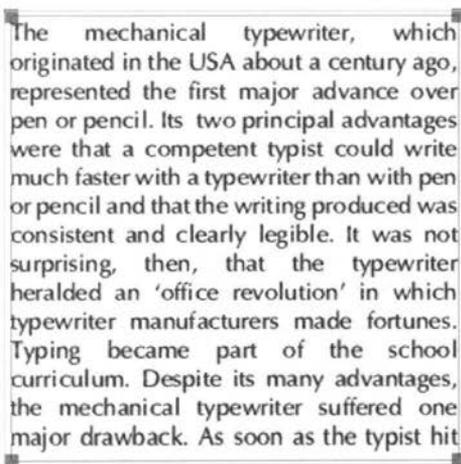


Fig. 8.34 - The outer line is the frame guideline and the inner line is the default Inset curve.

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. 8.34). The default inset distance is specified on the **Modify** dialogue box (see 9.1).

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. 8.35).

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.

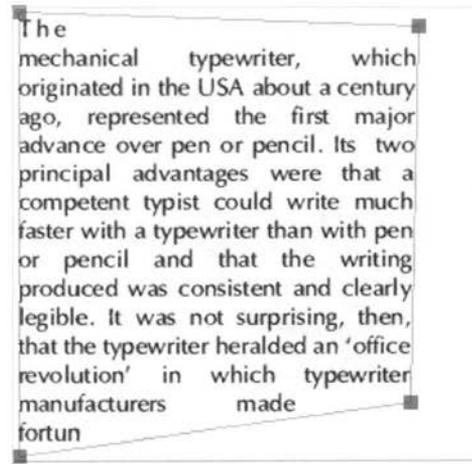


Fig. 8.35 - The Inset curve has been edited causing the text to flow inside the new shape.

Editing the Standoff Curve

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 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. 8.36*). 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. 8.37*).

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.

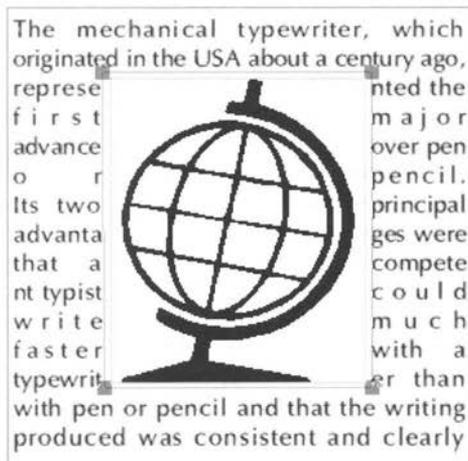


Fig. 8.36 - The inner line is the frame guideline and the outer line is the default Standoff curve.

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.

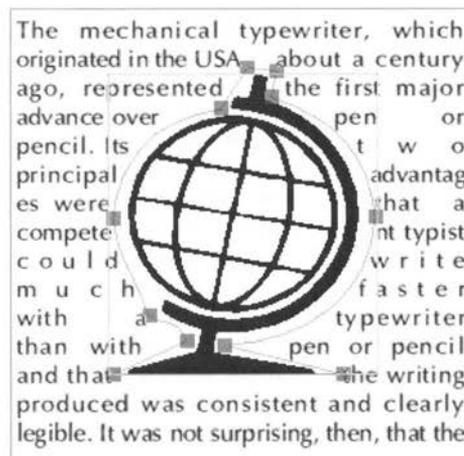


Fig. 8.37 - The Standoff curve has been edited causing the text to flow around the new shape.

9

Working with Objects

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This chapter describes all the options on the **Object** menu concerned with manipulating objects.

9.1 Modify

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** or **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*).

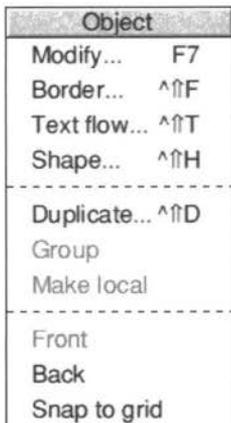


Fig. 9.1 - The **Object** menu.

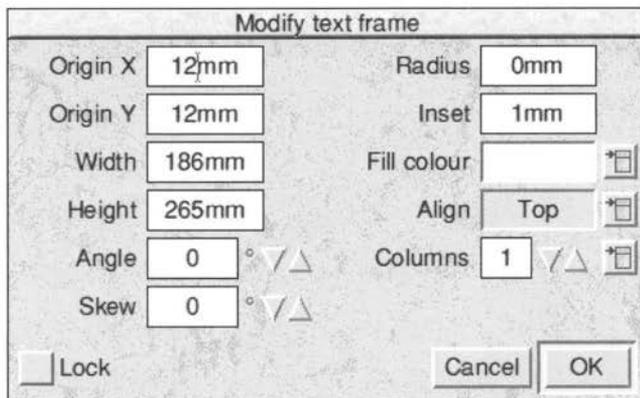


Fig. 9.2 - The **Modify text frame** dialogue box allows you to alter the properties of text frames.

9.2 Modify Text Frame

This 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.

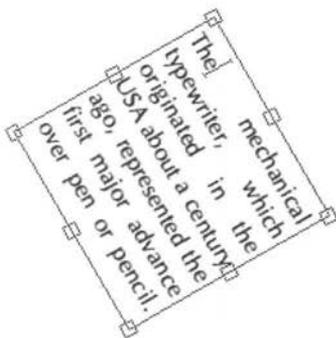


Fig. 9.3 - Frame rotated 60° .

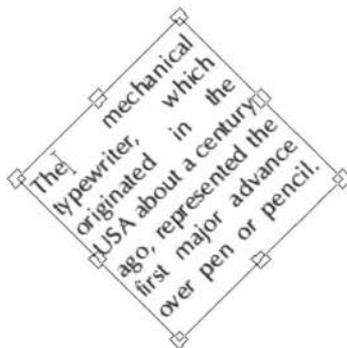


Fig. 9.4 - Frame rotated -45° .

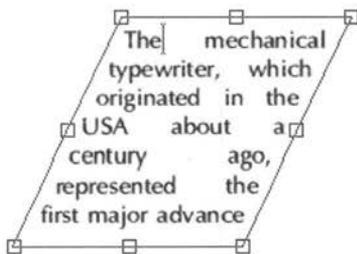


Fig. 9.5 - Frame skewed 25° .

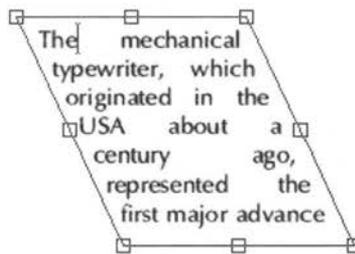


Fig. 9.6 - Frame skewed -25° .

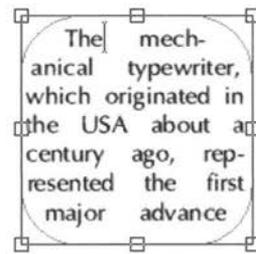


Fig. 9.7 - Frame with round corners.

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.

The inset normally follows the shape of the 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 the scrolling window. Transparent frames are ideal for overlaying text onto graphics e.g. adding a caption to a picture.

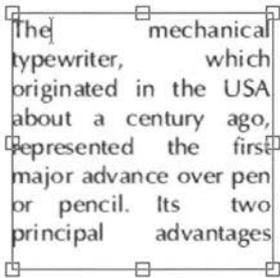


Fig. 9.8 - Frame with 0mm **Inset**.

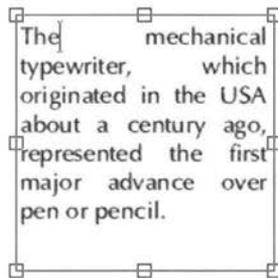


Fig. 9.10 - Text aligned **Top**.

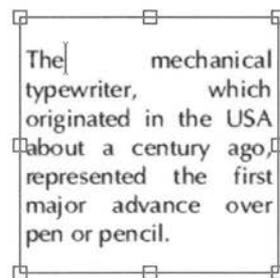


Fig. 9.12 - Text aligned **Centre**.

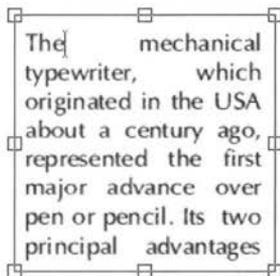


Fig. 9.9 - Frame with 2mm **Inset**.

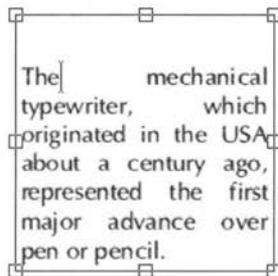


Fig. 9.11 - Text aligned **Bottom**.

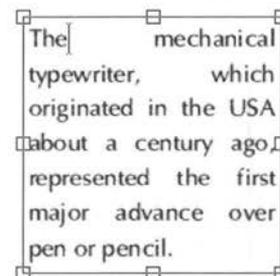


Fig. 9.13 - Text fully justified.

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. In this case the text reverts to **Top** alignment.

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.

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.

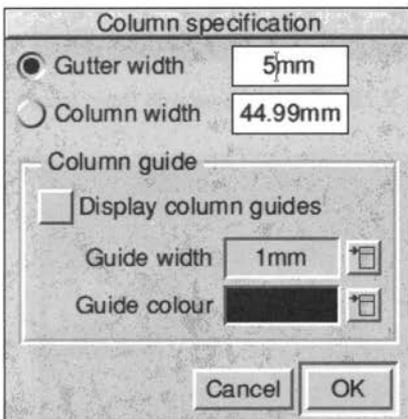


Fig. 9.14 - Dialogue box for setting column specification.

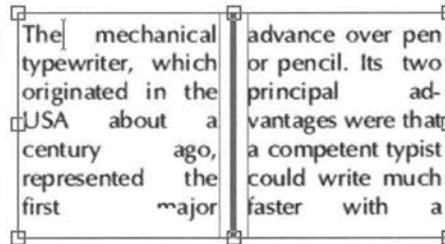


Fig. 9.15 - Frame with two columns and a column guide.

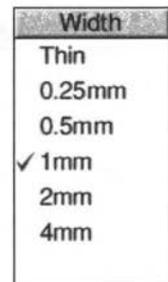


Fig. 9.16 - Width menu.

9.3 Modify Picture Frame

This 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 **Choices** dialogue box (see 14.7).

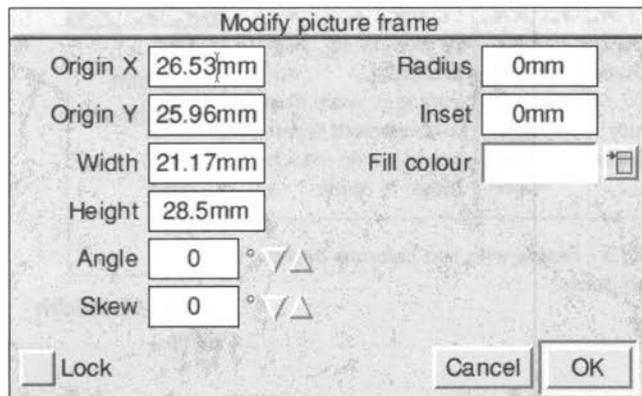


Fig. 9.17 - The **Modify picture frame** dialogue box provides options for altering the properties of picture frames.

The inset normally follows the shape of the 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.

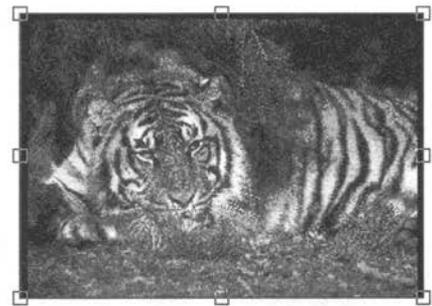


Fig. 9.18 - Picture frame with 0mm **Inset**.

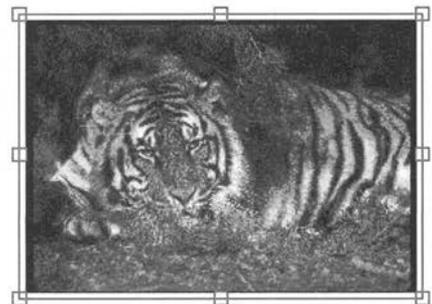


Fig. 9.19 - Picture frame with 1mm **Inset**.

9.4 Modify line

This 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 14.8).

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).

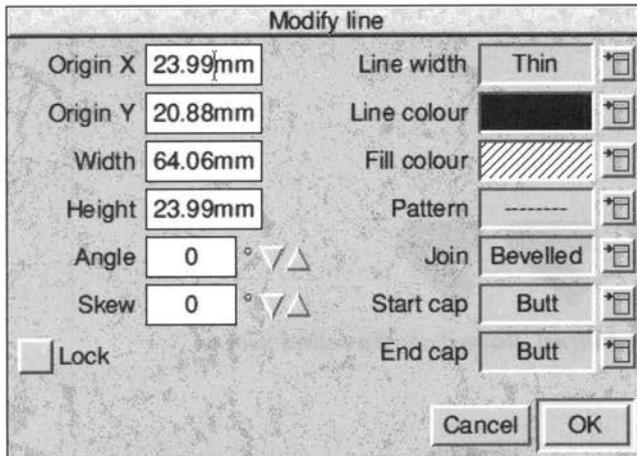


Fig. 9.20 - The **Modify line** dialogue box.



Fig. 9.21 - The **Line width** menu.

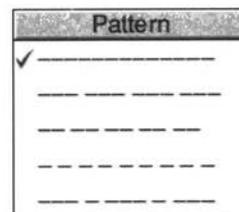


Fig. 9.22 - The **Pattern** menu.

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 menu provides four options (*figs. 9.25 & 9.26*):

The default option **Butt**, squares off the line at the end point.

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 14.8*). Please note that you cannot generate arrowheads of a reasonable size on a line of width **Thin**; you must have a line width of at least 0.25mm.



Fig. 9.23 - The **Pattern** menu.



Fig. 9.24 - **Mitred, Round and Bevelled** joins.



Fig. 9.25 - **Start caps** menu.



Fig. 9.26 - **Butt, Round, Square & Triangle** caps.

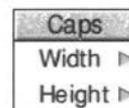


Fig. 9.27 - The **Caps** menu.

9.5 Modify Object

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 the that described for text frames earlier.

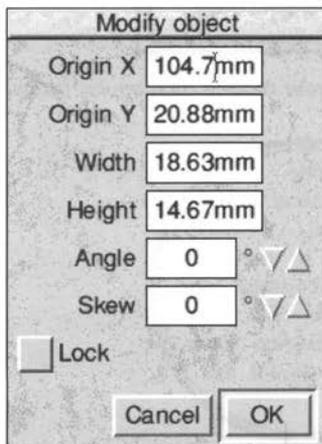


Fig. 9.28 - The **Modify object** dialogue box.

9.6 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).

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, de-select this option.

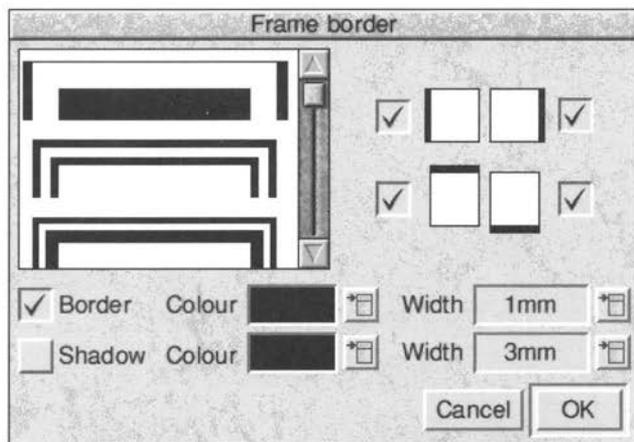


Fig. 9.29 - The **Border** dialogue box.

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).



Fig. 9.30 - Border around rectangular frame.

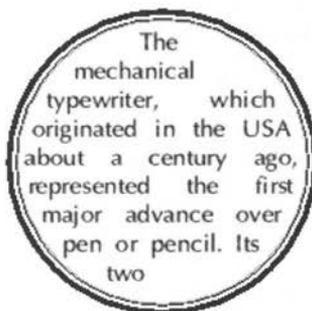


Fig. 9.31 - Border around circular frame.

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.

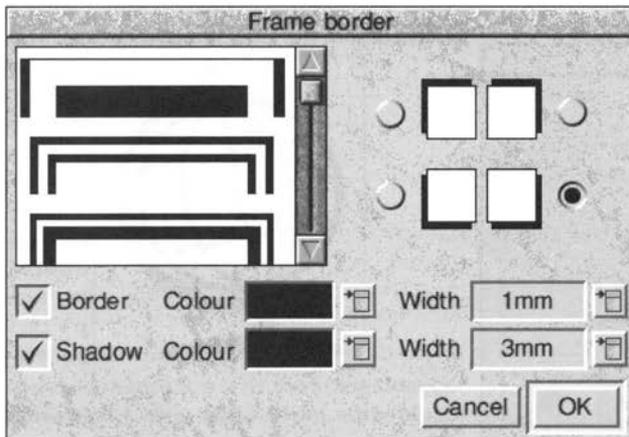


Fig. 9.33 - The **Border** dialogue box with **Shadow** selected.

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

Fig. 9.32 - Border on top and bottom only.

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

Fig. 9.34 - Border and drop shadow.

9.7 Text Flow

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.

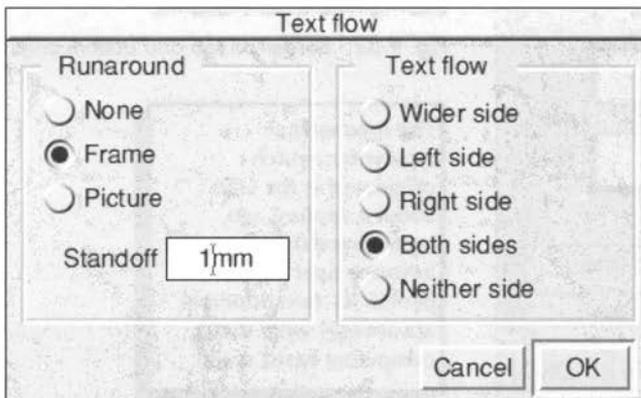


Fig. 9.35 - **Text flow** controls how text is repelled.

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.

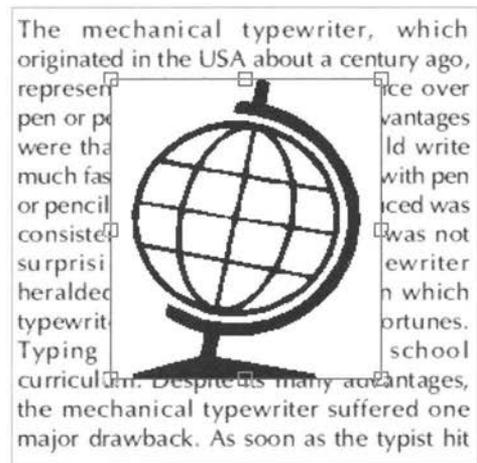


Fig. 9.36 - Runaround set to **None**.

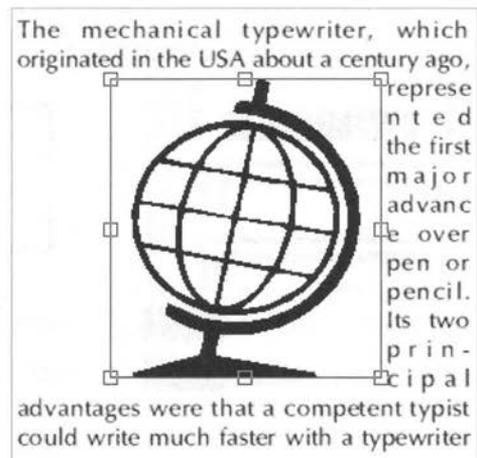


Fig. 9.37 - Runaround set to **Frame**.

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 14.7).

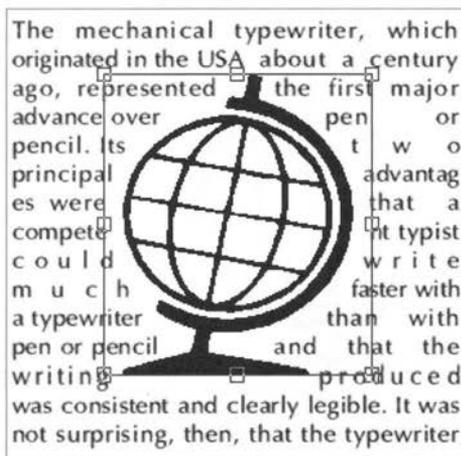


Fig. 9.38 - Runaround set to **Picture**.

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.

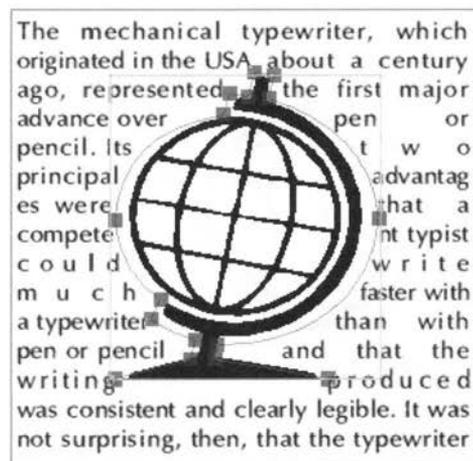


Fig. 9.39 - Editing picture runaround.

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.

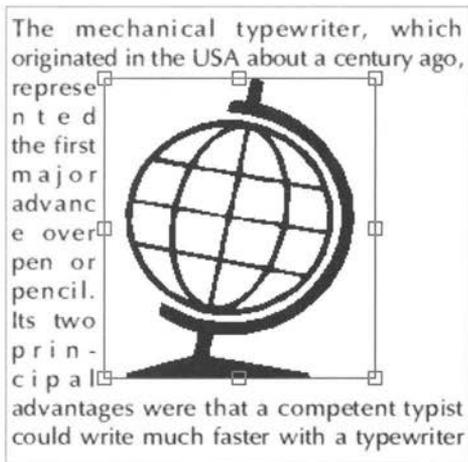


Fig. 9.40 - Text flow to **Left** side.

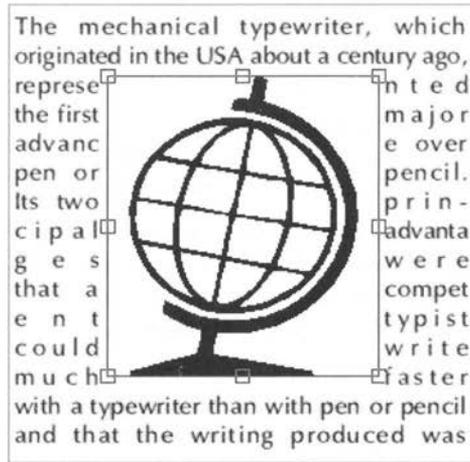


Fig. 9.42 - Text flow to **Both** sides.

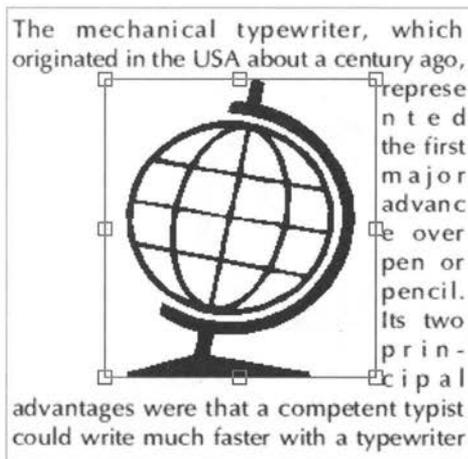


Fig. 9.41 - Text flow to **Right** side.

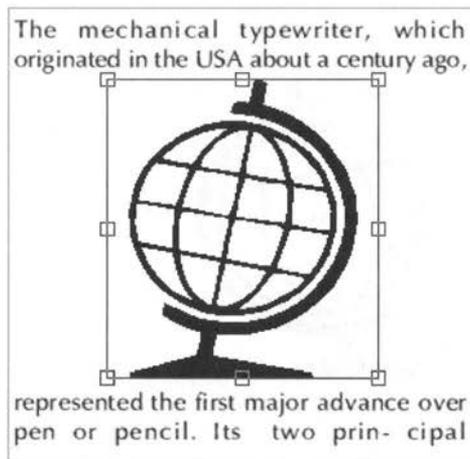


Fig. 9.43 - Text flow to **Neither** side.

9.8 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.

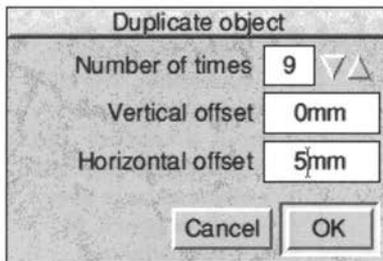


Fig. 9.44 - The **Duplicate** dialogue box.

Making One Duplication

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.

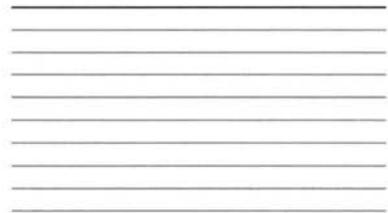


Fig. 9.45 - The single line has been duplicated to form a series of 10 lines, 3mm apart using: **No of times = 9**, **Vertical offset = 3mm**, **Horizontal offset = 0mm**.



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

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.

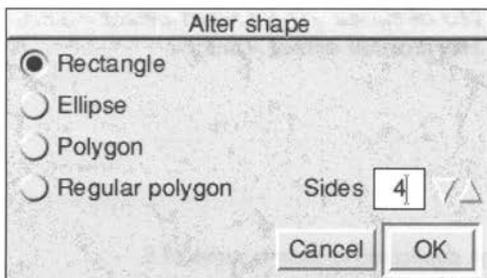


Fig. 9.47 - The **Shape** dialogue box.

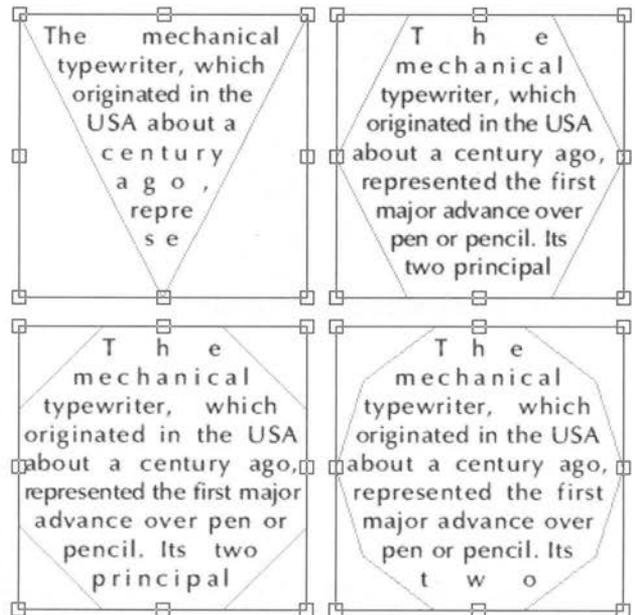


Fig. 9.48 - Regular polygons.

9.10 Front/Back

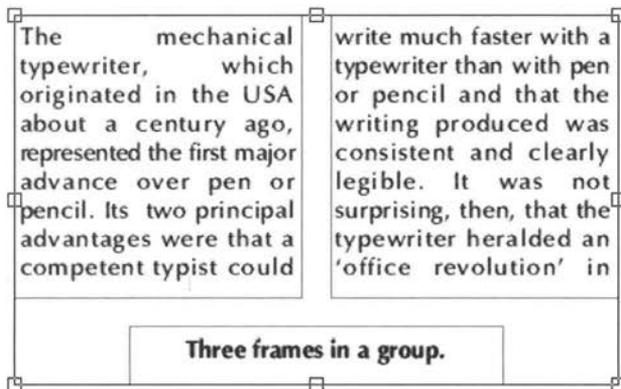
If a number of objects occupy the same area of the page, the object created last is said to be at the top of the stack and obscures other objects lower down the stack. The **Front** option brings the selected object to the top of the stack. It is only available when there is a single object selected 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.

9.11 Group/Ungroup

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.



*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

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

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.

10

Working with Pictures

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This chapter describes how to import pictures into frames, and then manipulate them in various ways.

10.1 Importing Pictures

To import a picture, drag the picture file into a frame. You may import standard Acorn 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 & 10.2*), otherwise the edges of the picture are cropped to suit the shape of the frame (*figs. 10.3 & 10.4*).

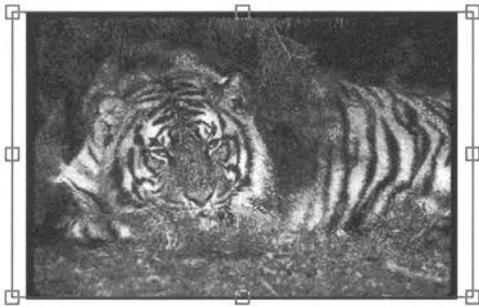


Fig. 10.1 - Fit to frame with aspect lock.

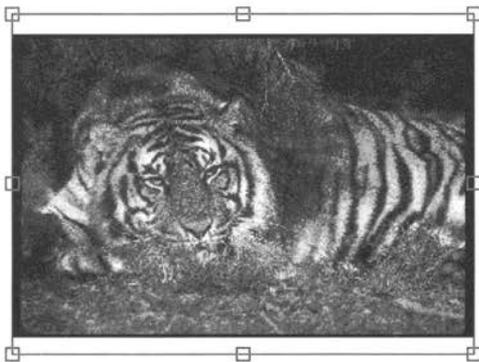


Fig. 10.2 - Fit to frame with aspect lock.

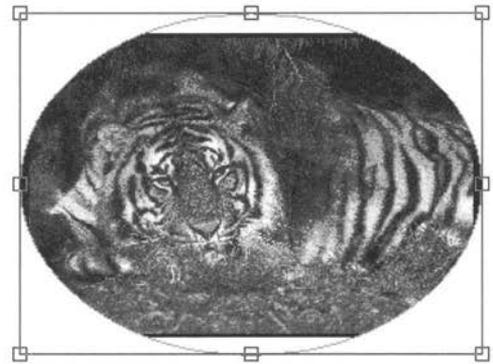


Fig. 10.3 - Fit picture in elliptical frame.

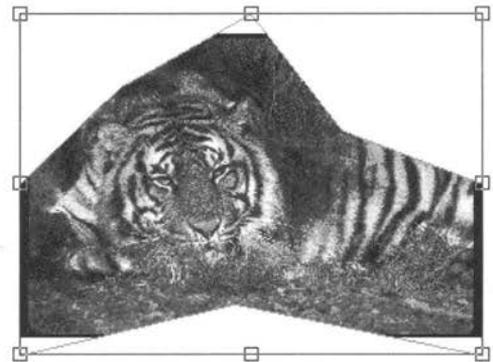


Fig. 10.4 - Fit picture in irregular frame.

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, 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 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).

Click Adjust 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 click Select over the picture (not over a handle) and drag it using the Hand tool (fig. 10.6).

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 precisely using the info palette or the **Modify picture** dialogue box (see 10.7).



Fig. 10.6 - Use the hand tool to drag the picture to a new position.

Picture frame	X	37.82mm	W	42.33mm	Scale	36.41	↔	X	0mm	↔	A	0	↔
1.1	Y	21.73mm	H	49.11mm	Aspect	100	↔	Y	17.77mm	↔	Fit		

Fig. 10.7 - The info palette gives the position of the current picture. You can reposition it by changing the **X** and **Y** values.

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.

10.4 Resizing Pictures

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 **Picture**⇒**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.

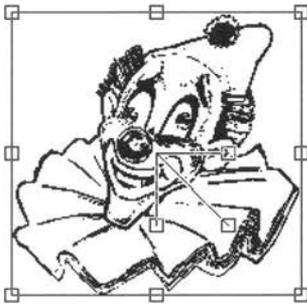


Fig. 10.8 - Drag the handles to scale the picture.

Picture frame	X	37.82mm	W	42.33mm	Scale	36.41	↔	X	0mm	↔	A	0	↔
1.1	Y	21.73mm	H	49.11mm	Aspect	100	↔	Y	17.77mm	↔		Fit	

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..

Aspect 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%.

Resizing Frame & Picture

If you resize a picture frame by dragging its handle using Adjust, the picture is resized too.

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.

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 applied 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. The picture is rotated about the centre of the frame.

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 click Select 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 applied 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 four 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.

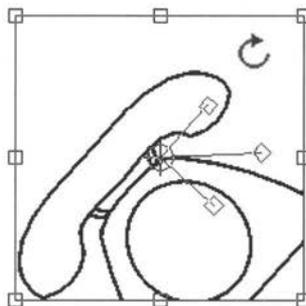
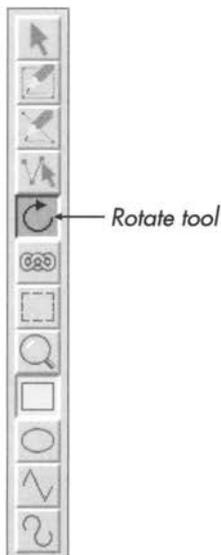


Fig. 10.11 - When a picture is selected you may use the rotate tool to rotate the picture about the centre of rotation indicated by the crosshair.

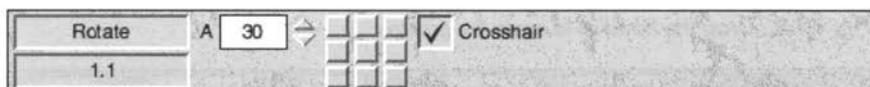


Fig. 10.12 - When a picture is selected and the Rotate tool chosen, the info palette provides options concerned with rotating the picture.

Fig. 10.10 - The Rotate tool.

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 Select 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.

Please note that you can't crop a picture if it has been locked.

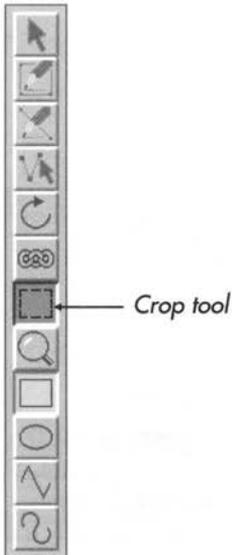


Fig. 10.13 - The Crop tool.



Fig. 10.14 - The complete picture.



Fig. 10.15 - The cropped picture.

10.7 Modify Picture

The **Picture**⇨**Modify picture** dialogue box (fig. 10.16 & 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.

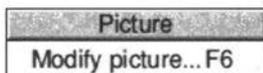


Fig. 10.16 - The **Picture** menu.

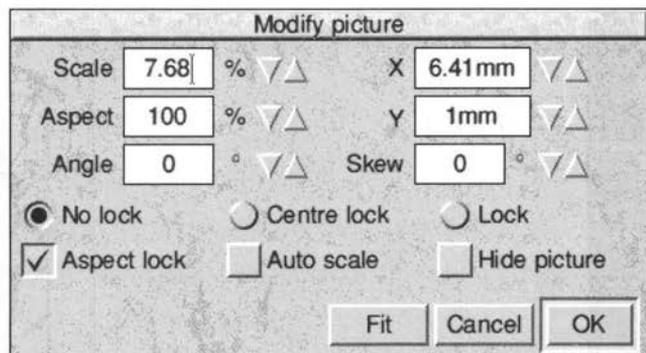


Fig. 10.17 - The **Modify picture** box provides

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.

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. 10.18*) 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 Adjust.

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.

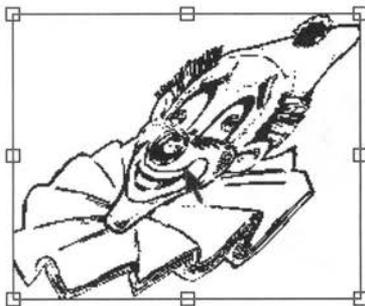


Fig. 10.18 - Picture skewed 25°



Fig. 10.19 - Picture skewed -25°

10.8 Options on the Edit Menu

The **Edit** menu (fig. 10.20) 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. 10.21). Click Adjust to de-select a picture.

Cut picture

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

Copy picture

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

Paste picture

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

This option deletes the selected picture.

Clear

Clear de-selects the selected picture.

Edit	
Undo Select picture	F8
Redo	F9

Cut Picture	^X
Copy Picture	^C
Paste	^V
Delete Picture	^K
Embed object	

Select all	^⌘A
Clear	^Z

Find...	F4

Fig. 10.20 - The **Edit** menu.



Fig. 10.21 - 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 click Select over the picture so that the drag and drop tool is displayed. Now drag until the pointer is over the required frame and release Select 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 drag and drop to something that isn't an **Ovation Pro** document, such as a directory display or another application such as Draw, the picture is exported to it.

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

10.9 Object, Linking & Embedding (OLE)

The OLE facility allows you to transfer a picture directly to another application for editing. Once the editing is complete, the picture is automatically transferred back to **Ovation Pro**.

To use OLE, press Ctrl and double-click on the picture. Typically the picture might be a sprite or Draw file, but can be any type of picture provided a suitable editor is available. A suitable editor is an application that can load and edit that type of picture format. If an editor is available, it is loaded and the picture transferred into it ready for editing.

If no suitable editor for that type of picture is available, the message `No run action specified for this filetype` is displayed.

Once you have finished editing the picture, use the standard save option in the editing package to automatically transfer the picture back into **Ovation Pro**.

11

Pages, Chapters & Master Pages

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This chapter describes how to create new documents, insert chapters, insert and delete pages, and 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 one on top of the other, 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).

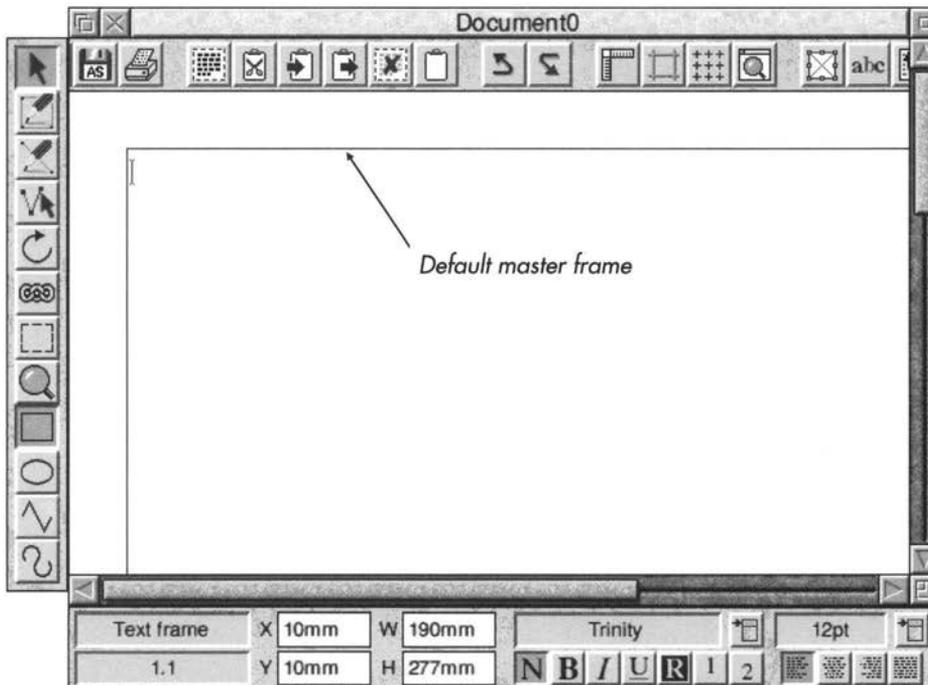


Fig. 11.1 - The active document window.

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. 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.*

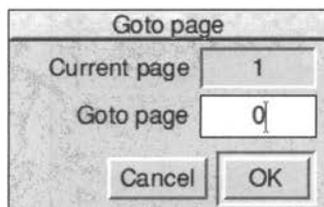


Fig 11.2 - The **Goto page** dialogue box.

11.2 Creating New Documents

If you click on the *Ovation Pro* icon on the icon bar, a new document is opened based on the default master page. The default master page defines an A4 page containing a default master frame with 10mm margins all round.

If you wish to create a document with a different layout, choose **New** on the icon bar menu (fig. 11.3). This opens a dialogue box which 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.

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).

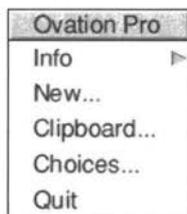


Fig 11.3 - The icon bar menu.

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 **Paper** 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 3mm over the paper edges.

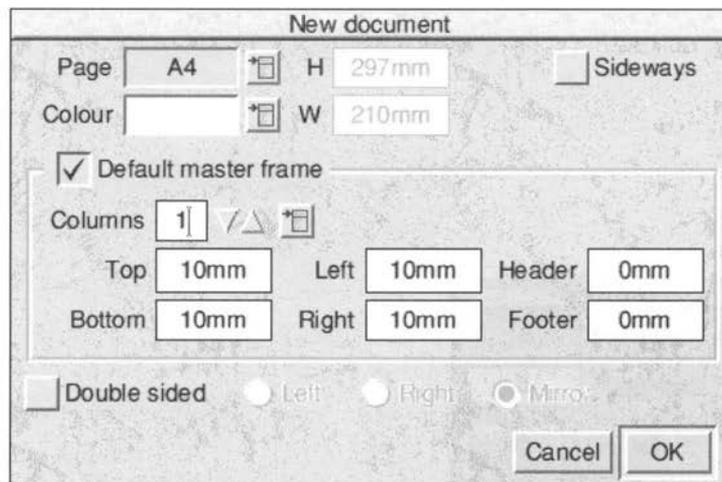


Fig 11.4 - The **New** dialogue box defines the default master pages.

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.

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).

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 be placed. The header space is measured from the top of the frame; the footer space is measured from the bottom (fig 11.5).

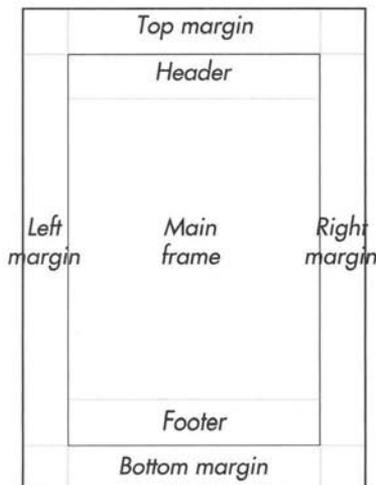


Fig 11.5 - The page margins.

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 **Paper**, **H**, **W** and **Sideways** must be the same for both left and right master pages.

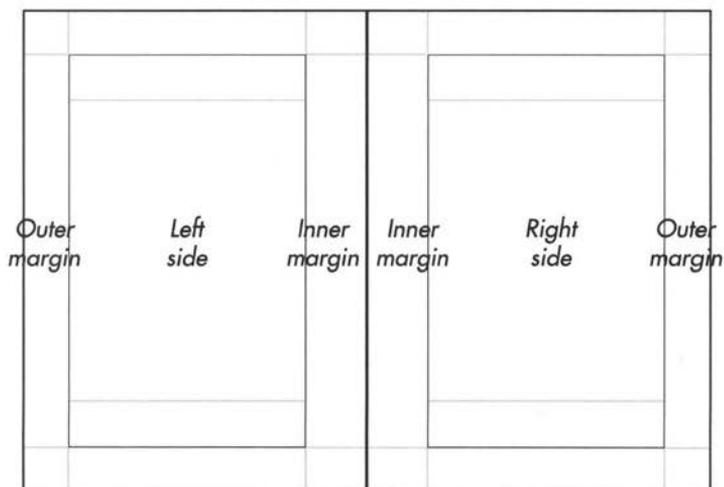


Fig 11.6 - The page margins for a double-sided document.

11.3 Editing the Master Pages

Choose **Page**⇒**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 anything into it - the contents of the default master frame can only be edited in the document.



Fig 11.7 - The **Page** menu.

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.

Header 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.

Page Guidelines

When you are viewing the master pages, the **Guidelines** option on the **Page** menu becomes available. 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 (see 11.4).

Closing the Master Pages

Click on the close icon to close the master pages and update the document with the changes you have made.

Master Objects

Any objects drawn on the master pages will appear on each page in the document. 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). 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.

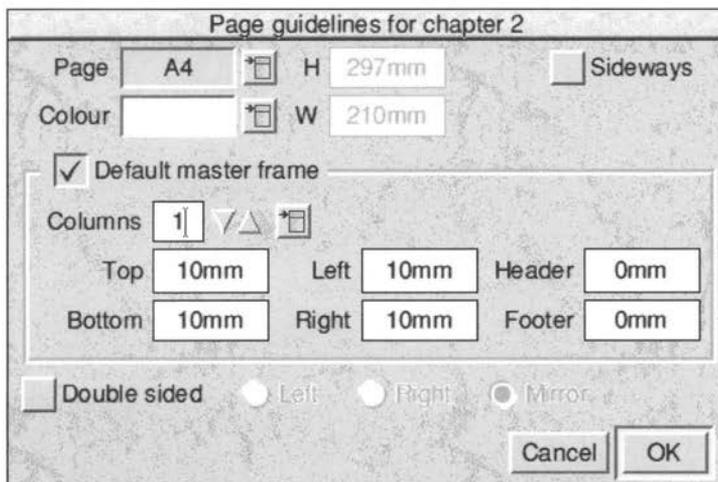


Fig 11.8 - The **Guidelines** box allows you to alter the master pages.

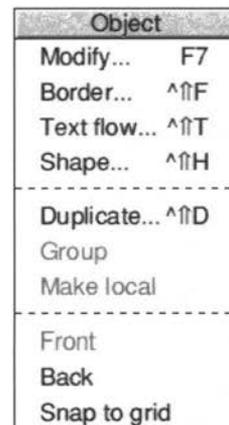


Fig 11.9 - The **Object** menu.

11.4 Adding New Chapters

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.

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.

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.

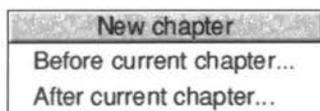


Fig 11.10 - The **Insert chapter** menu.

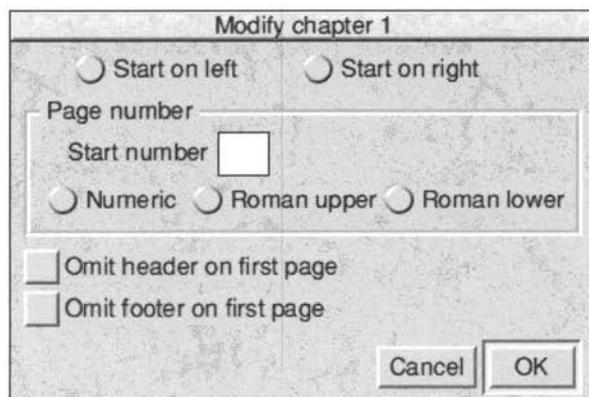


Fig 11.11 - The **Modify chapter** dialogue box.

11.5 Deleting Chapters

Choose **Page** ⇨ **Delete chapter** to delete the current chapter.

Please note that you cannot delete a chapter if it is the only chapter in the document.

11.6 Modifying Chapters

You can use the **Modify chapter** option at any time to change various aspects of the current chapter (*see 11.4*).

11.7 Page Insertion & Deletion

When editing text in the default master frame, pages are automatically inserted 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.

Inserting Pages

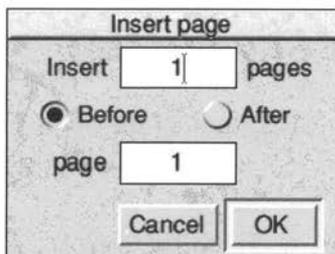
To insert a page based on the master pages, choose **Page** → **Insert page**. This opens a dialogue box allowing you to specify the number of pages to insert and where they should be inserted (*fig. 11.12*).

Click on **OK** to insert the pages.

Please note that inserted pages are automatically linked into the text flow. This causes text in the default master frames of subsequent pages to flow back into the inserted pages, and any blank pages that are left at the end of the chapter are deleted.

This means that in some cases your document will be unchanged after inserting 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!

Note that if the last 5 pages had contained any additional objects, they would not be deleted.



*Fig 11.12 - The **Insert page** dialogue box.*

Deleting Pages

To delete a page, choose **Page**⇨**Delete page**. This opens a dialogue box allowing you to specify the range of pages to delete (*fig. 11.13*).

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 inserted at the end of the 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.

Of course, if there were objects on the original pages, they would be lost.

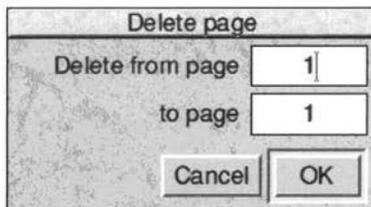


Fig 11.13 - The **Delete page** dialogue box.

11.8 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. 11.14*).

1. Choose **New** from the icon bar menu and set **Header** and **Footer** to 10mm.
2. Click on **OK** to close the dialogue box and create the document.
3. Choose **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** (or press Ctrl N). 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.

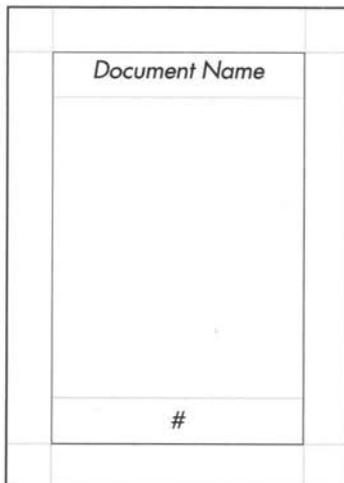


Fig 11.14 - Example 1.

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. 11.15*).

1. Choose **New** from the icon bar 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 above 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.

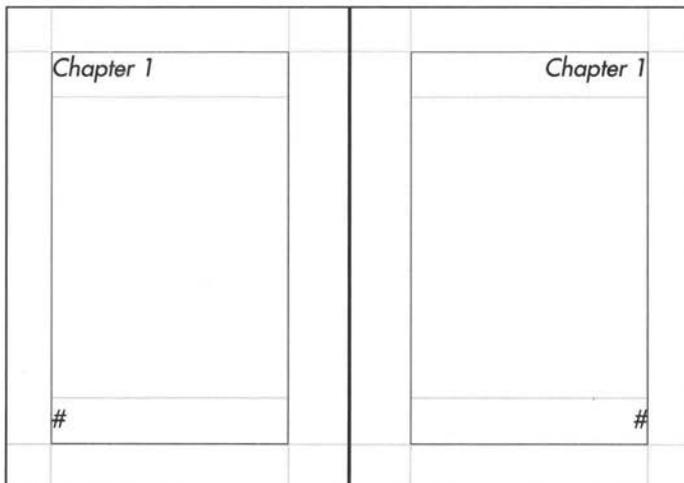


Fig 11.15 - Example 2.

12

Printing & Mail Merge

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Ovation Pro uses RISC OS 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.

12.1 Printers & Printer Drivers

Ovation Pro can print on any printer, provided a suitable printer driver has been installed in the printer manager, !Printers. 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 interface for your printer. Normally this will be the parallel interface, but you may also print to the serial port, 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.

Please refer to your RISC OS 3 user guide for details of how to install and configure printer definition files.

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.

Printing on Fan-fold Paper

A problem that often occurs on dot-matrix printers is unexpected blank pages that appear when printing on fan-fold or continuous paper. This happens because the default page size in *Ovation Pro* is A4, and this is larger than the standard fan-fold paper length of 11 inches. So the very bottom of the A4 page has to be printed on an additional sheet of fan-fold paper.

The solution is to set the *Ovation Pro* page size and the printer driver paper size to 11 inches long. Also ensure that the printer dip-switch is set to 11 inch paper and no perforation-skip.

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*).

Print Margins

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 **View**⇨**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*).
- 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*).

Note that the print margin is read from the printer driver, so a printer driver must be loaded for it to be displayed.

PostScript Printing

When printing on PostScript printers, it is important to be aware of how fonts are mapped and downloaded.

- The `!FontPrint` application allows Acorn font names to be mapped to equivalent PostScript font names. So if you print a font for which there is a PostScript equivalent, the in-built PostScript font will be used. This often results in quicker and higher quality printing.
- If you print a font for which there is no mapping to a PostScript equivalent, the Acorn font is downloaded to the printer and retained for the duration of that print job.
- You may use `!FontPrint` to indicate that certain fonts are to be downloaded to the printer whenever `!Printers` is started. The downloaded font is retained until the printer is reset. Use this option with care because downloaded fonts take up large amounts of memory in the printer.

Please refer to your computer user guide for more details about font mapping and downloading to PostScript printers.

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.

Most printer drivers print pages by 'redrawing' them at the printer resolution into the *System sprite area* of RAM. That area is then dumped to the printer. If there is insufficient memory to hold the entire page in the system sprite area, the page is printed in strips. Clearly the greater free memory available, the fewer strips will be needed and the faster the page will be printed.

The above description is not true for PostScript printers, which generally need less free memory.

If required, you can make extra memory available in the following ways:

- Quit any other unneeded applications before printing.
- Having configured !Printers, quit it from the icon bar to free memory used by the application. The actual printing is done by a module that remains active even after !Printers has been removed.
- Change to a lower screen mode before printing. Although the screen display may look poor, the print quality will be unaffected.

Other ways of saving memory are described in *Appendix A*.

12.2 Basic Printing

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.

The name of the current printer driver is displayed in the title bar.

Print Setup

If you click on **Print setup**, the dialogue box expands to display the advanced print setup options (*see 12.3*).

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*).

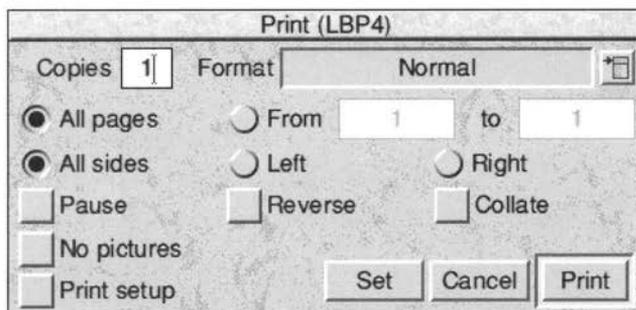


Fig. 12.1 - Basic options on the **Print** dialogue box

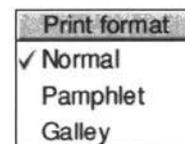


Fig. 12.2 - The **Print format** menu.

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, it will all be printed on one side of the paper only. This may be useful if you wish to print multiple copies of the pamphlet on a photocopier.

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).

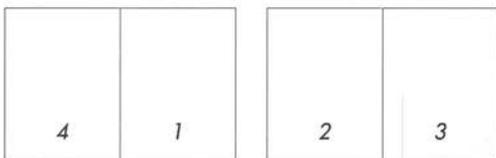


Fig. 12.3 - A 4-page document **Pamphlet** printed.

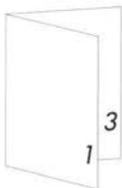


Fig. 12.4 - A folded 4-page pamphlet.

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%.

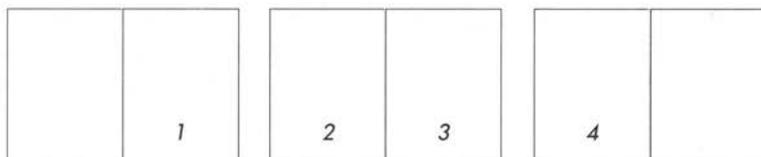
Notice that pages are printed on the same sides as they appear in the document. So if a document starts on a right-hand page, the first page printed will be a blank left-hand page. If you want to avoid this blank page (*fig. 12.6*), you should set the document to start on a left hand page using **Start 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.

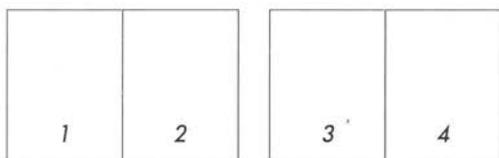
You may print on both sides of the paper by using the **Front** and **Back** options on the **Print** dialogue box. Choose **Front** to print the front side of the paper only, then turn the paper over and select **Back** and **Reverse** to print the back side. So if you have an 8-page document that starts 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*

All pages

Select **All pages** to print all pages in the document.

Select **From** to print the range of consecutive pages specified in the two writable icons. 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 contiguous, 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.

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 galleys (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 order 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.

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.

Click on **Cancel** to terminate printing. There is only a limited amount of multi-tasking 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 icon on the icon bar.

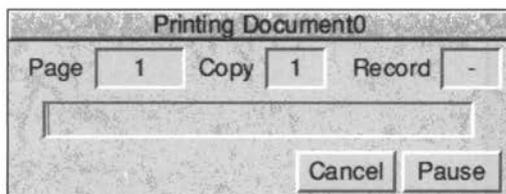


Fig. 12.7 - The **Printing** dialogue box.

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 the 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%.

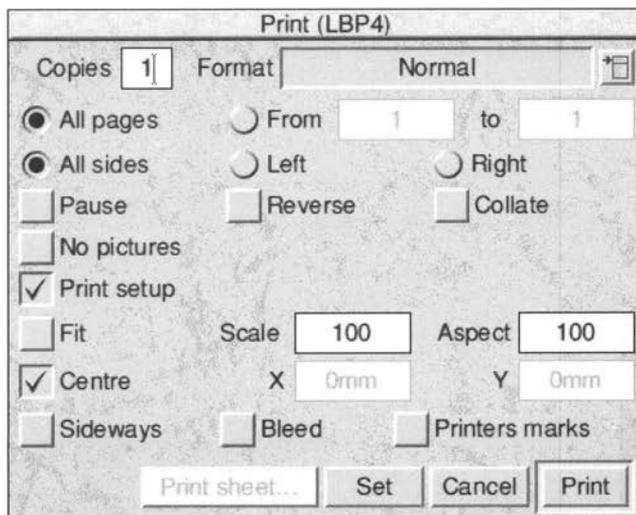


Fig. 12.8 - The extended **Print** dialogue box.

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 in **AutoRun**.!Choices (see 17.6).

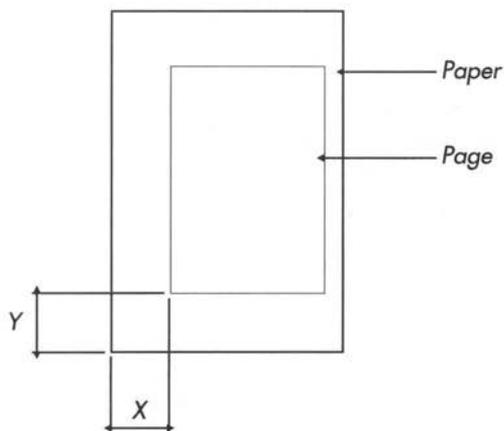


Fig. 12.9 - **X** and **Y** specify the position of the printed page on the paper.

Printers marks

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 (for future use).

The thickness of the printers marks may be changed in **AutoRun**.!Choices (see 17.6).

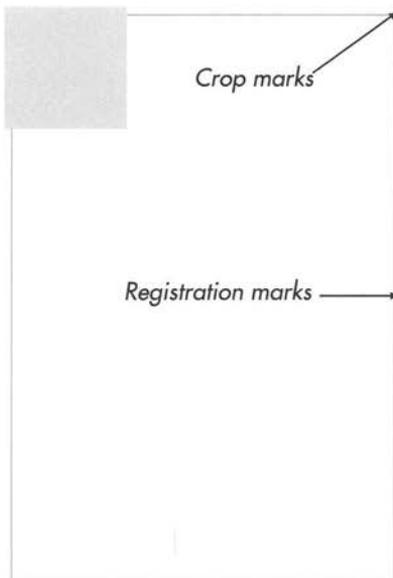


Fig. 12.10 - Page showing **Printers marks** and object bleeding off the edge of the page.

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.

Please note that the number of copies, scaling etc. are all set on the normal **Print** dialogue box.

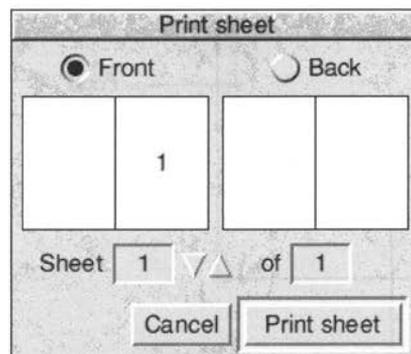


Fig. 12.11 - The **Print sheet** dialogue box allows you to print individual sheets.

12.4 Background Printing

The standard mode of printing described above, does not allow you to use the computer while printing takes place. This is suitable when printing has high priority and must be immediate and fast. However, for less urgent print jobs, you may wish to use *background printing*. In this mode, printing will take longer, but you will be able to continue doing other things while printing. When printing in this way, printing progress and options to pause and quit are provided by the **Printer queue** window in the printer driver.

To use background printing you must configure the printer driver for background printing. This is done by selecting the **Print in background** option on the printer driver **Connection** dialogue box.

You must also configure *Ovation Pro* to use queuing. This is done as follows:

- Load into a text editor such as Edit, !Choices from directory !OvPro.AutoRun.
- Locate the following line:
`printchoices(0,8505,250,0);`
The first parameter is the *print mode*. By default this is 0 which means normal printing. Change it to 1 for queuing.
- Save !Choices.
- Double-click on !Choices to make it take effect.

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 separate 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 14.6).

Inserting Merge Tags

Once you have prepared the CSV file, you should create the *Ovation Pro* document inserting merge tags where you want to insert data.

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. 12.12).

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.

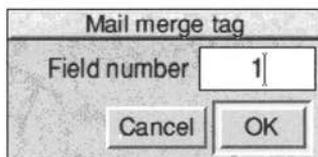


Fig. 12.12 - The **Mail merge tag** dialogue box.

Starting the Mail Merge

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 **File**⇨**Mail merge** to open the **Mail merge** dialogue box (*fig. 12.13*). 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 and document shown on the previous page are supplied with **Ovation Pro**. Please refer to the release notes for more details.

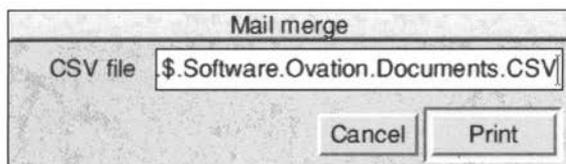


Fig. 12.13 - The **Mail merge** dialogue box.

13

The Spelling Checker

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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.

13.1 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 13.7*).

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 cannot contain more than one copy of the same word, even if each copy has a different lower-case/upper-case format.

Loading & Attaching Dictionaries

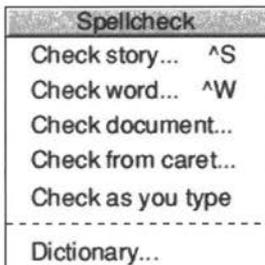
If you spellcheck a document without loading any dictionaries first, the `!MainDict` and `!UserDict` dictionaries are automatically loaded. This arrangement should be suitable for most applications.

Alternatively you may explicitly load the dictionaries required using the option **Spellcheck**⇨**Dictionary** (*fig 13.1*).

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.



13.1 - The **Spellcheck** menu.

13.2 Check Story/From Caret

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. 13.2*).

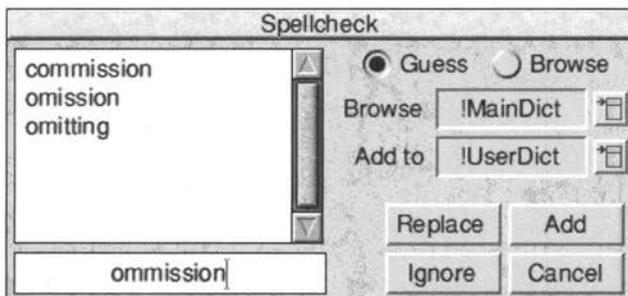
Ignore

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 14.6*), which causes the ignore dictionary to be saved with the document. The means that ignored words will not be queried next time the document is loaded and spell checked.



13.2 - The **Spellcheck** dialogue box.

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 `omission`, 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 click select 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.

If the queried word is a capitalised word, its initial capital is changed to lower case before the word is added to the dictionary. This will allow it to match with both lower case and capitalised words in future spellchecks. Otherwise, the queried word is added to the dictionary exactly as it appears in the document.

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. 13.3*).

The End of the Spell Check

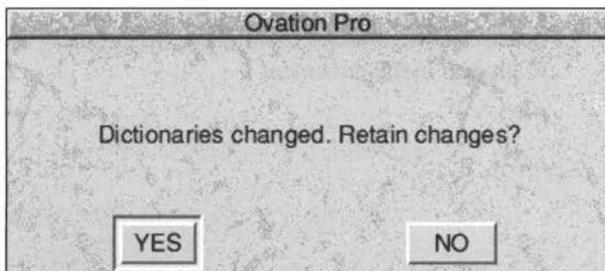
When the spell check has finished, you will be asked if you wish to retain the changes made to the dictionaries (*fig. 13.3*).

13.3 Check Word

Choose **Spellcheck** ⇨ **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 **Spellecheck** 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.



13.3 - Click on **Yes** to retain the changes made to any dictionaries during the spellcheck.

13.4 Check Document

Choose **Spellcheck** ⇨ **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.

13.5 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.

13.6 Creating & Editing Dictionaries

The **Spellcheck**  **Dictionary** option opens the **Dictionary** dialogue box (fig. 13.4). This allows you to load, remove, create, delete and edit dictionaries.

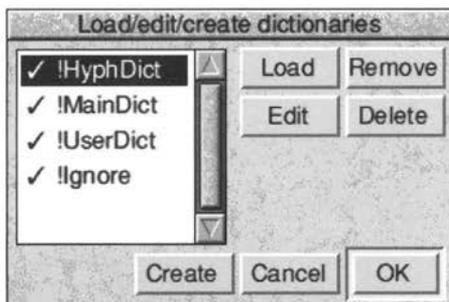
The small window lists all the dictionaries that currently exist. Those that are loaded and attached to the current document are ticked. Apart from !MainDict, !UserDict and any other user dictionaries you have created, this window will often list two further dictionaries, !HyphDict and !Ignore.

!HyphDict contains a list of words that are hyphenated in a special way by the automatic hyphenator (see 13.7). !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 13.2).

Selecting a Dictionary

Most of the operations described below apply to a selected dictionary. To select a dictionary, click Select over its name so that it becomes highlighted. You may only select one dictionary at a time.



13.4 - 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

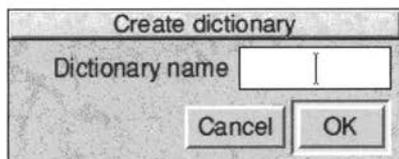
The **Create** option opens the **Create dictionary** box (*fig. 13.5*), which allows you to create a dictionary with the name specified.

A warning is given if you attempt to create a dictionary with the same name as an existing dictionary.

Delete

The **Delete** option deletes the selected dictionary.

Since this action is irreversible, you will be asked for confirmation before the deletion takes place.



13.5 - The **Create dictionary** dialogue box.

Edit

Dictionary files cannot be edited directly in a text editor since they are in a special compressed format. Compression is essential to allow a dictionary such as !MainDict to hold over 67,000 words in a file that is of manageable length. 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. 13.6*). 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 to the right of the window.

Add

To add a new word to the dictionary, simply 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 using Ctrl U, 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.

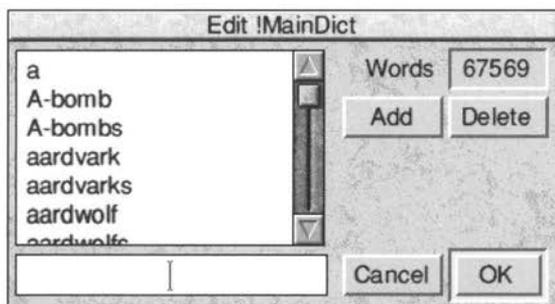
To add a word based on a word in the word list, click Select over the word in the word list to transfer it to the writable icon. Now edit the word as required, then press Return or click on **Add** to add it to the dictionary.

Delete

To delete a word, click Select 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.



13.6 - 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, where it will be merged into the existing dictionary. Please note that with large dictionaries, this process may take some time to complete.

To export all words from the current dictionary, click Menu over the **Edit** dialogue box to open the standard save box. Now drag the icon to disc or to a suitable editor. The file will contain each word separated by a line feed character.

13.7 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 to `!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 5.7).

13.8 Relocating Spellcheck Dictionaries

Dictionaries are stored in the sub-directory called `Dictionary` of the directory `!Words`. The location of `!Words` depends upon how you have installed *Ovation Pro*:

- If you have installed *Ovation Pro* to hard disc, `!Words` is hidden away inside `!OvnPro`.
- If you have installed *Ovation Pro* to floppy disc, `!Words` will be located on the second floppy disc (since it is too big to fit on the first one).

Relocating `!Words`

You can store `!Words` in any location by moving it from inside `!OvnPro` and dragging it to the required place. You must double-click on `!Words` after moving it, to reset the path to the new location.

Spell Checking on a Network

A common requirement when running *Ovation Pro* on a network is to allow users to share `!MainDict`, but have their own user dictionaries.

To do this, copy `!UserWords` from the *Ovation Pro* Program Disc 2, into the root directory of each user, and double-click on each copy to make them active. Whereas `!Words` contains dictionaries that are shared by all users, `!UserWords` contains user dictionaries that are local to individual users.

When *Ovation Pro* is re-run, each user can browse the same shared version of `!MainDict`, and add words to their own local copy of `!UserDict`. Any new dictionaries created, are saved locally in `!UserWords`, and override any other dictionaries in `!Words` with the same name.

If `!MainDict` is edited, it is automatically saved locally in `!UserWords` and overrides the original shared version.

14

Customisation

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This chapter describes the ways in which 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 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).

14.1 Stylesheets

The **File**⇒**Save stylesheet** option opens a dialogue box (fig 14.1), 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 dragging it to the **Ovation Pro** icon on the icon bar.

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.

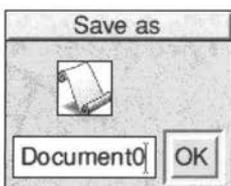


Fig. 14.1 - The **Save stylesheet** box.

14.2 Changing the Default Document

The **File**⇒**Save as default** option allows you to overwrite the default document with the current document. The default document is the blank document that appears when you click on the **Ovation Pro** icon on the icon bar.

To change the default document:

1. Click on the **Ovation Pro** icon on the icon bar 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 14.1). 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. 14.2).
4. Click on the **Ovation Pro** icon on the icon bar to open a new default document.

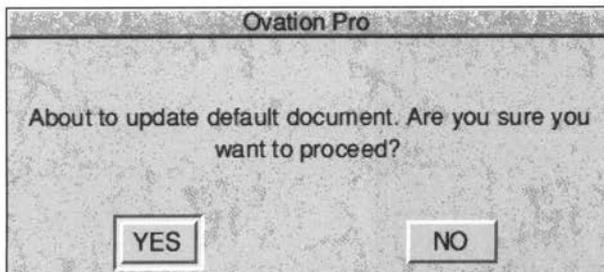


Fig. 14.2 - Confirmation box when using **Save as default**.

14.3 Choices

Choose **Choices** from the icon bar menu to open a dialogue box that allows the *Ovation Pro* application to be configured (fig. 14.3).

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 five groups of choices: **General**, **View**, **Text**, **Picture** and **Line**. 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.

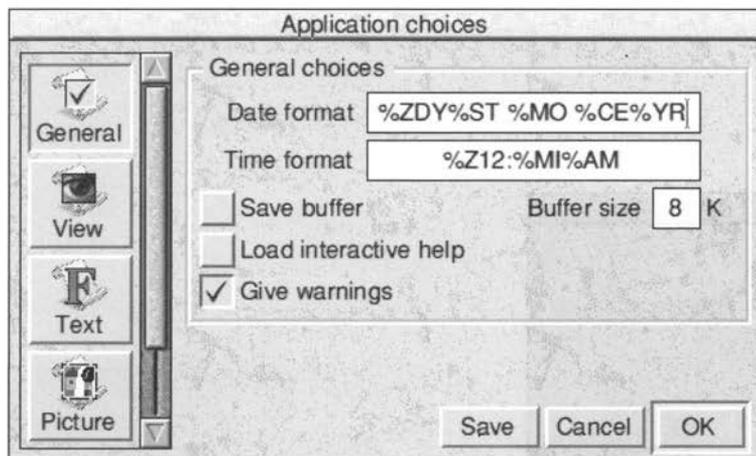


Fig. 14.3 - The **Choices** dialogue box.

14.4 General Choices

General choices are associated with the general operation of *Ovation Pro* (fig. 14.4).

Date Format

Date format sets the format of the date string inserted by the **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 **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.

The drawback with this facility, is that documents become longer in size than necessary.

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 the buffer size cannot be directly related to the actual number of steps.

Please refer to *Appendix I* for more details about the operation of the undo/redo facility.

Load Interactive Help

If **Load interactive help** is selected, interactive help data is loaded when *Ovation Pro* is run. Since the interactive help data is very large, by default this option is not selected.

Please note that this option only takes effect when *Ovation Pro* is run, so for it to take effect you must remember to save the choices and re-run *Ovation Pro*.

Give Warnings

Give warnings allows you to enable or disable various warning prompts that are displayed in certain circumstances.

General choices

Date format

Time format

Save buffer Buffer size K

Load interactive help

Give warnings

Fig. 14.4 - General choices.

14.5 View Choices

View choices are associated with the way *Ovation Pro* documents look on the screen (fig. 14.5).

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.

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.

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.

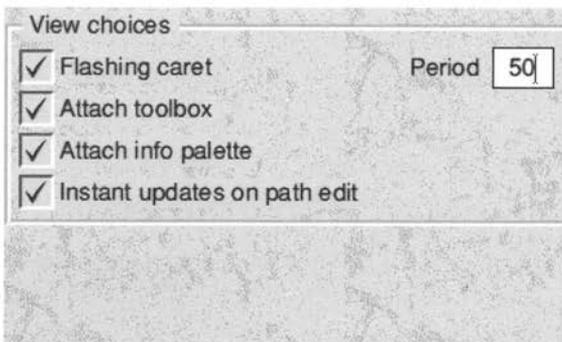


Fig. 14.5 - View choices.

14.6 Text Choices

Text choices are associated with text editing, text styles and text frames (*fig. 14.6*).

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.

PC-style Delete

If **PC-style delete** is selected, the Delete key behaves as the Copy key i.e. it deletes the character to the right of the caret.

The Copy key then behaves as $\uparrow\uparrow$ Home i.e. it moves you to the start of the last page in the document.

The Backspace key can be used as Delete.

Overtyping

Overtyping controls what happens when you type while there is some text selected (*see 3.6*).

If **Overtyping** is selected, the selected text is deleted and replaced by the typed text.

If **Overtyping** is not selected, the selected text is de-selected and the typed text is inserted before it.

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, colour names are renamed, otherwise they are discarded (operation is the same as **Rename styles** above).

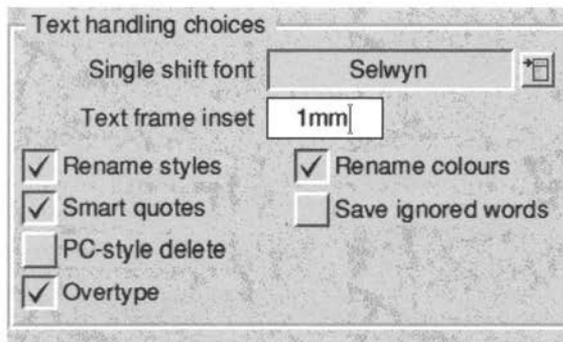


Fig. 14.6 - Text choices.

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.

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. The drawback with this facility is that documents become bigger in size.

If **Save ignored words** is not selected, the dictionary of ignored words is not saved with the document.

14.7 Picture Choices

Picture choices are associated with picture handling (*fig. 14.7*).

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*).

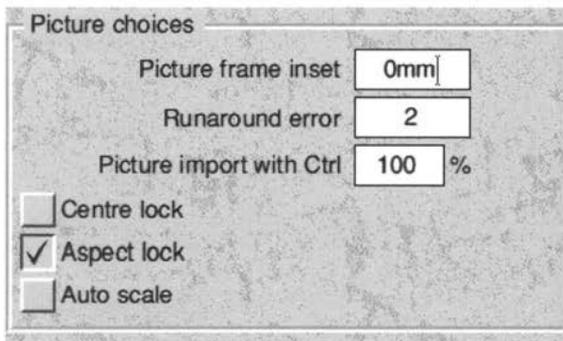


Fig. 14.7 - Picture choices.

14.8 Line Choices

Line choices are associated with line drawing (fig. 14.8).

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).

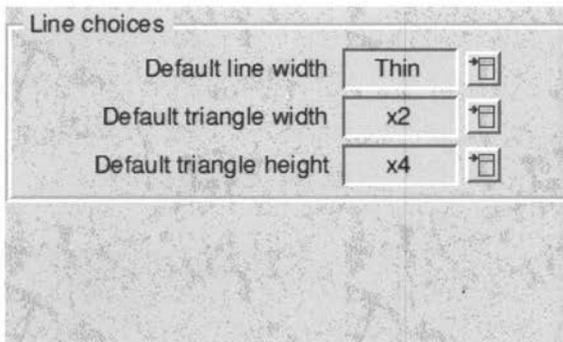


Fig. 14.8 - Line choices.

14.9 Preferences

Choose **Misc** → **Preferences** to open a dialogue box that allows *Ovation Pro* document preferences to be configured (fig. 14.9).

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.

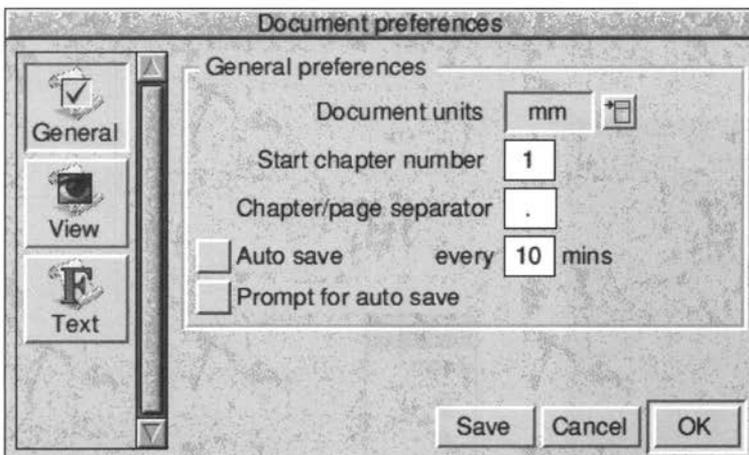


Fig. 14.9 - The **Preferences** dialogue box.

14.10 General Preferences

General preferences are associated with the general setup of the document (fig. 14.10).

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. 14.11). 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 option is for future expansion only, and has no effect in this release.

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.

If **Prompt for auto save** is selected, the normal **Save** box will be displayed before the document is saved. Click on **OK** to save the document, or click outside the **Save** box to cancel.

Please note that **Auto save** does not operate if the document has never been saved, or if it has not been modified since it was last saved.

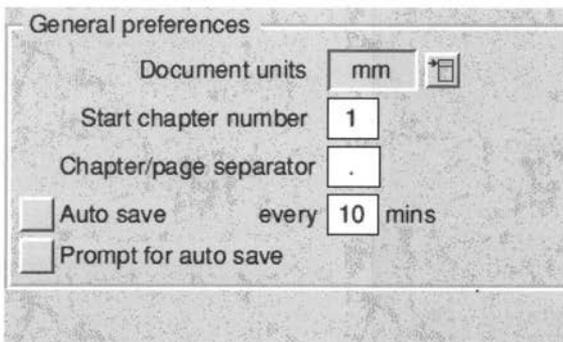


Fig. 14.10 - General preferences.

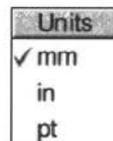


Fig. 14.11 - The **Units** menu.

14.11 View Preferences

View preferences are associated with the way the document looks on the screen (*fig. 14.12*).

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*).

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*).

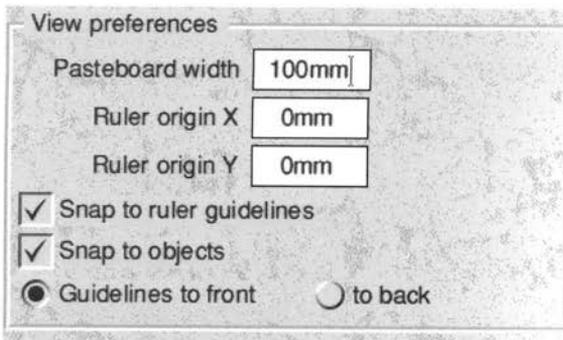


Fig. 14.12 - View preferences.

14.12 Text Preferences

Text preferences are associated with text styles and formatting (*fig. 14.13*).

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 the character that is aligned to decimal tabs (*see 5.5*).

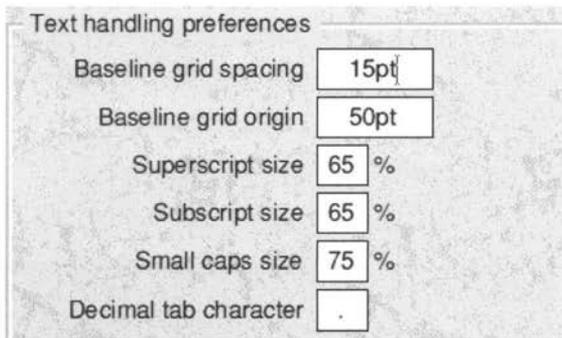


Fig. 14.13 - Text preferences.

15

Defined Colours

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This chapter describes how to define your own colours, and add them to the standard **Ovation Pro** colour picker.

15.1 Overview

Whenever a colour is chosen in *Ovation Pro*, it is chosen from the standard colour picker (fig. 15.1). 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.

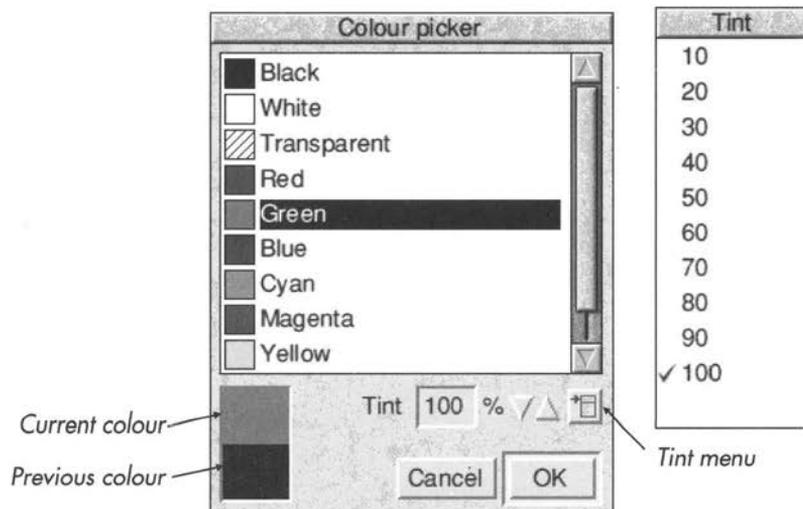


Fig. 15.1 - The standard *Ovation Pro* colour picker.

15.2 Editing Colours

Choose **Misc**⇒**Edit colour** to display the **Edit colour** dialogue box (fig. 15.2). 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, click Select over it.

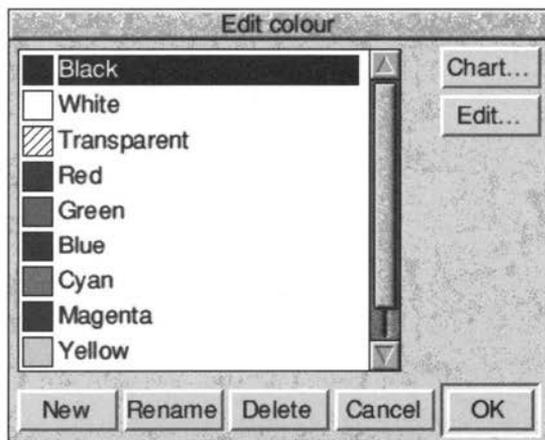


Fig. 15.2 - The **Edit colour** dialogue box.

New

To create a new colour, choose **New** and type the name of the colour into the **New colour** dialogue box (fig. 15.3). 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. 15.4).

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.

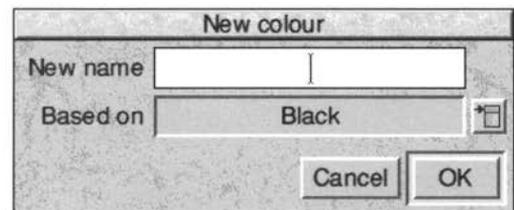


Fig. 15.3 - The **New colour** dialogue box.



Fig. 15.4 - Base new colour on colour from menu.

Rename

To rename the selected colour, click on **Rename** to open the **Rename colour** dialogue box (fig. 15.5). Type in a new name and click on **OK**.

Please note that you cannot rename the colours the colours Black, White, Transparent or Registration or those that were created from the colour chart.

Delete

Click on **Delete** to delete the selected colour.

Please note that you cannot delete the colours Black, White, Transparent or Registration.

Chart

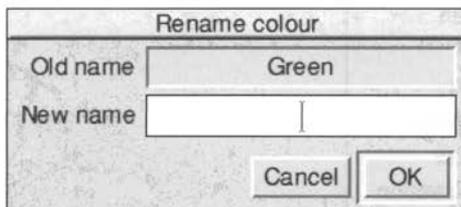
To create a new colour based on a colour from one of the standard *Ovation Pro* colour charts, click on **Chart** (see 15.4).

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 15.3).

If the colour was created using **Chart**, the colour chart dialogue box will be displayed (see 15.4).



Rename colour	
Old name	Green
New name	
<input type="button" value="Cancel"/> <input type="button" value="OK"/>	

Fig. 15.5 - The **Rename colour** dialogue box.

15.3 Colour Models

When you click on **Edit**, the **Colour choice** dialogue box is displayed (fig. 15.6). 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 15.4).

RGB Colour Model

This colour model specifies colours by mixing Red, Green and Blue light (fig. 15.6). This is the default model used for new colours.

There are 6 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%.
- Click on a standard desktop colour directly.
- Click on **None** 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 constant colour. In the example shown, the constant colour is **Blue** at 100%.

The colour slice shows all the colours available by varying the **Red** and **Green** components, but keeping the **Blue** component constant.

Click on **OK** to apply the colour and close the dialogue box.

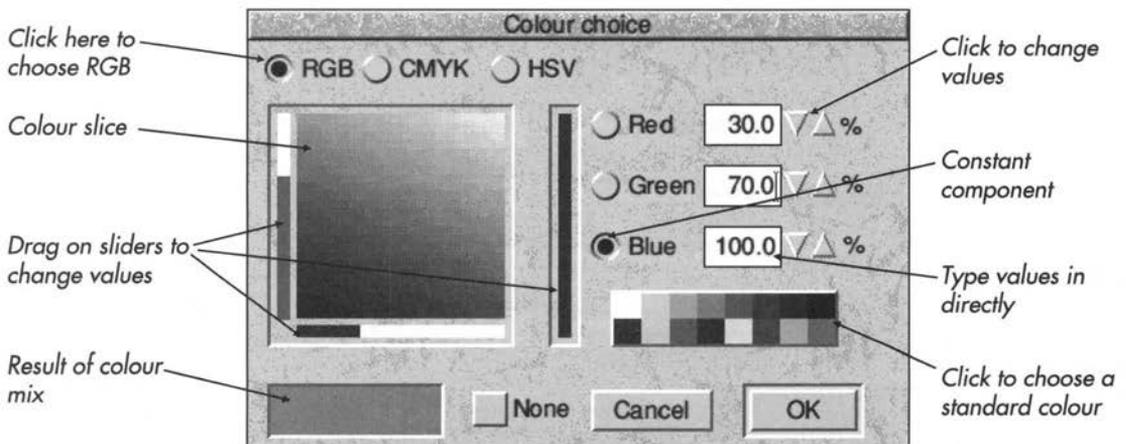


Fig. 15.6 - The RGB colour model.

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. 15.7).

There are 5 ways of choosing a colour in the RGB 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 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%.
- Click on a standard desktop colour directly.
- Click on **None** to create a transparent colour.

Click on **OK** to apply the colour and close the dialogue box.

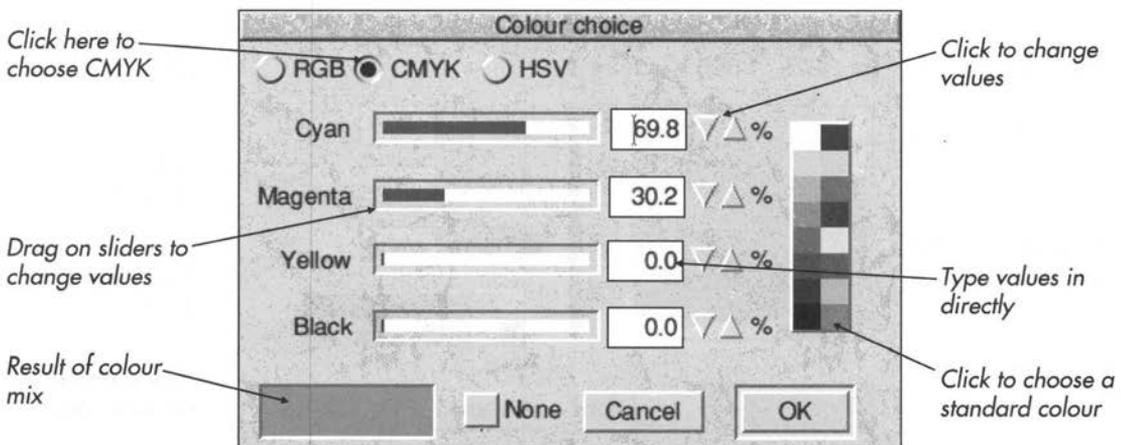


Fig. 15.7 - The CMYK colour model.

HSV Colour Model

This colour model is often used by artists (fig. 15.8). 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 RGB 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 press 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%.
- Click on a standard desktop colour directly.
- Click on **None** to create a transparent colour.

In the HSV model, the **Colour slice** is a surface through a colour cone. The slice is taken with one of the components constant. In the example shown, the constant component is **Value** at 100%.

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.

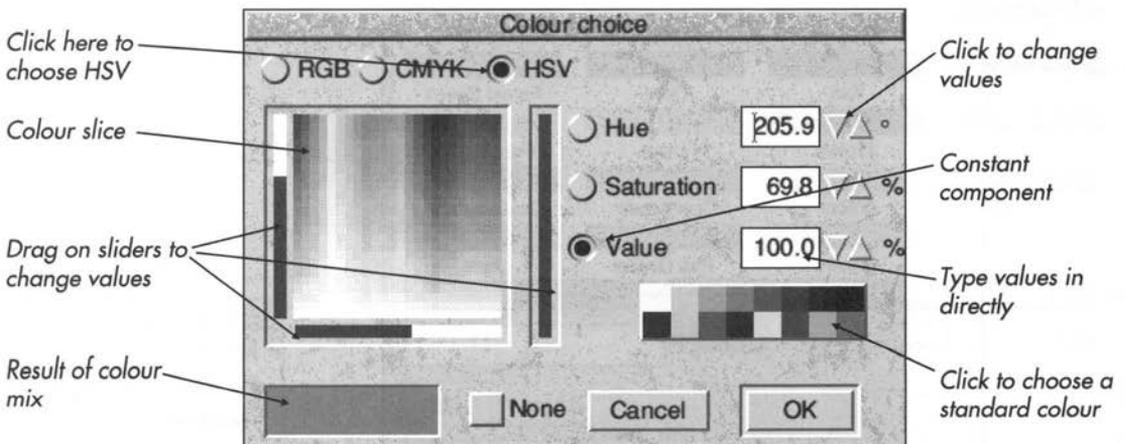


Fig. 15.8 - The HSV colour model.

15.4 Colour Charts

The *Ovation Pro Colour chart* dialogue box (fig. 15.9) is displayed if you create a new colour by clicking on **Chart** or edit 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 **Model** shows the current chart name, but you may choose another chart from the menu (fig. 15.10). 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** to close the dialogue box and add all the 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*).

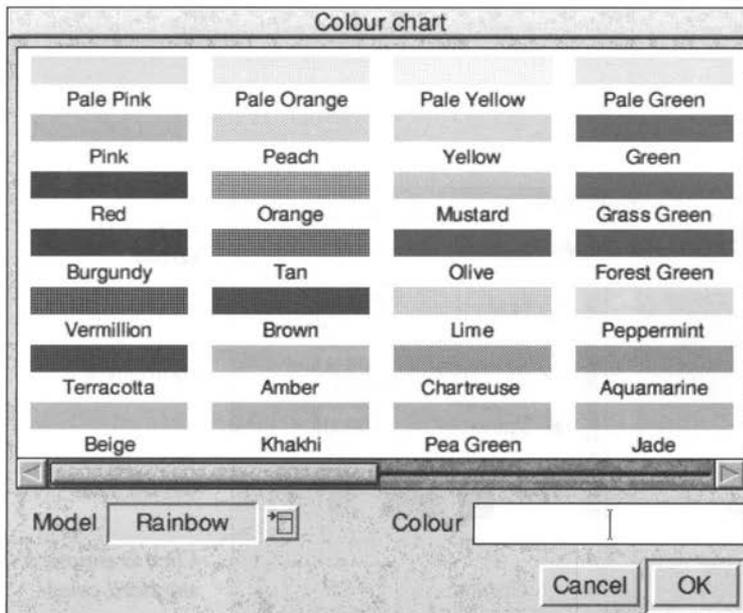


Fig. 15.9 - The **Colour chart** dialogue box.

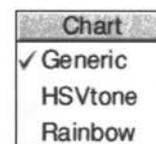


Fig. 15.10 - Colour charts.

16

Macros

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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.

16.1 The Macros Dialogue Box

Choose **Misc**⇒**Macros** to display the **Macros** dialogue box (*fig. 16.1*). Each row in the table represents a single macro, and comprises:

- The macro name.
- An optional sprite 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.

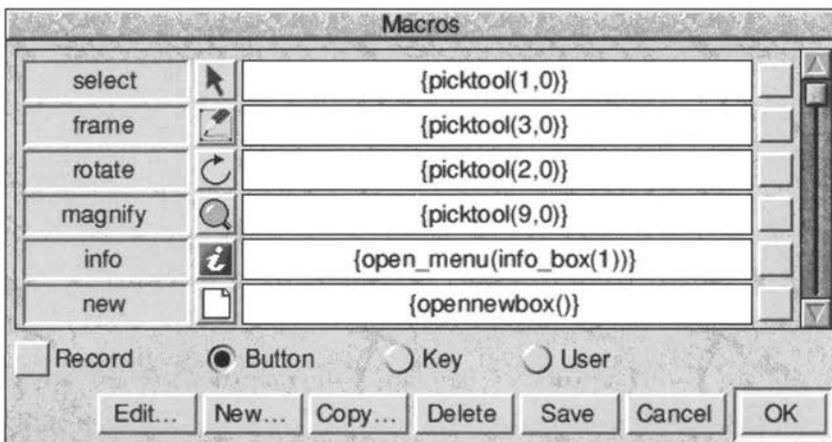


Fig. 16.1 - The **Macros** dialogue box showing the buttons that have been defined.

16.2 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. 16.2).

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 character. 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 a sprite to your button, click on the icon to the right of the **Sprite** option to display the button box (fig. 16.3).

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.

Click on **Insert gap before** if you want to insert a small gap before the button on the button bar. This may be useful if you wish to separate groups of similar buttons on the button bar.

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 macros 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 16.7).

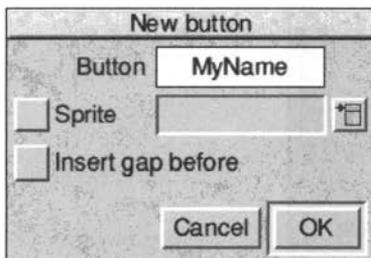


Fig. 16.2 - The **New button** box.

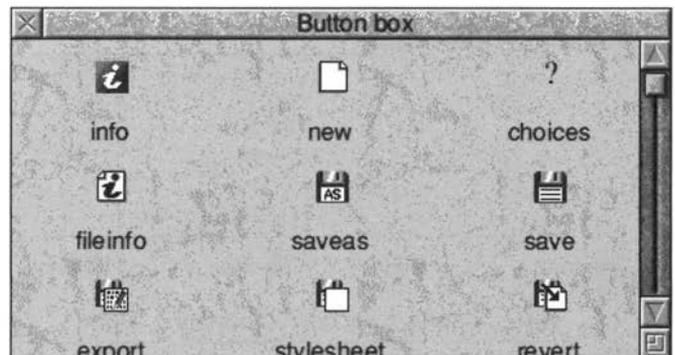


Fig. 16.3 - The **button** box.

16.3 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. 16.4).

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 Ctrl, Shift or Ctrl Shift. You cannot define key combinations using the Alt key since this is reserved for accessing international characters.

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. 16.5). 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 key macros are given later in this chapter.

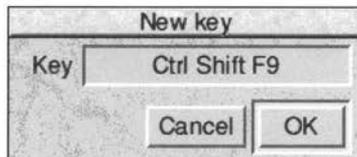


Fig. 16.4 - The **New key** dialogue box.

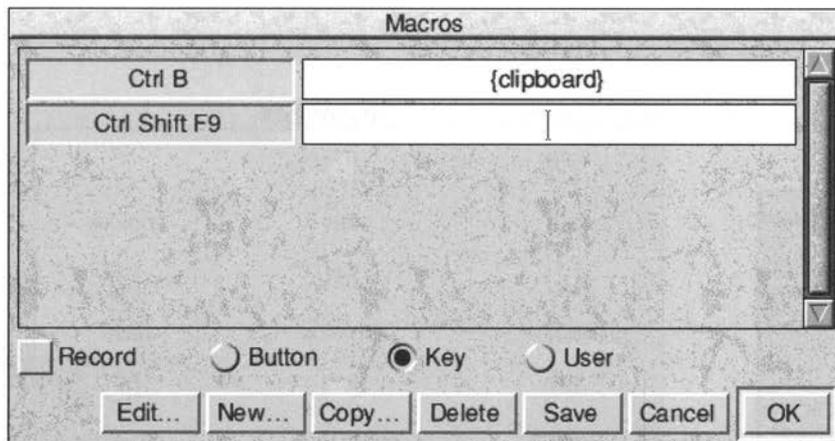


Fig. 16.5 - The **Macros** dialogue box showing the keys that have been defined.

16.4 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. 16.6).

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. 16.7). The icon in the second column is for the actual definition, which at this stage is blank. Full details of how to define the key macro are given overleaf.

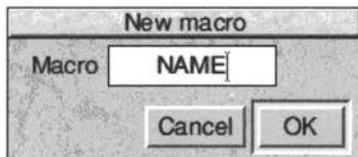


Fig. 16.6 - The **New macro** dialogue box.

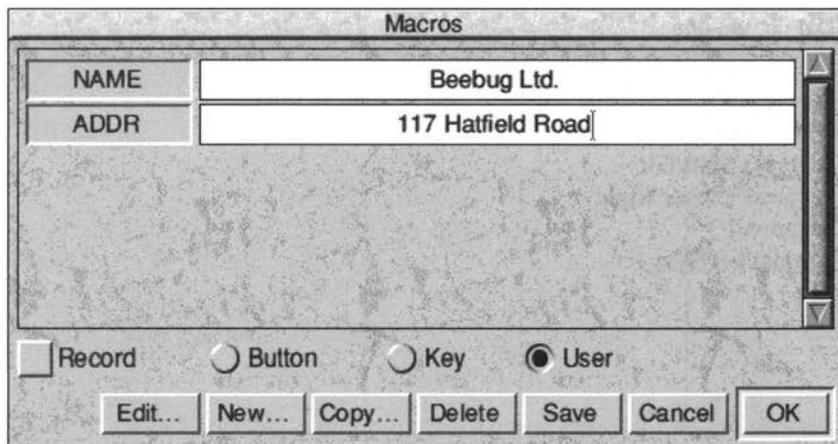


Fig. 16.7 - The **Macros** dialogue box showing the user macros that have been defined.

16.5 Defining Macros

To define a macro, click Select 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.

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. 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
CS_	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

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 as a system variable (using OS_ReadVarVal or OS_ReadUnsigned).

<Sys\$Time>	expands variable Sys\$Time
<&FF>	expands hex number &FF
<2_10111010>	expands binary 10111010

16.6 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 clicking Select in it's 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. 16.8). You may use this dialogue box to change the sprite assigned to the button or to enable/disable the gap inserted before it on the button bar.

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 Menu to display a standard save box, allowing you to save macros in a named file. To reload the macros, double-click on the file or drag it to the *Ovation Pro* icon on the icon bar. Loading a macros file in this way overwrites any macros currently loaded.

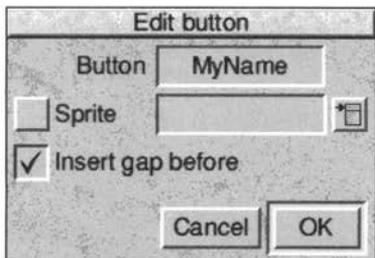


Fig. 16.8 - The **Edit button** dialogue box.

16.7 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 **Corpus** sets the font to Corpus 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 next chapter.

Remember to click on **Save** to save any changes you make.

Tools

-  Select tool.
-  Frame tool.
-  Rotate tool
-  Magnify tool.

Icon Bar menu

-  **Ovation Pro Info** dialogue box (see 2.2).
-  **New document** (see 11.2).
-  **Choices** dialogue box (see 14.3).

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 14.1).
-  **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).

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).
-  **Corpus** Set font to Corpus.
-  **S** **Size** menu (see 4.3).
-  **13pt** Set type size to 13pt
-  **E** **Effect** menu (see 4.4).
-  **N** Set text to **Normal** (see 4.4).
-  **B** Set text to **Bold** (see 4.4).
-  **I** Set text to **Italic** (see 4.4).
-  **U** **Underline** text (see 4.4).
-  **R** **Reverse** out text (see 4.4).
-  **1** Set text to **Superscript** (see 4.4).
-  **2** Set text to **Subscript** (see 4.4).
-  **abc** Text **Colour** dialogue box (see 4.5).
-  Text **Format** dialogue box (see 5.4).
-  **a** **Alignment** menu.
-  **Left** align text (see 5.2).
-  **Centre** align text (see 5.2).
-  **Right** align text (see 5.2).
-  Fully **Justify** text (see 5.2).
-  **ABC** **Single space** line spacing (see 5.3).
-  **ABC** **Double space** line spacing (see 5.3).
-  **14ptL** 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 13.0*).
-  **Check story** (*see 13.0*).
-  **Check document** (*see 13.0*).
-  **Check from caret** (*see 13.0*).
-  **Check as you type** (*see 13.0*).
-  **Dictionary** dialogue box (*see 13.0*).
-  **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 14.9*).
-  **Edit colour** dialogue box (*see 15.2*).
-  **Macros** dialogue box (*see 16.1*).

17

Ovation Pro Script Language

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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 the **Ovation Pro**, and you do not need to understand it to make full use of the software.

17.1 Overview

The integrated script language in *Ovation Pro* is based on a simple subset of the C programming language. This chapter outlines the script language, but does not teach you programming. It also describes the library of resident functions that may be called from scripts, and explains how to add your own functions to the library.

If you are familiar with C programming, then the language details given on the following pages should be sufficient to allow you to start using scripts. 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.

17.2 Writing & Executing Scripts

Scripts should be plain ASCII text files with the filetype `OvScript (&D65)`.

You may write scripts using a text editor such as Edit, or using *Ovation Pro* itself. In the latter case you must save the script as ASCII text and not in *Ovation Pro* or DDL format (see 3.9).

Executing a Script

A script may be executed by doubling-clicking on it from the desktop, or by dragging it to the *Ovation Pro* icon on the icon bar.

After execution, the script and all its functions, variables etc. are discarded. Scripts may call resident *Ovation Pro* functions, or functions defined in *library scripts*.

Autorun Scripts

If you put a script file in the directory `!OvnPro.AutoRun`, then on running *Ovation Pro*, it is loaded and its `main()` function is executed.

After execution, the script and all its functions, variables etc. are discarded. Typically, auto-run scripts are used to configure *Ovation Pro* on start-up.

Library Scripts

If you put a script file in the directory `!OvnPro.Library`, then on running *Ovation Pro*, it is loaded and its `main()` function is executed.

After execution, any functions or global declarations in that file are added to the resident library of functions. Library functions of this type may be called by other scripts, or assigned to a macro and executed from a button or key press.

Multitasking scripts

In order to make scripts multi-task with other RISC OS programs you have to place the `pause()` function in the main loop of your program. When this function is executed, a WIMP poll occurs.

Escaping from programs

You can escape from a script at any time by pressing Ctrl Esc.

Error Handling

Any errors in a script are reported in a standard error box.

Ovation Pro is also compatible with *throwback* error handling, supported by many text editors.

Example Scripts

A number of example scripts are supplied on the *Ovation Pro* release discs. Please refer to the release notes for details.

17.3 Script Language Details

This section gives a brief outline of the script language syntax.

Comments

The characters `/*` introduce a comment, which terminates with the characters `*/`. The C++ form `//` may also be used to introduce a comment which is terminated at the end of the line.

```
/* this is a C style comment
   which may extend across any
   number of lines */
// this is a single line comment
```

Identifiers

An identifier is a sequence of letters and digits. The first character must be a letter or underscore `_`. Upper and lower case identifiers are different. Identifiers may be any length, and all characters are significant.

Keywords

The following identifiers are reserved for use as keywords:

<code>break</code>	<code>else</code>	<code>string</code>
<code>case</code>	<code>for</code>	<code>switch</code>
<code>continue</code>	<code>if</code>	<code>void</code>
<code>default</code>	<code>int</code>	<code>while</code>
<code>do</code>	<code>return</code>	

Integer constants

An integer constant consisting of a sequence of digits is taken to be decimal. A sequence preceded by 0 (zero) is taken to be octal. Octal constants do not contain the digits 8 or 9. A sequence of digits preceded by `0x` or `0X` (zero, X) is taken to be a hexadecimal integer. The hexadecimal digits include `a` or `A` through to `f` or `F` representing values 10 through to 15.

For example, decimal 127 can be written as follows:

```
a = 127; // decimal constant
b = 0177; // octal constant
c = 0x7f; // hexadecimal constant
d = 0X7F; // hexadecimal constant
```

Character constants

A character constant is a character enclosed in single quotes, as in `'x'`. The value of the character constant is the ASCII value of the character. In addition, the following escape sequences may be used to represent special characters.

carriage return	<code>CR</code>	ASCII 13	<code>\r</code>
newline	<code>LF</code>	ASCII 10	<code>\n</code>
horizontal tab	<code>HT</code>	ASCII 9	<code>\t</code>
double quote	<code>"</code>	ASCII 34	<code>\"</code>
backslash	<code>\</code>	ASCII 92	<code>\\</code>

String constants

A string constant is a sequence of characters surrounded by double quotes. A null byte is appended to strings so that programs that scan the string can find the end.

```
s = "ABC";           // set s to ABC
```

In order to represent string constants the character constant escape sequences listed above may be used.

```
s = "Hello\r";      // set s to HelloCR
s = "Hi\n";         // set s to HiLF
s = "*\t*";         // set s to *HT*
s = "\"DEF\"";      // set s to "DEF"
s = "\\ ";         // set s to \
```

Non printable characters can be introduced using escape sequences commencing with `|` (see Appendix B). Use `||` to represent `|`.

```
s = "||="          // set s to ½
s = "||2||"        // set s to |2|
```

Strings may expand macros enclosed in braces `{}`. Use `{{}` to represent `{`.

```
s = "{MAC}";       // set s to MAC
s = "{{3}}";       // set s to {3}
```

Strings may expand system variables enclosed in angle brackets `<>`. Use `<<` to represent `<`.

```
p = "<Sys$Time>" // set p to Sys$Time
q = "<<4>"       // set q to <4>
```

Variable declarations

Variables may be Global or Automatic. Global variables are declared outside of functions and retain their value throughout the program.

Automatic variables may be function parameters or declared inside compound statements, and only exist whilst execution is taking place within their scope.

Global and automatic variables may have the same identifiers.

Three types of variables are supported:

- void
- int (32-bit signed integers)
- string (variable length character strings).

```
int nul = 0;        // global declaration
void main(void)
{
    int a, b, c;    // automatic
    int x44 = 99;   // declarations
    string s;
    string str = "Ovation Pro";
    int d = 2;
}
```

Function declarations

Functions can be of type `void`, `int` or `string`, and arguments may be `int` or `string`. Parameters are normally 'call by value', which means that the called function cannot directly alter a variable in the calling function; it can only alter its private, temporary copy. If an ampersand `&` is placed before a string parameter in a function definition, 'call by reference' is used. In this case the address of the string variable is passed to the called function, which may modify the variable in the calling function. 'Call by reference' may only be used with string parameters.

Like normal C programs, each program must have a function `main()` which is executed first. This implementation does not support function prototypes, so function definitions must appear before they are called in the source file.

```
int length(string s)
{
    int i;
    for (i = 0; schar(s, i) != 0; i++);
    return i;
}

void main(void)
{
    tprinti(length("hello"));
}
```

In the example above, the value that `length` computes is returned to `main()` by the `return` statement.

Operator Precedence

The table below gives the order of precedence and associativity of functions.

Operators	Associativity
<code>()</code>	left to right
<code>! ~ ++ -- + - &</code>	right to left
<code>* / %</code>	left to right
<code>+ -</code>	left to right
<code><< >></code>	left to right
<code>< <= > >=</code>	left to right
<code>== !=</code>	left to right
<code>&</code>	left to right
<code>^</code>	left to right
<code>|</code>	left to right
<code>&&</code>	left to right
<code>||</code>	left to right
<code>?:</code>	right to left
<code>= += -= *= /= %= &= ^= |= <<= >>=</code>	right to left
<code>,</code>	left to right

The unary `-` and `+` operator has higher precedence than the binary form.

List of Operators

The operators available are similar to those in C, but in this implementation many operators may also be applied to strings.

`l + r`

Addition operator. If `l` and `r` are ints, returns the arithmetic sum.

If `l` and `r` are strings, returns result of concatenating `r` to `l`.

`l - r`

Subtraction operator. `l` and `r` must be ints, in which case returns `r` subtracted from `l`.

`l * r`

Multiplication operator. If `l` and `r` are ints, returns the product.

If `l` is a string and `r` an int, returns `l` concatenated to itself, `r` times.

If `r` is a string and `l` an int, returns `r` concatenated to itself, `l` times.

`l / r`

Division operator. If `l` and `r` are ints, returns the quotient.

If `l` and `r` are strings, returns position of `r` in `l`.

`l % r`

Modulus operator. If `l` and `r` are ints, returns the remainder.

If `l` and `r` are strings, returns `strspn(l, r)`.

`l & r`

Bitwise AND operator. If `l` and `r` are ints, returns bitwise AND.

`l | r`

Bitwise OR operator. If `l` and `r` are ints, returns bitwise OR.

`l ^ r`

Bitwise XOR operator. If `l` and `r` are ints, returns bitwise XOR.

`l << r`

Left shift operator. If `l` and `r` are ints, returns `l` shifted left `r` bits.

If `l` is a string and `r` an int, returns `l` shifted left `r` characters.

`l >> r`

Right shift operator. If `l` and `r` are ints, returns `l` shifted right `r` bits.

If `l` is a string and `r` an int, returns `l` shifted right `r` characters.

`+l`

Upper case operator. If `l` is a string, forces it to upper case.

`-l`

Unary minus operator. If `l` is an int, does Unary -.

If `l` is a string, forces it to lower case.

`~l`

One's complement operator. If `l` is an int, does One's Complement.

If `l` is a string, swaps case.

`!l`

Logical NOT operator. `l` must be an int, in which case TRUE (!=0) becomes FALSE (0), and vice versa.

`l && r`

Logical AND operator. `l` and `r` must be ints. Expression evaluates left to right, and terminates as soon as falsehood is known.

`l || r`

Logical OR operator. `l` and `r` must be ints. Expression evaluates left to right, and terminates as soon as truth is known.

`l , r`

Comma operator. `l` is evaluated then `r`.

`l ? r : r1`

Conditional expression. If `l` is TRUE, returns `r` else returns `r1`.

`l == r`

Equality operator. `l` and `r` must be either ints or strings.

`l != r`

Inequality operator. `l` and `r` must be either ints or strings.

`l > r`

Greater than operator. `l` and `r` must be either ints or strings.

`l < r`

Less than operator. `l` and `r` must be either ints or strings.

`l >= r`

Greater or equal operator. `l` and `r` must be either ints or strings.

`l <= r`

Less or equal operator. `l` and `r` must be either ints or strings.

`++l`, `l++`

Increment operators. `l` must be an int, and an lvalue.

`--l`, `l--`

Decrement operator. `l` must be an int, and an lvalue.

`l = r`

Assignment operator. `l` and `r` must be of the same type. `l` must be an lvalue.

`l += r`

Assign `l + r` to `l`. `l` and `r` must be of the same type. `l` must be an lvalue.

`l -= r`

Assign `l - r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l *= r`

Assign `l * r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l /= r`

Assign `l / r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l %= r`

Assign `l % r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l |= r`

Assign `l | r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l &= r`

Assign `l & r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l ^= r`

Assign `l ^ r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l <<= r`

Assign `l << r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

`l >>= r`

Assign `l >>r` to `l`. `l` and `r` must be ints. `l` must be an lvalue.

Statements

In a `while` loop, the statement is executed repeatedly as long as the value of the expression remains true (`!= 0`). The test occurs before execution of the statement.

```
while ( expression ) statement;
```

In a `do` loop, the sub-statement is executed repeatedly so long as the value of the expression remains true (`!= 0`). The test occurs following each iteration.

```
do statement while ( expression )
```

In a `for` loop the first expression is evaluated once, and thus initialises the loop. The second expression is evaluated before each iteration, and if it becomes false (`0`) the loop terminates. The third expression is evaluated after each iteration.

```
for ( expr1 ; expr2 ; expr3 ) statement;
```

In the `if` statement the expression is evaluated, and if it is true (`!= 0`), the first statement is executed, otherwise the second statement is executed. An `else` is always connected with the last else-less if at the same block level nesting.

```
if ( expression ) statement; else statement;
```

The `switch` statement causes control to be transferred to the `case` statement which matches the value of the expression. There may be one default statement to which control is transferred if no case constant matches the expression.

```
switch ( expression )
{
    case int constant : statement;
                        break;
    default:           statement;
                        break;
}
```

The `break` statement causes an immediate exit from a loop.

The `continue` statement causes control to pass to the start of a loop.

17.4 The Resident Function Library

The remainder of this chapter describes the resident functions that may be accessed from the script language. These functions are split into two groups, and are summarised below.

System Functions

These functions are mainly concerned with accessing RISC OS.

- RISC OS functions
- String functions
- File input/output functions

Ovation Pro Functions

These functions carry out operations in *Ovation Pro*.

- Macro functions
- Menu control functions
- Icon bar menu 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

17.5 System Functions

RISC OS Functions

bbc_adval()

```
int bbc_adval(int n);
```

If $n > 0$, returns data from the analogue port. If $n < 0$, returns information about various buffers.

bbc_get()

```
int bbc_get(void);
```

Waits for a key to be pressed and returns its ASCII value.

bbc_inkey()

```
int bbc_inkey(int c);
```

If $c > 0$, waits c centi-seconds for a key to be pressed, and returns its ASCII value or -1 if no key was pressed within the time. If c is a negative key number, return -1 if the specified key is being pressed at that instant, otherwise return 0.

bbc_vdu()

```
void bbc_vdu(int c);
```

Outputs character c to the vdu stream.

clock()

```
int clock(void);
```

Returns the time in centi-seconds since *Ovation Pro* was run.

messagebox()

```
int messagebox(string &s);
```

Displays a message box containing the message s and a **Continue** icon. Returns 1.

confirm()

```
int confirm(string &s);
```

Displays a confirmation box containing the message s and **Yes/No** icons. Returns 1 for **Yes**, 0 for **No** or -1 for Esc (or if the user clicks on the background).

errorbox()

```
void errorbox(string &s);
```

Raises an error, displays a standard error box containing the message s , and terminates the script.

exit()

```
void exit(int status);
```

Terminates script execution. The argument $status$ is included for compatibility with C.

fx()

```
void fx(int a, int x, int y);
```

Performs an `os_byte` call.

getenvs()

```
int getenvs(string &s);
```

Gets the value of the system variable specified by s . If the variable exists, returns 1 with the value in s , otherwise returns 0.

startscan()

```
void startscan(void);
```

Initialises the function `nextobject()`.

nextobject()

```
int nextobject(string &dir,
string &wildcard, string &name);
```

Searches directory dir for the next object which matches the wildcarded name $wildcard$, and returns its name in the string $name$. Returns 1 if the object is found, 2 if it is a directory or 0 if there are no more objects. This function should be initialised once before use, using `startscan()`.

objectexists()

```
int objectexists(string &name);
```

Returns 1 if $name$ is a file, 2 if it is a directory or 0 if it does not exist.

swi13()

```
int swi13(int swi, int r0,
int r1, int r2);
```

Performs the SWI instruction specified by swi , setting registers $r0$, $r1$, $r2$. Returns the contents of register $r1$.

osclis()

```
int osclis(string &s);
```

Passes string s to the command line interpreter for execution as a command. Returns 0 if successful, otherwise returns 1 and an error message in s .

systems()

```
int systems(string &s);
```

Passes string *s* to the command line interpreter for execution as a command. If *s* is prefixed by the string *call:*, the calling application is copied to the top of memory first. When the called application terminates, the calling application is restored. Returns 0 if successful, otherwise returns -2.

printi()

```
void printi(int i);
```

Prints integer *i* to the vdu. You will need to use `bbc_vdu(4)` before using this function, and `bbc_vdu(5)` afterwards.

prints()

```
void prints(string &s);
```

Prints string *s* to the vdu. You will need to use `bbc_vdu(4)` before using this function, and `bbc_vdu(5)` afterwards.

String Functions**chars()**

```
string chars(int c);
```

Returns a string consisting of the character equivalent of the ASCII code *c*.

itos()

```
string itos(int i);
```

Returns the integer *i* converted to a string.

itoxs()

```
string itoxs(int i);
```

Returns the integer *i* converted to a hexadecimal string.

mids()

```
string mids(string &string,  
int from, int len);
```

Returns a segment of string *s*, *len* characters in length commencing at character *from*.

schar()

```
int schar(string &s, int n);
```

Returns the ASCII code for character *n* of string *s*.

slen()

```
int slen(string &s);
```

Returns the length of string *s*.

stoi()

```
int stoi(string &s);
```

Returns the string *s* converted to an integer.

File Input/Output Functions**fileopen()**

```
int fileopen(string &name,
string &mode);
```

Opens the file name and returns a handle associated with the file, otherwise returns 0 if the operation fails. The string mode should be one of the following sequences:

- r open text file for reading
- w create text file for writing
- a append; open or create text file for writing at end of file
- r+ open text file for update i.e. reading and writing
- w+ create text file for update
- a+ append; open or create text file for update, writing at end

If mode includes a b after the initial letter (e.g. rb), it indicates a binary file instead of a text file.

fileclose()

```
int fileclose(int handle);
```

Closes the file handle. Return non-zero if the operation fails.

filegetc()

```
int filegetc(int handle);
```

Returns the next character from the file handle (converted to an int), or -1 if an error occurs.

fileputc()

```
int fileputc(int char,
int handle);
```

Writes character c (converted to an int) to file handle. Returns the character written, otherwise return -1 if an error occurs.

filereadi()

```
int filereadi(int handle);
```

Returns the next int from the file handle, or -1 if an error occurs.

filewritei()

```
int filewritei(int i,
int handle);
```

Writes integer i to file handle, or returns non-zero if an error occurs.

filereads()

```
int filereads(string &s,
int handle);
```

Reads the next string terminated by a Newline from the file handle into the string s. The Newline character is included in the string, which is terminated by a null character. Returns non-zero if an error occurs.

filewrites()

```
int filewrites(string &s,
int handle);
```

Writes string s to file handle, or returns non-zero if an error occurs.

fileeof()

```
int fileeof(int handle);
```

Returns non-zero if the end-of-file indicator for the file handle, is set.

fileerror()

```
int fileerror(int handle);
```

Returns non-zero if the error indicator for the file handle, is set.

fileseek()

```
int fileseek(int offset,
int handle);
```

Sets the file position for the file handle to the position offset characters from the start of the file. Returns non-zero on an error.

filetell()

```
int filetell(int handle);
```

Returns the current file position for the file handle, or -1 on an error.

17.6 Ovation Pro Functions

Macro Functions

delallmacros()

void delallmacros(void);
Deletes all macros.

delmacro()

void delmacro(string &name);
Deletes the macro name.

defmacro()

void defmacro(int type,
string &name, string &defn,
string &button);
Defines the macro called name with the definition specified by defn. The macro type is determined by the parameter type:

- 0 The macro is a Button macro
- 1 The macro is a Key macro
- 2 The macro is a User macro
- 4 The button is displayed on the button bar
- 8 A gap is inserted before the button on the button bar, but the button is not displayed
- 12 A gap is inserted before the button on the button bar, and the button is displayed on the button bar

The parameter `button` is the name of the sprite used to represent the button on the button bar. If `button` is a null string, the macro name will be used instead of a sprite.

Menu Control Functions

create_menu()

int create_menu(string &name);
Creates a new menu called name, and returns a handle associated with the menu.

delete_menu()

void delete_menu(int handle);
Deletes the menu identified by handle.

reentry_menu()

void reentry_menu(int handle,
int entry);
Removes the entry identified by entry from the menu identified by handle.

open_menu()

void open_menu(int handle);
Displays the menu identified by handle.

string_menu()

string string_menu(int handle,
int entry);
Returns the text string for the entry identified by entry from the menu identified by handle.

content_name()

string content_name(void);
This function is used by *Ovation Pro* to toggle an option on the main menu between **Text** and **Picture**, depending upon the active object type.

content_menu()

int content_menu(int entry);
This function is used by *Ovation Pro* to open the correct menu when the user clicks on **Text** or **Picture** on the main menu.

addentry_menu()

```
int addentry_menu(int handle,
string &entry, string &flags,
string &submenu, string &key,
string &name);
```

Add an entry called name to the menu identified by handle.

The parameter flags specifies the name of a function that is executed when the menu is opened. The number of the entry chosen is passed as an int to the function. The name of the entry is passed as a string to the function, and can be changed in the function if required.

Typically, the function should be of the form:

```
int main_flags(int n, string &s)
{
    int bits;

    switch(n)
    {
        case 0:
            // change entry 1
            if(...) text = "Ungroup"
            break;
        case 1:
            // dotted line after
            bits |= DOTTED;
            break;
    }
    return(bits);
}
```

Bits set in the return value control the flags for the menu entry:

Bit	Macro name	Function when set
1	TICKED	Tick entry
2	DOTTED	Dotted line below entry
3	WRITEABLE	Make entry writable
4	SHADED	Shade entry

The parameter entry specifies the name of the function that is executed when an entry on the menu is chosen. The number of the entry chosen is passed as an int to the function. Typically, the function should be of the form:

```
int main_entry(int n, int subcode)
{
    switch(n)
    {
        case 0:
            // deal with entry 1
            break;
        case 1:
            // deal with entry 2
            break;
    }
    return subcode;
}
```

If submenu is a null string, the menu entry will not have a sub-menu, otherwise submenu is the name of a function that returns the handle of the sub-menu. Typically, the function should be of the form given below, but it may actually create or alter the menu if required.

```
int main_menu(int state)
{
    return main_handle;
}
```

If key is a null string, the entry will not have a keyboard short-cut, otherwise key specifies the keyboard short-cut for the entry. Key names are the same as those used for macro definitions e.g. C_V for Ctrl V (see 16.5 & Appendix C).

Icon Bar Menu Functions

info_box()

```
int info_box(int state);
```

Returns the handle of the **Info** dialogue box. If state is non-zero, the dialogue box is created, otherwise it is destroyed.

opennewbox()

```
void opennewbox(void);
```

Opens the **New** dialogue box.

getnewpagesize()

```
int getnewpagesize(int  
widthorheight);
```

For use on the **New** and **Page guidelines** dialogue boxes.

setnewpagesize()

```
void setnewpagesize(int width,  
int height, string &name,  
int user);
```

For use on the **New** and **Page guidelines** dialogue boxes.

getclipboard()

```
int getclipboard(void);
```

Returns non-zero if the clipboard is open, otherwise zero if it is closed.

setclipboard()

```
void setclipboard(int state);
```

If state is zero close the clipboard, otherwise open the clipboard. To toggle the clipboard open and closed, use:

```
setclipboard(!getclipboard());
```

quit()

```
void quit(void);
```

Quits *Ovation Pro*.

openchoicesbox()

```
void openchoicesbox(void);
```

Opens the **Choices** dialogue box.

generalchoices()

```
void generalchoices(string  
&timeformat, string &dateformat,  
int warnings, int help);
```

Controls the General choices on the **Choices** dialogue box (*see 14.4*).

The strings **timeformat** and **stringformat** specify **Date format** and **Time format**.

If **warnings** is non-zero, **Warnings** is selected.

If **help** is non-zero, **Load interactive help** is selected.

undochoices()

```
void undochoices(int save,  
int buffsize);
```

Controls the Undo choices on the **Choices** dialogue box (*see 14.4*).

If **save** is non-zero, **Save buffer** is selected. The parameter **buffsize** is the **Buffer size** in bytes.

viewchoices1()

```
void viewchoices1(int update,  
int flash, int period, int rate,  
int notused);
```

Controls the View choices on the **Choices** dialogue box (*see 14.5*).

If **update** is non-zero, **Instant updates on path edit** is selected.

If **flash** is non-zero, **Flashing caret** is selected. The parameter **period** is the **Period** in centi-seconds for a complete flash cycle, and **rate** is the fraction of the flash period that the caret is on for (where $0x10000 == \text{unity}$).

viewchoices2()

```
void viewchoices2(int
toolboxattached, int toolboxx,
int toolboxy,
int infopalattached,
int infopalx, int infopaly);
```

Controls the View choices on the **Choices** dialogue box (*see 14.5*).

If `toolboxattached` is non-zero, **Attach toolbox** is selected, and parameters `toolboxx` and `toolboxy` specify the absolute screen position of the toolbox.

If `infopalattached` is non-zero, **Attach info palette** is selected, and parameters `infopalx` and `infopaly` specify the absolute screen position of the info palette.

textchoices()

```
void textchoices(string
&fontname, int renamestyle,
int quotes, int inset,
int overtyp, int pdelete,
int renamecolour, int unused);
```

Controls the Text choices on the **Choices** dialogue box (*see 14.6*).

The parameter `fontname` is the **Single shift font** name.

If `renamestyle` is non-zero, **Rename styles** is selected.

If `quotes` is non-zero, **Smart quotes** is selected.

The parameter `inset` is the **Text frame inset** in 1/1000 pt.

If `overtyp` is non-zero, **Overtyp** is selected.

If `pdelete` is non-zero, **PC-style delete** is selected.

If `renamecolour` is non-zero, **Rename colours** is selected.

picturechoices()

```
void picturechoices(int import,
int aspect, int autoscale,
int centre, int inset,
int runaround);
```

Controls the Picture choices on the **Choices** dialogue box (*see 14.7*).

The parameter `import` is the **Picture import with Ctrl** percentage.

If `aspect` is non-zero, **Aspect lock** is selected.

If `autoscale` is non-zero, **Auto scale** is selected.

If `centre` is non-zero, **Centre lock** is selected.

The parameter `inset` is the **Picture frame inset** in 1/1000 pt.

The parameter `runaround` is the **Runaround error** (where $0x10000 == \text{unity}$).

linechoices()

```
void linechoices(int width,
int capwidth, int capheight);
```

Controls the Line choices on the **Choices** dialogue box (*see 14.8*).

The parameter `width` is the **Default line width** in 1/1000 pt. A value of 0 means 'thin' i.e. the thinnest line width possible on the output device.

The parameter `capwidth` is the **Default triangle width** specified as a multiple of the line width (where $0x10000 == \text{unity}$).

The parameter `capheight` is the **Default triangle height** specified as a multiple of the line width (where $0x10000 == \text{unity}$).

printchoices()

```
void printchoices(int mode,
int bleed, int thickness,
int unused)
```

Controls miscellaneous printing defaults. If `mode` is zero, polling occurs during printing so that the **Printing** dialogue box is displayed. If `mode` is non-zero, no polling occurs and queuing is used. This latter setting may be used for background printing with a suitable printer driver.

The parameter `bleed` is the amount of page bleed used when printing with the **Bleed** option selected (see 12.3). The units are 1/1000 pt.

The parameter `thickness` is the thickness of the printers marks when printed with the **Printers marks** option selected (see 12.3). The units are 1/1000 pt.

toolchoices()

```
void toolchoices(int xn, int yn,
int spare1, int spare2);
```

If the toolbox is not attached, the parameters `xn` and `yn` specify the size of the toolbox.

toolrank()

```
void toolrank(int toolnumber, int
rank, int bits, int spare1);
```

Specifies the position of the tool `toolnumber` on the toolbox. Parameter `rank` is the position number. If bit 0 of parameter `bits` is set, the tool is preselected. If bit 1 of parameter `bits` is set, the tool is not displayed on the toolbox.

File Menu Functions**fileinfo_box()**

```
int fileinfo_box(int state);
```

Returns the handle of the **File info** dialogue box. If `state` is non-zero, the dialogue box is created, otherwise it is destroyed.

savedocument_box()

```
int savedocument_box(int state);
```

Returns the handle of the **Save** dialogue box. If `state` is non-zero, the dialogue box is created, otherwise it is destroyed.

savedocument()

```
void savedocument(string &name);
```

Saves the document with name specified. If `name` is a null string, uses the current name if it has been saved before, otherwise reports an error.

export_box()

```
int export_box(int state);
```

Returns the handle of the **Save story/Save selection/Save picture** dialogue box. If `state` is non-zero, the dialogue box is created, otherwise it is destroyed.

export_name()

```
int export_name(string &name);
```

Returns non-zero and the name of the type of object that may be saved, in string `name`. This function is used by *Ovation Pro* to display the correct menu text on the **File** menu.

savestylesheet_box()

```
int savestylesheet_box(int
state);
```

Returns the handle of the **Save stylesheet** dialogue box. If `state` is non-zero, the dialogue box is created, otherwise it is destroyed.

reverttosaved()

```
void reverttosaved(void);
```

Restores the document to the most recently saved version. Equivalent to the **Revert to saved** option.

issaved()

```
int issaved(void);
```

Returns non-zero if the document has been saved. This function is used by *Ovation Pro* to shade **File**⇒**Revert to saved** if it is unavailable.

ischanged()

```
int ischanged(void);
```

Returns non-zero if the document has been modified since it was last saved. This function is used by *Ovation Pro* to shade **File**⇒**Revert to saved** if it is unavailable.

openprintbox()

```
void openprintbox(void);
```

Opens the **Print** dialogue box.

getprintmode()

```
int getprintmode(void);
```

Returns the current print mode.

0	PRNORM	Normal printing
1	PRPAM	Pamphlet printing
2	PRGAL	Galley printing

setprintmode()

```
void setprintmode(int mode);
```

Sets the current print mode (see above).

openprintmergebox()

```
void openprintmergebox(void);
```

Opens the **Mail merge** dialogue box.

saveasdefault()

```
void saveasdefault(void);
```

Saves the current document as the default document. Equivalent to the **Save as default** option.

Edit Menu Functions**selectall()**

```
void selectall(void);
```

Selects story if text frame active, otherwise selects all objects. Equivalent to the **Select all** option.

clearselection()

```
void clearselection(void);
```

Deselects selected text or objects. Equivalent to the **Clear** option.

cutselection()

```
void cutselection(void);
```

Deletes selected text, picture or object and transfers it to the clipboard. Equivalent to the **Cut** option.

cancopy()

```
int cancopy(void);
```

Returns non-zero if the selected object may be copied. For use on the **Edit** menu.

copyselection()

```
void copyselection(void);
```

Copies selected text, picture or object to the clipboard. Equivalent to the **Copy** option.

candetele()

```
int candetele(void);
```

Returns non-zero if the selected object may be deleted. For use on the **Edit** menu.

deleteselection()

```
void deleteselection(void);
```

Deletes selected text, picture or object. Equivalent to the **Delete** option.

selection_name()

```
string selection_name(void);
```

Returns the type of object currently selected. This function is used by *Ovation Pro* to display the correct object type after **Cut**, **Copy** and **Delete** on the **Edit** menu.

nselected()

```
int nselected(void);
```

Returns the number of objects selected. This function is used by *Ovation Pro* to shade the **Cut**, **Copy** and **Delete** options when there is nothing selected.

pasteselection()

```
void pasteselection(void);
```

Pastes contents of the clipboard into the document. Equivalent to the **Paste** option.

paste_name()

```
string paste_name(void);
```

Returns the type of object currently selected. This function is used by *Ovation Pro* to display the correct object type after **Cut**, **Copy** and **Delete** on the **Edit** menu.

embedobject()

```
void embedobject(void);
```

Embeds the object on the clipboard into the text at the caret. Equivalent to the **Embed object** option.

cliptype()

```
int cliptype(void);
```

Returns the type of object on the clipboard:

- 1 Clipboard is empty
- 0 Clipboard contains an object
- >0 Clipboard contains some text or a picture

This function is used by *Ovation Pro* to shade the **Paste** and **Embed object** options when the clipboard is empty.

undo()

```
void undo(void);
```

Undo the last operation. Equivalent to the **Undo** option.

canundo()

```
int canundo(void);
```

Returns non-zero if there is an operation that can be undone. This function is used by *Ovation Pro* to shade the **Undo** option when it is unavailable.

undostring()

```
string undostring(void);
```

Returns the name of the operation that can be undone. This string is displayed after the **Undo** option on the **Edit** menu.

redo()

```
void redo(void);
```

Redo the last operation. Equivalent to the **Redo** option.

canredo()

```
int canredo(void);
```

Returns non-zero if there is an operation that can be re-done. This function is used by *Ovation Pro* to shade the **Redo** option when it is unavailable.

redostring()

```
string redostring(void);
```

Returns the name of the operation that can be re-done. This string is displayed after the **Redo** option on the **Edit** menu.

openfindbox

```
void openfindbox(void);
```

Opens the **Find** dialog box. Equivalent to the **Find** option.

View menu functions**newview()**

```
void newview(int master);
```

Opens a new view on the active document.
Equivalent to the **New view** option.

view_box()

```
int view_box(int state);
```

Returns the handle of the **Options** dialogue box on the **View** menu. If *state* is non-zero, the dialogue box is created, otherwise it is destroyed.

gettools()

```
int gettools();
```

Returns non-zero if the toolbox is open, otherwise zero if it is closed.

settools()

```
void settools(int state);
```

If *state* is non-zero, open the toolbox, otherwise close the toolbox.

getbuttons()

```
int getbuttons();
```

Returns non-zero if the button bar is open, otherwise zero if it is closed.

setbuttons()

```
void setbuttons(int state);
```

If *state* is non-zero, open the button bar, otherwise close the button bar.

getinfopal()

```
int getinfopal(void);
```

Returns non-zero if the info palette is open, otherwise zero if it is closed.

setinfopal()

```
void setinfopal(int state);
```

If *state* is non-zero, open the info palette, otherwise close the info palette.

getrulers()

```
int getrulers(void);
```

Returns non-zero if the page rulers are displayed, otherwise zero if they are hidden.

setrulers()

```
void setrulers(int state);
```

If *state* is non-zero, display the page rulers, otherwise hide the page rulers.

getpasteboard(void);

```
getpasteboard();
```

Returns non-zero if the pasteboard is displayed, otherwise zero if it is closed.

setpasteboard()

```
void setpasteboard(int state);
```

If *state* is non-zero, open the pasteboard, otherwise close the pasteboard.

getpictures()

```
int getpictures(void);
```

Returns non-zero if pictures are displayed, otherwise zero if they are hidden.

setpictures

```
void setpictures(int state);
```

If *state* is non-zero, display pictures, otherwise hide pictures.

getguides()

```
int getguides(void);
```

Returns non-zero if guidelines are displayed, otherwise zero if they are hidden.

setguides()

```
void setguides(int state);
```

If *state* is non-zero, display guidelines, otherwise hide guidelines.

getmargins()

```
int getmargins(void);
```

Returns non-zero if print margins are displayed, otherwise zero if they are hidden.

setmargins()

```
void setmargins(int state);
```

If state is non-zero display print margins, otherwise hide print margins.

getfacingpages()

```
int getfacingpages(void);
```

Returns non-zero if the facing pages are displayed, otherwise zero if they are hidden.

setfacingpages()

```
void setfacingpages(int state);
```

If state is non-zero display facing pages, otherwise hide facing pages.

getinvisibles()

```
int getinvisibles(void);
```

Returns non-zero if the invisibles are displayed, otherwise zero if they are hidden.

setinvisibles()

```
void setinvisibles(int state);
```

If state is non-zero display invisibles, otherwise hide invisibles.

grid_box()

```
int grid_box(int state);
```

Returns the handle of the **Grid** dialogue box on the **View** menu. If state is non-zero, the dialogue box is created, otherwise it is destroyed.

getgrid()

```
int getgrid(void);
```

Returns non-zero if the grid is displayed, otherwise zero if it is hidden.

setgrid()

```
void setgrid(int state);
```

If state is non-zero display the grid, otherwise hide the grid.

getgridlock()

```
int getgridlock(void);
```

Returns non-zero if the grid is locked, otherwise zero if it is unlocked.

setgridlock()

```
void setgridlock(int state);
```

If state is non-zero lock the grid, otherwise unlock the grid.

zoom_box()

```
int zoom_box(int state);
```

Returns the handle of the **Zoom** dialogue box on the **View** menu. If state is non-zero, the dialogue box is created, otherwise it is destroyed.

setzoom()

```
void setzoom(int opt, int mul,  
int div);
```

Sets the document zoom. The parameter *opt* should be one of the following options which are equivalent to options on the **Zoom** dialogue box.

0	ZOOMFIT	Fit window
1	ZOOM50	50% zoom
2	ZOOM100	100% zoom
3	ZOOM200	200% zoom
4	ZOOMDEF	User defined variable zoom
5	ZOOMSCR	Fit screen
6	ZOOM75	75% zoom
7	ZOOM150	150% zoom
8	ZOOM400	400% zoom

If *opt* is set to ZOOMDEF, parameters *mul* and *div* should be set to the required zoom ratio, otherwise these parameters are not used.

Text menu functions**openobjectcontentsbox**

void openobjectcontentsbox(void);
 Opens the **Modify text** or **Modify picture** dialogue boxes. The actual box opened depends upon the currently active object.

getfont()

int getfont(void);
 Returns the handle of the font at the caret or throughout the selection.

setfont()

void setfont(int handle);
 Changes text to the font identified by handle.

getfontname()

int getfontname(int handle,
 string &name);
 Returns in string name, the name of the font identified by handle. Returns non-zero if a font with that handle exists, otherwise returns zero. Font handles are numbered from 0 upwards.

fontschanged()

int fontschanged(void);
 Returns non-zero if the list of available fonts has changed i.e. one or more fonts have been added or removed from the system. *Ovation Pro* uses this function to update the **Font** menu.

getfontsize()

int getfontsize(void);
 Returns the size of the font at the caret or throughout the selection. Value returned is in 1/1000 pt.

setfontsize()

void setfontsize(int size);
 Change text to font size specified by size. Value should be in 1/1000 pt.

geteffect()

int geteffect(void);
 Returns an int whose bits specify which text effects are active at the caret or throughout the selection:

0x1 NORMAL
 0x2 BOLD
 0x4 ITALIC
 0x8 UNDERLINE
 0x10 REVERSE
 0x20 SUPERSCRIPT
 0x40 SUBSCRIPT

seteffect()

void seteffect(int effect);
 Set text effect. The bits of parameter effect should be set according to the table given above.

getcase()

int getcase(void);
 Returns the case of the text at the caret or throughout the selection:

0 Normal
 1 Title
 2 All caps

setcase()

void setcase(int case);
 Set the case of text. The parameter case should be set according to the table above.

opencolourbox()

void opencolourbox(void);
 Opens the text **Colour** dialogue box.

getulwidth()

```
void getulwidth(string &width);
```

Returns in the string width, the underline width.

For use on the underline **Width** menu.

setulwidth()

```
void setulwidth(string &width);
```

Sets the underline width to the value specified by width.

For use on the underline **Width** menu.

gettint()

```
int gettint(void);
```

Returns the current tint.

For use on the colour picker **Tint** menu.

settint()

```
void settint(int tint);
```

Sets the tint to the value specified by tint.

For use on the colour picker **Tint** menu.

openformatbox()

```
void openformatbox(void);
```

Opens the **Format** dialogue box.

getalign()

```
int getalign(void);
```

Returns the alignment of selected paragraphs:

- 0 Left aligned
- 1 Centred
- 2 Right aligned
- 3 Fully justified

setalign()

```
void setalign(int align);
```

Sets the alignment of selected paragraphs. The parameter `align` should be set according to the table above.

getleading()

```
void getleading(string &leading);
```

Returns in string leading, the leading of selected paragraphs. Typically the returned string will be of the form 20%, 14pt or +6pt.

setleading()

```
void setleading(string &leading);
```

Sets the leading of selected paragraphs. The parameter `leading` should be of the form 20%, 14pt or +6pt.

opetabsbox()

```
void opentabsbox(void);
```

Opens the **Tabs** dialogue box.

Style menu functions**openstylebox()**

```
void openstylebox(void);
```

Opens the **Edit style** dialogue box.

getscope()

```
int getscope(void);
```

For internal use by **Edit style** dialogue box only.

setscope()

```
void setscope(int scope);
```

For internal use by **Edit style** dialogue box only.

getuserstyle()

```
int getuserstyle(int handle,  
string &name, int mode);
```

Returns in string *name*, the name of the style identified by *handle*. Returns non-zero if a style with that *handle* exists, otherwise returns zero. Style handles are numbered from 0 upwards. For the **Style** menu, *mode* should be 1.

addstyle()

```
void addstyle(int handle);
```

Applies the style identified by *handle* to the text.

iscurrentstyle()

```
int iscurrentstyle(int handle);
```

Returns non-zero if the style identified by *handle* is current at the caret or throughout the selection.

cleareffects()

```
void cleareffects(void);
```

Clears all local effects from the caret or selection.

getcurrentstyle()

```
int getcurrentstyle(int handle,  
string &name, int excluding);
```

Returns in string *name*, the name of the current style identified by *handle*. Returns non-zero if a style with that *handle* exists, otherwise returns zero. Current style handles are numbered from 0 upwards. The parameter *excluding* may have one of the following values:

- 0 Include BodyText
- 1 Exclude BodyText
- 2 Exclude BodyText if it is the bottom style

remstyle()

```
void remstyle(int handle);
```

Removes the style identified by *handle*, from the caret or selection.

Object menu functions**activetype()**

int activetype(int objecttype);
Returns information about the type of object specified by `objecttype`. This should be set to `TEXTFRAME` or `PICTFRAME`. It returns:

- 0 If no objects of this type are selected
- 1 If an object of this type is selected
- >1 If the contents of the object are selected

canmodify()

int canmodify(void);
Returns non-zero if the selected object may be modified. For use on the **Object** menu.

openobjectbox()

void openobjectbox(void);
Opens the **Modify** dialog box.

getguidewidth()

int getguidewidth(void);
Returns the column guide width.
For use on the column guide **Width** menu.

setguidewidth()

void setguidewidth(int width);
Sets the column guide width.
For use on the column guide **Width** menu.

getvalign()

int getvalign(void);
Returns the vertical alignment.
For use on the frame **Alignment** menu.

setvalign()

void setvalign(int align);
Sets the vertical alignment.
For use on the frame **Alignment** menu.

getlinewidth()

int getlinewidth(void);
Returns the line width.
For use on the line **Width** menu.

setlinewidth()

void setlinewidth(int width);
Sets the line width.
For use on the line **Width** menu.

getlinepattern()

int getlinepattern(void);
Returns the line pattern.

For use on the line **Pattern** menu.

setlinepattern()

void setlinepattern(int style,
int scale);
Sets the line pattern.

For use on the line **Pattern** menu.

getlinejoin()

int getlinejoin(void);
Returns the line join.

For use on the line **Join** menu.

setlinejoin()

void setlinejoin(int join);
Sets the line join.

For use on the line **Join** menu.

getlinecaps()

int getlinecaps(int start);
Returns the line caps style.

For use on the line **Start caps and End caps** menus.

setlinecaps()

void setlinecaps(int start,
int style);
Sets the line caps style.

For use on the line **Start caps and End caps** menus.

getlinetriangle()

int getlinetriangle(int start,
int height);
Returns the line triangle caps size.

For use on the line caps **Width and Height** menus.

setlinetriangle()

void setlinetriangle(int start,
int height, int size);
Sets the line triangle caps size.

For use on the line caps **Width and Height** menus.

getlinewindingrule()

```
int getlinewindingrule(void);
```

For internal use only.

setlinewindingrule()

```
void setlinewindingrule(int  
rule);
```

For internal use only.

openborderbox()

```
void openborderbox(void);
```

Opens the **Border** dialogue box.

opentextflowbox()

```
void opentextflowbox(void);
```

Opens the **Text flow** dialogue box.

openduplicatebox()

```
void openduplicatebox(void);
```

Opens the **Duplicate** dialogue box.

canduplicate()

```
int canduplicate(void);
```

Returns non-zero if the selected object may be duplicated. For use on the **Object** menu.

duplicateselection()

```
void duplicateselection(int n,  
int hshift, int vshift);
```

Duplicates the current object. If $n < 0$, does n duplications using dialogue shifts. If $n == 0$, sets dialogue box offsets to $hshift$ and $vshift$. If $n > 0$, does n duplications with offsets $hshift$ and $vshift$.

canshape()

```
int canshape(void);
```

Returns non-zero if the selected object may be re-shaped. For use on the **Object** menu.

openshapebox()

```
void openshapebox(void);
```

Opens the **Shape** dialogue box.

cangofront()

```
int cangofront(void);
```

Returns non-zero if the selected object can be brought to the front. This function is used to shade the **Front** option when it is unavailable.

objectfront()

```
void objectfront(void);
```

Brings the selected object to the front. Equivalent to the **Front** option.

cangoback()

```
int cangoback(void);
```

Returns non-zero if the selected object can be sent to the back. This function is used to shade the **Back** option when it is unavailable.

objectback()

```
void objectback(void);
```

Sends the selected object to the back. Equivalent to the **Back** option.

cangroup()

```
int cangroup(void);
```

Returns non-zero if there are a number of selected objects that may be grouped. This function is used to control the **Group** option.

groupselection()

```
void groupselection(void);
```

Groups the selected objects. Equivalent to the **Group** option.

canungroup()

```
int canungroup(void);
```

Returns non-zero if the selected objects may be ungrouped. This function is used to control the **Ungroup** option.

ungroupselection()

```
void ungroupselection(void);
```

Ungroups the selected objects.

canmakelocal()

```
int canmakelocal(void);
```

Returns non-zero if the selected object can be made local. This function is used to control the **Make local** option.

makeselectionlocal()

```
void makeselectionlocal(void);
```

Makes selected master object local. Equivalent to the **Make local** option.

canmakemaster()

```
int canmakemaster(void);
```

Returns non-zero if the selected object can be made back into a master object. This function is used to control the **Make master** option.

makeselectionmaster()

```
void makeselectionmaster(void);
```

Makes localised object back into a master object. Equivalent to the **Make master** option.

snaptogrid()

```
void snaptogrid(void);
```

Snaps the selected object to the grid. Equivalent to the **Snap to grid** option.

Page menu functions**opennewchapterbox()**

```
void opennewchapterbox(int pos);
```

Creates a new chapter and opens the **Modify chapter** dialogue box. If `pos` is non-zero the new chapter is inserted after the current chapter, otherwise it is inserted before.

openmodchapterbox()

```
void openmodchapterbox(void);
```

Opens the **Modify chapter** dialogue box.

ismasterview()

```
int ismasterview(void);
```

Returns non-zero if the master pages are open. This function is used to control various options on the **Page** menu.

openpageguidebox()

```
void openpageguidebox();
```

Opens the **Page guidelines** dialogue box.

deletechapter()

```
void deletechapter(void);
```

Deletes the current chapter.

openinspagebox()

```
void openinspagebox(void);
```

Opens the **Insert page** dialogue box.

opendelpagebox()

```
void opendelpagebox(void);
```

Opens the **Delete page** dialogue box.

opengotopagebox()

```
void opengotopagebox(void);
```

Opens the **Goto page** dialogue box.

Misc menu functions**checkstory()**

void checkstory(int caret);
Spellcheck current story. If `caret` is non-zero the spellcheck commences from the caret position, otherwise from the start of the story. Equivalent to the **Check from caret** and **Check story** options.

checkword()

void checkword(void);
Spellcheck current word. Equivalent to the **Check word** option.

checkdocument()

void checkdocument(void);
Spellcheck entire document. Equivalent to the **Check document** option.

getcheck()

int getcheck(void);
Returns non-zero if the **Check as you type** option is selected.

setcheck()

void setcheck(int asyoutype);
Selects the **Check as you type** option.

opendictionarybox()

void opendictionarybox(void);
Opens the **Dictionary** dialogue box.

getuserdict()

int getuserdict(int handle, string &name);
Returns in string `name`, the name of the dictionary whose handle is specified by `handle`. Returns non-zero if a dictionary with that handle exists, otherwise returns zero.

setuserdict()

void setuserdict(int handle);
Attaches the dictionary specified by `handle`.

isuserdict()

int isuserdict(int handle);
For use by the **Dictionary** dialogue box only.

opencharsbox()

void opencharsbox(void);
Opens the **Characters** box.

datestring()

string datestring(void);
Returns the current date.

timestring()

string timestring(void);
Returns the current time.

openmergebox()

void openmergebox(void);
Opens the **Insert↔Merge** tag dialogue box.

openprefbox()

void openprefbox(void);
Opens the **Preferences** dialogue box.

getunits()

int getunits(void);
Returns an integer value representing the current units:

0	mm
1	inches
2	pts

setunits()

void setunits(int unit);
For use by the **Preferences** dialogue box only.

generalpref()

void generalpref(int autosave, int interval, int prompt, int units, int chapter, int separator);

Controls the General preferences on the **Preferences** dialogue box (*see 14.10*).

If `autosave` is non-zero, **Auto save** is enabled with the interval specified in 1/100's of a second. If `prompt` is non-zero, **Prompt for auto save** is selected.

Parameter `units` specifies the **Document units**:

0	mm
1	inches
2	pts

Parameter `chapter` specifies the **Start chapter number**.

Parameter `separator` is the ASCII code for the **Chapter/page separator**.

viewpref1()

```
void viewpref1(int pasteboardx,
int pasteboardy, int rulerx,
int rulery, int snapguides,
int snapobjects, int guidepos);
```

Controls the View preferences on the **Preferences** dialog box (*see 14.11*).

The parameter `pasteboardx` specifies the **Pasteboard width** in 1/1000 pt. The parameter `pasteboardy` specifies the depth of the pasteboard above and below the document.

Parameters `rulerx` and `rulery` specify **Ruler origin X** and **Ruler origin Y** in 1/1000 pt.

If `snapguides` is non-zero, **Snap to ruler guides** is selected.

If `snapobjects` is non-zero, **Snap to objects** is selected.

If `guidepos` is non-zero, **Guidelines to front** is selected, otherwise **Guidelines to back** is selected.

textpref()

```
void textpref(int spacing,
int origin, int superscript, int
subscript, int smallcaps,
int tabchar);
```

Controls the Text preferences on the **Preferences** dialog box (*see 14.12*).

Parameter `spacing` is the **Baseline grid spacing** specified in 1/1000 pt. The parameter `origin` is the **Baseline grid origin** specified in 1/1000 pt.

Parameters `superscript`, `subscript` and `smallcaps` specify **Superscript size**, **Subscript size** and **Small caps size** (where 0x10000 == 100%).

Parameter `tabchar` is the ASCII code for the **Decimal tab character**.

openeditcolourbox()

```
void openeditcolourbox(void);
```

Opens the **Edit colour** dialog box.

getcolour()

```
int getcolour(int handle, string
&name);
```

Returns in string `name`, the name of the colour whose handle is specified by `handle`. Returns non-zero if a colour with that handle exists, otherwise returns zero.

setcolour()

```
void setcolour(int handle);
```

For use by the **Edit colour** dialog box only.

getcolourchart()

```
int getcolourchart(int handle,
string &name);
```

Returns in string `name`, the name of the colour chart whose handle is specified by `handle`. Returns non-zero if a colour chart with that handle exists, otherwise returns zero.

setcolourchart()

```
void setcolourchart(int handle);
```

For use by the **Colour chart** dialog box only.

iscurrentchart()

```
int iscurrentchart(int handle);
```

For use by the **Colour chart** dialog box only.

openmacrobox()

```
void openmacrobox(void);
```

Opens the **Macros** dialog box.

flushundobuffer()

```
void flushundobuffer(void);
```

Flushes the undo buffer. Equivalent to the **Misc** ⇨ **Min memory** option.

Miscellaneous functions**caretchar()**

```
int caretchar(void);
```

Return the ASCII code for the character after the caret, or -1 if there is no active text frame or if the caret is at the end of a story.

type()

```
void type(string &s);
```

Types the string *s* at the current caret position. In addition to the usual printable characters, the string may contain control codes preceded by `\`, escape sequences preceded by `/`, macros enclosed in braces `{}` and system variables enclosed in angle brackets `<>` (see 16.5).

```
type(s);
type("Hello World");
type("Beep!G");
type("Hello World\r");
type("{ActiveDate}");
type("<Sys$Time>");
```

curpageno()

```
int curpageno(void);
```

Returns the current page number.

curchapterno()

```
int curchapterno(void);
```

Returns the current chapter number.

setmaindictionary()

```
void setmaindictionary(string
mainname);
```

Sets the name of the default main dictionary. This function is used in `AutoRun. !Custom`.

setuserdictionary()

```
void setuserdictionary(string
username);
```

Sets the name of the default user dictionary. This function is used in `AutoRun. !Custom`.

caretcontext()

```
void caretcontext(void);
```

For internal use only.

stringdp()

```
int stringdp(string &value);
```

Returns the string value representing a floating point number converted to an integer. The inverse of this function is `dpstring()`. These functions allow the script language, which only has integer variables, to handle floating point numbers.

```
// In this example i =
int i = stringdp("56.25");
```

dpstring()

```
string dpstring(int value,
int decimal);
```

Returns *value* converted to a string representing a floating point number. Parameter *decimal* specifies the number of decimal places required. This function is the inverse of `stringdp()`.

```
// In this example s = "56.2"
string s = dpstring( , 1)
```

stringu()

```
int stringu(string &value,
int unit);
```

Returns the string value converted to 1/1000 pt. The string may be fractional and optionally followed by the units; `mm`, `in` or `pt`. If the string value does not specify the units, the parameter *unit* should specify them:

```
0 mm
1 in
2 pt
```

The inverse of this function is `ustring()`. These functions allow the script language to handle floating point values in different units.

```
// In this example i = 36000
int i = stringu("0.5", 1);
```

ustring()

```
string ustring(int value,
int unit);
```

Returns value in 1/1000 pt, converted to a string. The units specified by `unit` are appended to the string. This function is the inverse of `stringu()`.

```
// In this example s = 0.5in
string s = ustring(36000, 1);
```

picktool()

```
void picktool(int tool,
int bits);
```

Selects the tool whose number is specified by `tool`. If bit 0 of parameter `bits` is set, the tool will persist.

Macros

This page lists the pre-defined macros. They may be used in the `type()` function, and are used by *Ovation Pro* to implement functions on the **Misc**⇒**Insert** menu.

Examples:

```
type("{SoftHyphen}");
type("Date: {ActiveDate}");
```

ChapterNumber

Expands to current **Chapter number**.

PageNumber

Expands to current **Page number**.

ActiveDate

Expands to current **Date**.

NewPage

Expands to **New page**.

NewPara

Expands to new paragraph character (Return).

NewLine

Expands to **New line**.

HardSpace

Expand to **Hard space**.

HardHyphen

Expands to **Hard hyphen**.

SoftHyphen

Expand to **Soft hyphen**.

Tab

Expand to the Tab character.

Date

Expands to the current **Date**.

Time

Expands to the current **Time**.

DataTime

Expands to the current **Date and Time**.

A

Memory Problems

Ovation Pro is a large complex piece of software and requires over 1Mb of free memory in which to run. Whilst it will run on a 2Mb computer, virtually all of the remaining memory is used for screen memory, font cache and module space. Additional memory is also required when printing and spell checking, so a minimum of 4Mb is recommended.

In addition to the memory required by **Ovation Pro** itself, the documents you produce need to fit entirely in memory. If your documents consists mainly of text, then you will be able to produce large multi-page documents in single files on a 4Mb system. However, once you start introducing pictures you will find the memory is used up very quickly, and you may need to split your documents into smaller files.

This section describes a number of ways in which you can save memory on your system.

Quitting Other Applications

You can save memory by quitting other applications:

- Quit applications such as `!Edit` and `!Draw` which are loaded onto the icon bar.
- Remove applications such as `!NewLook` which use a considerable amount of memory, but do not appear on the icon bar. Often applications of this type are loaded automatically when they are 'seen' in the desktop, or by the *boot* sequence.
- Quit `!Printers` after configuring it. After quitting, the module that does the actual printing remains active.
- Some applications load parts of their programs into module area. The only way to recover this memory is to reset the computer before starting *Ovation Pro*.

Configuring Ovation Pro

There are number of ways of configuring *Ovation Pro* to save memory.

- Use `Misc↔Min memory` to flush the undo buffer and recover memory used by deleted objects.
- Reduce the size of the undo buffer (*see 14.4*). This will also reduce the size of saved documents.
- If you load a document which has a dictionary attached, that dictionary will be automatically loaded into memory. You can save memory by removing the dictionary from the document. Provided the dictionary is not being used by another loaded document, it will be removed from memory (*see 13.6*).
- De-select the option **Load interactive help on Choices** to prevent the help data from being loaded when *Ovation Pro* is run (*see 14.4*).

Configuring your System

There are a number of ways of configuring your system to save memory:

- Change to a screen mode which has a lower resolution and fewer colours. A very low resolution monochrome screen mode can save a lot of memory, but is not really suitable for DTP work. However it may be useful if you need to free a lot of memory for printing.
- A font cache of 256K is generally the minimum required for DTP work, but if necessary this could be reduced to 128K or even 64K. Reducing this value will almost certainly slow down the redrawing of documents, particularly those containing text in many fonts, sizes and styles. The size of the font cache may be temporarily altered using the task manager, or permanently using `!Configure`.
- Other memory areas such as the module area, system sprite area and RAM disc should all normally be set to zero. Use `!Configure` to set these values. Please refer to your computer user guide for details of their use.

B

Character Sets & Escape Sequences

The tables overleaf list the full Latin1 character set. They give the ASCII code followed by the character in Homerton, Selwyn and Sidney fonts. Characters not available directly from the keyboard may be obtained by holding down Alt and typing the ASCII 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*).

0	-	-	-	|@	32	spc	spc	spc	-	64	@	⊠	≡	-
1	-	-	-	|A	33	!	✂	!	-	65	A	☆	Λ	-
2	-	-	-	|B	34	"	✂	∇	-	66	B	+	B	-
3	-	-	-	|C	35	#	✂	#	-	67	C	⊕	X	-
4	-	-	-	|D	36	\$	✂	∃	-	68	D	♣	Δ	-
5	-	-	-	|E	37	%	⊗	%	-	69	E	⊖		-
6	-	-	-	|F	38	&	⊙	&	-	70	F	◆	Φ	-
7	-	-	-	|G	39	'	⊗		-	71	G	◇	Γ	-
8	-	-	-	|H	40	(	✈	(	-	72	H	✱	H	-
9	-	-	-	|I	41	)	✉	)	-	73	I	☆	I	-
10	-	-	-	|J	42	*	✎	*	-	74	J	⊛	∅	-
11	-	-	-	|K	43	+	✎	+	-	75	K	☆	K	-
12	-	-	-	|L	44	,	✎	,	-	76	L	★	Λ	-
13	-	-	-	|M	45	-	✎	-	-	77	M	★	M	-
14	-	-	-	|N	46	.	✎	.	-	78	N	★	N	-
15	-	-	-	|O	47	/	✎	/	-	79	O	★	O	-
16	-	-	-	|P	48	0	✎	0	-	80	P	☆	Π	-
17	-	-	-	|Q	49	1	✎	1	-	81	Q	✱	Θ	-
18	-	-	-	|R	50	2	✎	2	-	82	R	✱	P	-
19	-	-	-	|S	51	3	✓	3	-	83	S	✱	Σ	-
20	-	-	-	|T	52	4	⊗	4	-	84	T	✱	T	-
21	-	-	-	|U	53	5	X	5	-	85	U	✱	Y	-
22	-	-	-	|V	54	6	✱	6	-	86	V	✱	ς	-
23	-	-	-	|W	55	7	X	7	-	87	W	✱	Ω	-
24	-	-	-	|X	56	8	✱	8	-	88	X	✱	Ξ	-
25	-	-	-	|Y	57	9	+	9	-	89	Y	✱	Ψ	-
26	-	-	-	|Z	58	:	+	:	-	90	Z	✱	Z	-
27	-	-	-	|[	59	;	+	;	-	91	[✱	[-
28	-	-	-	|\	60	<	+	<	-	92	\	✱	∴	-
29	-	-	-	|]	61	=	+	=	-	93]	✱]	-
30	-	-	-	|^	62	>	†	>	-	94	^	✱	⊥	-
31	-	-	-	|_	63	?	†	?	-	95	_	✱	-	-

96	`	⌘	—	-	128	-	-	-	!!!@	160	<i>nbsp</i>	<i>nbsp</i>	<i>nbsp</i>	!!! <i>spc</i>
97	a	α	α	-	129	-	-	-	!!!A	161	ı	Ÿ	Ÿ	!!!
98	b	β	β	-	130	-	-	-	!!!B	162	¢	•	'	!!"
99	c	χ	χ	-	131	-	-	-	!!!C	163	£	•	≤	!!#
100	d	δ	δ	-	132	-	-	-	!!!D	164	¤	♥	/	!!\$
101	e	ε	ε	-	133	-	-	-	!!!E	165	¥	♣	∞	!!%
102	f	φ	φ	-	134	-	-	-	!!!F	166	ı	♥	f	!!&
103	g	γ	γ	-	135	-	-	-	!!!G	167	§	♣	♣	!!'
104	h	η	η	-	136	-	-	-	!!!H	168	•	♣	♦	!!(
105	i	ι	ι	-	137	-	-	-	!!!I	169	©	♦	♥	!!)
106	j	φ	φ	-	138	-	-	-	!!!J	170	ª	♥	♠	!!*
107	k	κ	κ	-	139	-	-	-	!!!K	171	«	♠	↔	!!+
108	l	λ	λ	-	140	...	-	-	!!!L	172	¬	①	←	!!,
109	m	μ	μ	-	141	™	-	-	!!!M	173	-	②	↑	!!-
110	n	v	v	-	142	%	-	-	!!!N	174	®	③	→	!!.
111	o	o	o	-	143	•	-	-	!!!O	175	-	④	↓	!!/
112	p	π	π	-	144	'	-	-	!!!P	176	°	⑤	°	!!0
113	q	θ	θ	-	145	'	-	-	!!!Q	177	±	⑥	±	!!1
114	r	ρ	ρ	-	146	<	(	-	!!!R	178	²	⑦	"	!!2
115	s	σ	σ	-	147	>	)	-	!!!S	179	³	⑧	≥	!!3
116	t	τ	τ	-	148	"	{	-	!!!T	180	'	⑨	×	!!4
117	u	υ	υ	-	149	"	{	-	!!!U	181	μ	⑩	∞	!!5
118	v	ϖ	ϖ	-	150	"	{	-	!!!V	182	¶	①	∂	!!6
119	w	ω	ω	-	151	-	}	-	!!!W	183	·	②	•	!!7
120	x	ξ	ξ	-	152	—	<	-	!!!X	184	,	③	÷	!!8
121	y	ψ	ψ	-	153	-	>	-	!!!Y	185	¹	④	≠	!!9
122	z	ζ	ζ	-	154	Œ	(	-	!!!Z	186	º	⑤	≡	!!:
123	{	{	{	-	155	œ	)	-	!!![	187	»	⑥	≈	!!;
124	|	|	|	-	156	†	)	-	!!!\	188	¼	⑦	...	!!<
125	}	}	}	-	157	‡	)	-	!!!]	189	½	⑧	|	!!=
126	~	~	~	-	158	fi	{	-	!!!^	190	¾	⑨	—	!!>
127	-	-	-	!?	159	fl	}	-	!!!_	191	¿	⑩	↵	!!?

192	À	①	⌘	!!@	224	à	⇨	◇	!!`
193	Á	②	Ⓜ	!!A	225	á	➔	<	!!a
194	Â	③		!!B	226	â	➤	®	!!b
195	Ã	④	∅	!!C	227	ã	➤	©	!!c
196	Ä	⑤	⊗	!!D	228	ä	➤	™	!!d
197	Å	⑥	⊕	!!E	229	å	➤	Σ	!!e
198	Æ	⑦		!!F	230	æ	➤	(	!!f
199	Ç	⑧	∩	!!G	231	ç	*	|	!!g
200	È	⑨	∪	!!H	232	è	➤	}	!!h
201	É	⑩	∩	!!I	233	é	➤	⌈	!!i
202	Ê	①	⊇	!!J	234	ê	➤	|	!!j
203	Ë	②	♀	!!K	235	ë	➤	⌊	!!k
204	Ì	③	∩	!!L	236	ì	➤	{	!!l
205	Í	④	⊆	!!M	237	í	➤	}	!!m
206	Î	⑤	∈	!!N	238	î	➤	|	!!n
207	Ï	⑥	∉	!!O	239	ï	➤	|	!!o
208	Ð	⑦	∠	!!P	240	ð	- -	- -	!!p
209	Ñ	⑧	∇	!!Q	241	ñ	➤	}	!!q
210	Ò	⑨	®	!!R	242	ò	➤	⌋	!!r
211	Ó	⑩	©	!!S	243	ó	➤	⌈	!!s
212	Ô	➔	™	!!T	244	ô	➤	|	!!t
213	Õ	➔	Π	!!U	245	õ	➤	⌋	!!u
214	Ö	↔	√	!!V	246	ö	➤	}	!!v
215	×	↕	·	!!W	247	÷	➤	|	!!w
216	Ø	➤	∩	!!X	248	ø	➤	}	!!x
217	Ù	➤	^	!!Y	249	ù	➤	⌋	!!y
218	Ú	➤	∨	!!Z	250	ú	➤	|	!!z
219	Û	➤	↔	!![	251	û	➤	⌋	!!{
220	Ü	➤	⇐	!!\	252	ü	➤	}	!!|
221	Ý	➤	↑	!!]	253	ý	➤	}	!!}
222	Þ	➤	⇒	!!^	254	þ	➤	⌋	!!~
223	ß	➤	↓	!!_	255	ÿ	- -	- -	!!!?

C

Key Macro Names

When defining macros, the key names listed overleaf may be used in macro definitions to represent keys on the keyboard (see 16.5).

Acorn 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 Copy PageDown

CUp CLeft CDown CRight

NLock K/ K* K#

K7 K8 K9 K-

K4 K5 K6 K+

K1 K2 K3

K0 K. Enter

PC-style 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.

D

Date & Time Format

Options on the **Misc**→**Insert** menu (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

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

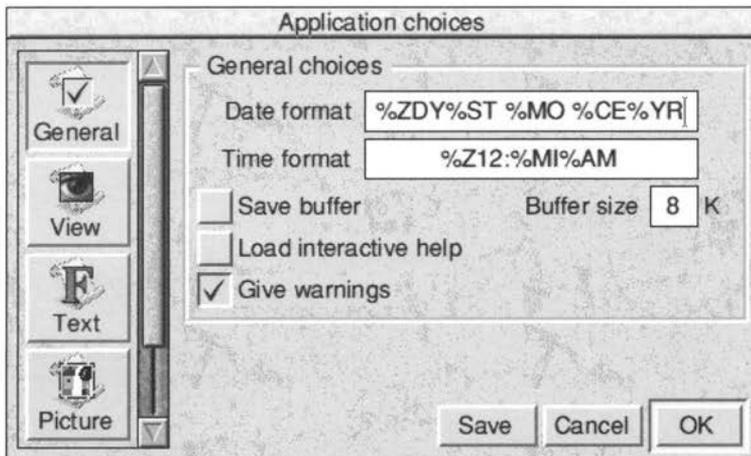


Fig. D.1 - **Choices** dialogue box.

E

Keyboard & Mouse Short-cuts

This appendix lists all the default keyboard and mouse short-cuts. They may be redefined if required using the Macros facility (16.3). 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 left of caret
Copy	Delete character to right of caret
⇧Delete	Delete word at caret
⇧Copy	Delete next word
^Delete	Delete from caret to start of line
^Copy	Delete from caret to end of line
^⇧Delete	Delete line of text
^⇧Copy	Delete line of text
Backspace	Operates as Delete key

PC-style Delete

If **PC-style delete** is selected in the **General** section of the **Choices** dialogue box, the Delete key operates as the Copy key above. The Copy key then behaves as End i.e. ⇧Home.

Selecting Text

Click and drag	Select text region
1 click Select	Clear selection
2 clicks Select	Select word
3 clicks Select	Select line
4 clicks Select	Select paragraph
5 clicks Select	Select story
1 click Adjust	Extend/reduce selection

Drag & Drop

To drag and drop text, first select the text then press Alt and drag it to the required insertion point.

To drag and drop an object, press Alt and drag it to the required position.

To drag and drop a picture, first double-click to select the picture then press Alt and drag the picture to a suitable frame.

The following operations apply when dragging to within the same document:

Click and drag	Move text, object or picture
⇧ click and drag	Copy text, object or picture

The following operations apply when dragging to another document:

Click and drag	Copy text, object or picture
⇧ click 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

↑	Move caret to previous writable icon
↓	Move caret to next writable icon
Return	Move caret to next writable icon
^U	Delete contents of writable icon
Escape	Equivalent to clicking Cancel

Selecting Objects

Click **Select** on an object to select it, deselecting any other objects.

Click **Adjust** 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 move object without a pause
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.

Click **Adjust** on a picture to deselect it.

Ctrl double-click **Select** for O.L.E.

Triple-click on picture to open **Modify picture** dialogue box.

Function keys

F1	File info
F3	Save
F4	Find
F5	Goto page
F6	Modify text/picture
F7	Modify object
F8	Undo
F9	Redo
F10	Single shift font change
F11	Characters (see Misc menu)
F12	* commands

Keys with Ctrl & Ctrl Shift

Ctrl	Ctrl Shift
A	Select <u>A</u> ll
B ClipBoard	B old
C Copy	C entre
D Insert <u>D</u> ate	D uplicate
E Edit master page	E dit style
F Format	F rame border
G Show/Hide <u>G</u> uidelines	G rid lock
H	O bject s <u>H</u> ape
I Show/Hide <u>I</u> nvisibles	I talic
J Justify	
K Delete object	
L Remove <u>L</u> ocal effects	L eft align
M Show/Hide Print <u>M</u> argin	M erge command
N Page <u>N</u> umber	N ormal
O	V iew <u>O</u> ptions
P New <u>P</u> age	P references
Q	S wap char pair
R Show/Hide <u>R</u> ulers	R ight align
S Spellcheck <u>S</u> tory	S wap case
T <u>T</u> hesis	T ext flow
U	U nderline
V Paste selection	R e <u>V</u> erse
W Spellcheck <u>W</u> ord	
X Cut selection	
Y	
Z Clear selection	Z oom options
+	S uperscript
- Discretionary hyphen	S ubscript
1 100% zoom	
2 200% zoom	
3 150% zoom	
4 400% zoom	
5 50% zoom	
6 Variable zoom	

Miscellaneous Key Presses

Return	New paragraph
↑Return	New line
Enter	New page, frame or column
Tab	Insert tab character
Ctrl Tab	Display Tab/Indent ruler
Print	Display Print dialogue box
Insert	Paste contents of clipboard
Alt Space	Non-breaking space
Alt -	Non-breaking hyphen
Ctrl -	Soft hyphen

F

Defining Borders

This section describes how to edit the borders styles supplied with **Ovation Pro**, or add your own styles. Please note that only simple borders made up from one or more lines, may be defined; elaborate patterned borders are not possible.

Border Definition File

The borders that appear in the **Object**→**Border** dialogue box are defined in the file
`!OvnPro.Resources.Borders.Border`.
The format of this file 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

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 `!OvnPro.Resources.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
/#
...
```

The first two lines 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 than using disc space).

H

Adding Sprites to the Button Box

Chapter 16 describes how to add buttons to the button bar using sprites stored in the button box (see 16.2). A wide range of sprites relating to many **Ovation Pro** functions are provided by default, but this section describes how to add your own sprites for use on the button bar.

Adding Sprites to the Button Box

The button box sprites are stored in two files in the directory `!OvnPro.Resources`.

`Buttons` are the sprites used in low resolution 'non-square pixel' screen modes, such as 12, 15 and 39. In this file, sprites should be designed as mode 12 sprites (or equivalent) and should be 10 pixels high by 20 pixels wide.

`Buttons22` are the sprites used for high resolution 'square pixel' screen modes such as 20, 27, and 31. In this file, sprites should be designed as mode 20 sprites (or equivalent) and should be 20 pixels high by 20 pixels wide.

Use the Paint application to add new sprites to either or both of the above files, depending on the screen mode you normally use. The maximum number of sprites that can be in a file is 256.

Sprites do not need a mask, and the background should be colour 1 (light grey). The easiest way to add a new sprite is to copy an existing sprite, then edit the copy as required.



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 Edit. The 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).

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. If a DDL file just describes a text story, then it may be dragged into an *Ovation Pro* text frame or to the icon bar icon.

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.

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 by 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 152) or an en-dash – (ASCII 151), 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 152).

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 151).

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

A European paper size 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.

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 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 describe 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.

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 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 than 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 H₂O. Also called Inferior.

Superscript

Smaller sized characters set above the baseline, as in n². Also called Superior.

Swatch

A sample of material, paper or colour.

T**Tab stop**

A horizontal position to which type is aligned when the Tab key is pressed.

Tabloid

A standard paper size 11 inches wide by 17 inches long.

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.

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