

Ex Libris



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This entire book was produced using only WordPerfect 3.5e.

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Foreword

Welcome to WordPerfect! and the first thing I want to say about all of this is how much fun it's going to be to teach you this great program, and how much fun you'll have learning it.

It's great to be able to make documents in an hour that look like three professionals at a publishing company spent a day on. It's fun to explore ways of putting information on a page that simply express your ideas better than you ever thought you could. And above all else, it's fun to see how you can achieve professional results with a sureness and ease that will astound you.



WordPerfect is what it is today because of the efforts of a team of gifted programmers in the first place, and many valuable contributions by private individuals since program development stopped. Edward Mendelson has contributed WPMacApp, the more advanced of the two SheepShaver packages free at WPMac, the mission-critical WPLO Converter, which translates between WordPerfect and Microsoft Word documents, and the other file conversion utilities WP Converter, WP Viewer, and RTF Converter. Gero Herrmann has contributed plug-ins for Spotlight and Quick Look, allowing search and display of WordPerfect documents in OSX, and opening WP documents directly from Spotlight. Gero also wrote DocCompare, which uses PERL and AppleScript for highly sophisticated comparison of documents and revision tracking.

The moderating team at the WPMac support group (see page 29 for its description and link), including Rick Albright, Smokey Ardisson, Geoff Gilbert, Kevin McCoy (one of the original WordPerfect developers), John

Kaufmann, John McVeigh, Edward Mendelson and Tom Rostafinski, maintain the high level of quality of discussion and support that's crucial to maintaining the viability of WP for the Mac.

Since learning to use a Macintosh and WordPerfect is so much easier than writing a book about it, I owe a lot of thanks: for the first edition, to the great folks at the MIS:Press imprint of Henry Holt and Company, a first-class team all the way.

The sailing ship in the Ex Libris design on the copyright page of this second edition is a detail of Charles Vickery's *Joseph Conrad.* Illustrations in Chapter 15's *Black Magic Review* are by Max Ernst. Other works are cited where quoted.

I owe a special note of thanks to my good friend Dan Smellow. With his exceptional technical as well as teaching capabilities, he tested this manuscript line by line for clarity and quality of explanation. He even laughed at some of my jokes. So the book in your hands has to be a good one, no matter what I tried to do with it.

And thank you, for letting me help you with a great learning experience.

Introduction

The quality that the WordPerfect development team could offer became apparent early in the history of the personal computer, and WP became the default standard for word processing in the DOS world. When the Macintosh came along, a WordPerfect executive was heard to say that his company's program would never run on a computer with a "rodent" attached to it. Nonetheless, the Mac market grew and attracted a creative clientele, in writing, graphics and music, and WordPerfect for the Mac, version 1, was released in 1988.

I remember the program, the reviews, and the astonishment. I had just finished writing a thesis using Microsoft Word version 3, often called the buggiest program ever released, and was looking for something I could feel more comfortable with. I toured FullWrite, an impressive effort, and others, but quickly settled on WordPerfect's fine feature set and intuitive and elegant operation. But the magazine reviewers seemed to have a different agenda.

Too many hierarchical menus, they said (most programs in current release have more). Too many keystroke equivalents for menu commands, they claimed. How can you have too many, and why is it that many of the most sophisticated and powerful applications available today let you assign any keystroke to any command, as do later releases of WordPerfect Mac? Interesting criticism, and I saw a subtext – Apple was at that time, as it still claims to be, a meaningful alternative for those who in the words of a Mac ad, "think different". Apple's iconic Super Bowl ad in 1984 said it well. I loved attending meetings of the Berkeley Macintosh Users Group in the 80's not only for the information but for the camaraderie, the infectious feeling that the auditorium was a rampart in the revolution to guarantee that an individual with limited technical background, armed only with a graphic screen and a mouse, could express his or her creativity in a meaningful and fulfilling way. IBM, "Big Blue", the land of suits and expense accounts, was the enemy, and Big Blue's kids, Lotus and WordPerfect, were worth watching out for as well. Never mind that Lotus, after declaring support for the Mac at its introduction, released Jazz, an all-in-one workstype suite of applications that despite being a very interesting proof of concept was largely unusable, and that WordPerfect had sniffed at the Mac from day one.

But the Mac engaged the public's imagination and its popularity grew, especially among creative individuals and industries, and PC software companies took more notice. When WordPerfect was released for the Mac, the negative reviews seemed to suggest a "we don't like your kind" attitude on the part of the spokespeople of the Mac faithful. The leaders in DOS software would, people were sure, release programs for the Mac that were essentially identical and thereby turn the Mac into an IBM clone. The revolution would be over. What a horrible way to die.

WordPerfect had committed itself, though, and its 1990 release of version 2 reflected a lot of attention to Mac users' tastes. It did not have real tables, however, and was ever so slightly slow. The Mac community liked the interface better, but Microsoft Word, having supplanted MacWrite some time before as the market leader, retained its position easily.

As WP's response, version 3's massive engineering addressed issues of speed and functionality. Speed-critical parts of the program were rewritten in assembly language, difficult to do but which ran faster. Tables were extensively supported. An elaborate feature set was given an elegant and intuitive interface. It was a thing of beauty. And then two things happened that no one could have predicted.

The first was that Corel Corporation, which had bought WP from the lackluster Novell, decided to ship Mac version 3 three months early. As a programmer told me, "We had this guy writing display code. In meetings he would say [in response to concern about the program's atrocious screen display] 'Mark that a 3' [it would be fixed]". Maybe it would have been, but not with three months less time.

The second was that Microsoft released Word version 6. Instead of an incremental upgrade from the popular version 5, this was a complete redesign. Somewhat like the earlier Mac word processor FullWrite, it was a case of the software being too much for the hardware. On the fastest machine Apple sold at the time, it took a full 45 seconds between double-clicking the program icon and being able to type. It drove people crazy right away.

Thus WP Mac version 3 became the most popular word processing program on the Mac. But the display problems drove people crazy, if not right away. Microsoft streamlined Word a little, and it regained market leadership.

When WP released version 3.5, with a host of wonderful features, they improved somewhat but did not fix display issues, which I found confusing. Although a very short macro was all that was needed to redraw the screen, most people didn't know that and didn't follow early internet support groups such as WP's AOL bulletin board, that had such solutions. Why didn't WP really fix display?

They may have had other things on their mind. WP's competitive marketing strategy of supporting every Apple technology was interesting, and also frightening. It might be a good marketing position to have: "If Apple offers it, we support it" – but it could also be expensive. *Every* technology?

Some, like AppleScript, would become wildly popular. Others, like PowerTalk, would have worked for the new protocol of electronic mail on a desktop computer, as opposed to a mainframe terminal, except that dedicated email programs like Eudora got there first. PowerTalk only lasted an OS version or two. But Apple had a very big idea: how about, instead of working with word processing documents, spreadsheet documents, and graphics documents, you just worked with documents? When you wanted to edit the word processing components of your document you would open it in a word processor, and when you wanted to edit spreadsheet elements you would open it in a spreadsheet program? OpenDoc was its name, and this new OS would give Apple a decisive advantage in the personal computer market.

WordPerfect saw an opportunity here to become the best-selling Mac word processor again by committing enough resources to OpenDoc to become its first full-fledged container, which would support the OS in its totality. The magnitude of their investment in OpenDoc would reflect the depth of their disappointment when Apple subsequently canceled its development. The engineering required was enormous, the scope of the project became too large, and it imploded and sank under its own weight.

About this time Steve Jobs rejoined Apple, bringing with him his NeXT Computer and Unix-based OS. Another insanely great idea, truly, and Apple decided that its next OS would be Unix-based. Thus OSX.

The extent of the loss occasioned by OpenDoc added to Corel's other financial difficulties. WP engineering had had a hard time writing WordPerfect for Windows. It kept crashing and no one could figure out why. Microsoft, who wrote the competing word processing program as well as the Windows OS, was certainly telling its competitors everything about the OS and its application programming interface (API) that they needed to know in order to write a Windows program. Weren't they? Never mind the increasingly fast and furious rumors that Microsoft wasn't publishing critical parts of the API, and that you were hearing cute little things on the street like "Windows ain't done 'till Lotus won't run" – WP development would just have to work harder. They finally got WPWin out the door, but market share had sustained huge damage. This was in 1991. Novell bought WP in 1994, and sold it to Corel in 1996, but no one was able to regain the former competitive advantage.

Microsoft at one point made an emergency \$150 million investment in Corel, purchasing non-voting stock and enabling the company to meet payroll. Industry observers thought that Microsoft felt it was cheaper to bail out at least one competitor in the word processing market than fight the U.S. Department of Justice's increasing interest in breaking up what many people thought to be Microsoft's effective monopoly.

Faced with major financial loss and looking at a major rewrite of Mac WP, Corel decided to drop out of the Mac market. What was to be version 4 was renamed 3.5e and would be the last version. Nonetheless, a patch was issued by Corel in 1998, and an unofficial updater for OS 8/9/Classic (and SheepShaver) appeared in 2000. If you use WP on the Mac, you should use version 3.5e with both the patch and updater applied. The 1997 CD release needs both of these; the download links at WPMac (see page 29) are to the program with the patch pre-applied and to the separate updater; if you download either of the SheepShaver packages at WPMac (WPMacApp and SheepShaver-WP), everything has been applied and you're ready to run.

In February 1998 I wrote Heather Boyer, Product Manager for WordPerfect Mac, to recommend that this last version of WP be made available as a free download. She replied, "Thanks for the great suggestion! There was a buzz around here today, and everyone likes the idea quite a bit. I ran it up the flagpole to the Senior VP of Engineering and Mike Cowpland, our CEO". I did not hear further, but the program was released free not long thereafter.

Since then, many talented and generous people have contributed substantial efforts both to running legacy Mac programs on Intel machines and to keeping WP Mac eminently compatible with current Macintosh technology. The SheepShaver, Basilisk and vMac emulators are examples of the first; a WP updater for OS 8 and later that restored functionality to the Window, Styles and Movie menus, fixed scrolling speed and improved display; WP Mac document conversion to and from MS Word; Spotlight and Quick Look plug-ins; precise document comparison, advanced regular expression search and what has been called the best writer's outliner on the personal computer are examples of the second.

These, and a fiercely loyal group of probably exceptional writers enable WPMac and other user groups to continue to support this best of all word processing programs. The display problems are there (largely extraneous artifacts and what appears selected), but are easily rectified with the "Redraw" macro at WPMac or by toggling visible paragraph markers or fractional character widths, any of these requiring only one keystroke. In exchange users benefit from superior flexibility, customizability, exceptional speed and stability, especially with long and complex documents, an especially intuitive and elegant design, and 15 years of ongoing support since the program was last published, all free.

Note on the Text

The first edition of this book was titled "Teach Yourself WordPerfect 3.0 for the Mac". This second edition adds material to cover everything in version 3.5e, the last release, and also discusses installation and use on Intel Macintosh computers with the SheepShaver emulator.

The text consists of explanation, numbered steps, and particular paragraphs identified by these icons:

Z	Note – this information is helpful but not necessary to learning the step you are on.
(Shortcut – here's a faster way to perform an action.
	Important tip, or a place where learners have tended to make mistakes.

The first edition received these unsolicited comments:

Top Seller – Amazon.com . . . IMHO one of the better books on WordPerfect is "Teach Yourself WordPerfect 3 for the Mac" written by John Rethorst . . . John really knows this product inside and out. I doubt you'll find a better book on this subject . . . I second the motion for Rethorst's book. I keep it by my desk all the time . . . If any of you are looking for a good book on using WP3, John Rethorst's book from MIS press is excellent. I just finished reading it and I am very impressed with the quality, accuracy and easy to read style. Congratulations John on an excellent book and something we at WP are glad to see on the market [WordPerfect Product Manager] . . . The book is wonderful – lucid, thorough and well-organized. Easily the best writing on WP that I've seen! . . . I have gone through the section in your book on macros and find it excellent. . . In the meantime, don't wait for any further reviews. BUY THIS BOOK. It is absolutely magnificent . . . I think I know the program pretty well, but John has certainly covered all of the basics and intermediate topics, and is pretty thorough in explaining the nooks and crannys of the program that interest advanced users. I had only toyed with WP's graphics capabilities; after working through his discussion with keyboard and mouse in hand, I now feel like a graphics pro, and am impressed with the program's capabilities . . . I like your approaches to page layout . . . you're a great educator . . . I've played around with drawing programs for a long time but without much luck in Bézier curves. Your brief discussion of these is the best I have found anywhere . . . Just as important as the depth is the manner in which the material is presented. The tone is conversational, and working with the book is like having a personal Mac guru to guide you through each aspect of WP. I would say that John's students are most fortunate to have him, and readers of the book benefit from his experience at explaining complex computer concepts to the uninitiated . . . the tedium of this type of material is leavened with a subtle (and sometimes not so subtle) wry humor . . . I don't like to sound like a cheerleader, but I have read a plethora of manuals and third party guides over the years [and] this book is to my mind the very model of what a program guide should be. This is what WP's manual should have been. In fact, WP should buy the rights, and replace its sorry 3.0 manual with this book in the box. They would have many more happy and proficient users in the WP fold . . . I am writing to let you know how happy I am with your new book on WordPerfect 3.0. It is clear, concise and easy to understand . . . I caught the computer bug seriously last year when I purchased a Performa 450 (I had a DOS machine for four years which I hardly used). I have probably read over 50 computer books since that time. Your book is the best one that I have read. I have Word at work. However, Wordperfect is really a superior word processing program. When I purchased it, I was having trouble understanding the program because the manual that came with it was confusing and disjointed. WordPerfect should use your book as their technical manual . . . Keep up the goods, it's far and away the most useful reference I've found. The chapters on Advanced Formatting and Macros bring out Word Perfect's strengths when compared to Word . . . I just wanted to congratulate you on a project well done. I have been using WP since version 1.0.2 on the Mac and I have seen this program grow-up into a really fine word processor. It's too bad the programmers of WP didn't have you to write the owner's manual. You really cut through the BS and cleared up many items that weren't as clear as they should have been originally. NICE JOB !!! . . . [From WordPerfect] I second John Rethorst's book as an excellent reference . . . Best Book . . . Highly readable, pleasant layout, minimum techogeek lingo . . . I'm now writing a book on FileMaker Pro, and I think the idea of writing a computer book started around the time I read and very much enjoyed your WordPerfect book . . . You really are a good writer and reading it is a pleasure . . . Terrific!

WPMac Support Group



Since Corel Corporation discontinued development of WordPerfect for the Macintosh, the primary source of support for the program has been a Yahoo users' group on the web.

With over 7,700 members, **WPMac** hosts informed discussion and support, and over 100 files and links with free third-party solutions that substantially enhance the program's power and value.

These include emulation packages that run WordPerfect Mac on any Macintosh including Intel machines, on any OS version including Mavericks, current at this writing.

Membership is free at:

https://groups.yahoo.com/neo/groups/wordperfectmac/info

Another site, http://wpdos.org, although primarily about WordPerfect for DOS, has several valuable pages of information on and support for WP Mac.

Chapter 1

Starting Out

In this chapter, you'll learn how to:

- Choose the best WordPerfect package for your Macintosh
- Install WP on your computer
- Open WP, and enter text
- Save files to disk
- Open two files at once

Since its release by Corel Corporation as a free download, WordPerfect for the Mac has been available in different packages, for different computers and operating systems. Current packages support Intel Macintosh computers with Intel CPU chips, i.e. all Macs made since 2005, and other packages work with Macs made with earlier chips: the Power PC (PPC) and the 68020 and 68030 (68K) chips from Motorola and IBM.

This chapter will begin by helping you identify which kind of Mac you have, then choosing the best WP package and installing it.

What kind of Mac do I have?

Move your mouse cursor to the top left of your screen and click, to show the Apple menu. Choose the first command, "About this Mac". You'll see a box that looks more or less like figure 1.1.

\varTheta 🔿 🔿 About This Mac				
Mac OS X				
Version 10.6.8				
Software Update				
Processor 2 GHz Intel Core Duo				
Memory 2 GB 667 MHz DDR2 SDRAM				
More Info				
TM and © 1983-2011 Apple Inc. All Rights Reserved.				

Figure 1.1: About this Mac

If you see the word "Intel" anywhere in this box, you have an Intel Mac. If you see the word "PowerPC", you have a PPC Mac. Otherwise, you have a 68K Mac.

Finding and installing WordPerfect

Whatever type you have, you'll want to go to the **WPMac** web site (the link is on page 29). Join Yahoo groups if necessary, then join WPMac, and go to the Links section there.

If you have a 68K or PPC Mac, look for Links titled Download site for v. 3.5e, and download a package. They are free, and will consist of an installer and an updater for OS 8/9/Classic. Run them in that order.

If you have an Intel Mac, go to the SheepShaver and Basilisk folder in the Links section, and look for links to WPMacApp or SheepShaver-WP. These are both free complete installs of the SheepShaver emulator and WP. Download one, double-click the .dmg file to open it and install from there.

This book assumes no prior knowledge on your part about WordPerfect or word processing, but does assume that you know the general aspects of operating a Macintosh.

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If virus protection software is running on your Mac, you may want to turn it off before installing WordPerfect. If you like, you can scan the WordPerfect install file first, then turn the virus programs off. See Chapter 17 for a discussion of what computer viruses are, and what to do about them.

Starting to use WordPerfect

1. If you've installed the PPC or 68K version, find the WordPerfect folder and double-click to open it. Then double-click the WP program icon. If you've installed WPMacApp or SheepShaver-WP, double-click its icon in your Applications folder.



The first time you start WordPerfect the program may ask you for your name, organization, and license number. Type anything alphabetical for name and organization, and any number for a license, and click OK.

- 2. After the program loads, you'll see a window that's largely blank. This is where your writing or drawing will go. Depending on package, there may be **icons** along the left and top of the screen, and the **Menu Bar** and **Ruler** at the top are all tools that help make your **file** (or **document** the words are interchangeable) look the way you want it to. There's a lot here, so let's ignore all of it, and pay attention to the blank area. This is very much like a sheet of paper you've put into a typewriter, and you're all ready to type (or, excuse us, word process. You're a computer user now).
- 3. Go ahead and type a few words. Each letter appears on the screen as you type. Note that the **insertion point** a blinking vertical line stays just ahead of where you're typing.

If you make a typing error, just use the **delete** key (or the **backspace** key on some keyboards), and you'll see for the first time that there's something special going on here: your Macintosh just erases what you backspace over, and you can type the correction. No more white-out ever.

Don't worry if you can type faster than the Macintosh can listen to you. The Mac buffers all of your keystrokes, and puts them on the screen as fast as it can. Just type away.

Here comes the next fancy part to computer word processing. *Don't press the return key when you get near the right side of the screen.* Just keep typing whatever you want, and try to watch the screen as you do this. When you get to the right side of the screen, and a word is too long to fit on the line, it automatically jumps to the start of the next line.

This is called "word wrap" in computer lingo, and it's a good example of what WordPerfect can do for you. Why should you have to worry about where a line ends, and whether a word will fit on the line, or whether you should start a new line first? That's the Macintosh's job. Already, you've been freed to think as you write, and let this bunch of wires and disks in front of you do the low-level work.

You'll use the Return key on your keyboard only to start a new paragraph.

4. Press Return, and see that the blinking Insertion Point has gone down to the line below where you were. Type a few more words. This is a new paragraph, although it isn't indented or separated by any space from what you typed before.

Of the various ways to separate paragraphs (if you want to), the standard use of the tab key, to indent the first line of a new paragraph, is fine. Or you can take the more popular option that computer word processing people do, which is to press return twice, so that there's a space between paragraphs, but no indenting.

5. Type some more, with new paragraphs as you wish and, when you get to the bottom of the screen, you'll see that the page scrolls so that you can see each new line. Isn't this something? WordPerfect is taking care of you.

Let's take a break from all this fun to do an essential chore. It's got to be done but, thankfully, it's almost automatic once you learn how. This is **saving**.

What this means is, all you've typed so far is in the Macintosh's memory or, exactly, the kind of memory called **RAM**, or *random access memory*.

You can forget those big words right away; it's just that this stuff called RAM is your words on electronic chips, the kind you see when you take the cover off your stereo. It's all very nice while you're typing, but when you turn the Macintosh off, the electricity powering the chips turns off, and your typing disappears.

This is no good, so we want to transfer your typing to your hard disk, where it will stay until tomorrow or next year. After doing this, you can then type some more, or print your file, or stop working with the computer. So let's copy your typing from RAM to your hard disk or, as we say, *save it to disk*.

How to Save

1. Grab your mouse, and bring its arrow cursor up to top left of your screen, to the **File** menu. Click and hold on this. You'll see a menu drop as shown in figure 1.2:

File	Edit	Insert	: Layou
Ne	w		36N
Op	en		第①0
Op	en Lat	est	- ▶ ⊨
Te	mplate	25	▶
Clo	se		ж₩
Sa Sa	ve		жs
Sa	ve As	•	光公 5
Pa	ge Set	up	
Pri	nt		
Pri	nt One	e Copy	
Pri	nt Pre	view	ЖûP
Pri	nt Env	elope	
Qu	it		жQ

Figure 1.2: the File menu

Still holding your mouse button down:
2. Bring your mouse down to the **Save** command, so that it's highlighted, and release the mouse button at this point. WordPerfect responds with figure 1.3:

Save As	
🔇 Documents 🗢	📼 Startup Disk
	 1,087M Free
	Eject %E
	Desktop %D
	New 🐧 🕷 N
	Ţ Cancel ℋ.
Save Document As:	Save
Format: Mac WordPerfect	 ☐ Password Protect
Retain: Complete Document 😫	

Figure 1.3: the Save As window. Note that keyboard command key equivalents are shown in this illustration.

and this is initially a little confusing. *Don't worry; this is about as hard as the Macintosh gets.* It's just that the Mac needs to know a couple of things all at once: where you want to put your typing, and what you want to name it. Forget everything else.

You'll notice that the dialog you see on your screen doesn't look exactly like figure 1.3. The illustration has, for example, Command-D: the **command key** symbol, which looks like a cloverleaf or a propeller, and the capital letter D next to the **Desktop** button. This means that pressing the Command key on your keyboard, which is just to the left or just to the left and right of the Space bar, and at the same time pressing D, will do the same thing as clicking the Desktop button with your mouse.



As you look at various command-equivalents, you'll see that many of them use the first letter of the action it will perform, e. g. command–S. Also, **command–period** cancels most dialogs: when you cancel a dialog, you simply go back to where you were before you invoked it, leaving your work unchanged.



Command–period is either a stretch or a two-handed venture, but is a Macintosh standard. WordPerfect lets you cancel anything by using the **Escape** key, for that more elegant touch. And, as you know, pressing the **Return** or **Enter** key is the same as clicking a button with a heavy border, as are the OK buttons in these, and most, dialogs.



In Chapter 12 we'll learn how to change keyboard equivalents in WordPerfect, so you can press any keystroke you choose to execute any command in the program.

Back to the Save As dialog – as with any filing system, the point of locating it somewhere and naming it something just lets you find it later.

Since we're just starting out, let's save your file on the **Desktop**, which is the name for the overall screen on your computer's display. Later on, you can decide where you want to keep documents of different types. So click the Desktop button on the right.

- 3. For a name, just type "My First File" in the **Save Document As** box.
- 4. Click the **Save** button.

Presto. This window (or, since it asks for a conversation between you and your Mac, this **dialog box**) goes away, and you're returned to your typing. Note that the title of your file, at the top of the screen just below the menu bar, and that used to read "Untitled", now reads "My First File".



Note that in figure 1.3, and all the illustrations of dialogs in this book, **Command Key** equivalents are shown: instead of clicking a button with your mouse, you can press the Command Key, which is next to the space bar or your keyboard and which looks like a cloverleaf or propeller, and the letter or number shown. This can be a convenience in word processing, largely a keyboard-based operation anyway.

An exact copy of what's on the screen is now on your hard disk, and you can change some of what you typed, or add to it, without worrying about losing part of it. You can always get it back, now that you've saved it. Go ahead and type some more.

Let's see how much easier it is to save any changes you make to "My First File", now that you've saved it a first time. From the File menu:

5. Choose the Save command again. This time, there's no Save As window (or dialog box) – just a pause for a couple of seconds, and you're back to your screen of typing.

Why didn't the dialog box show up again? Because you've already saved it the first time, so the Macintosh knows its name and where it is. All you've done is added your more recent typing to the file.

This will be the same way as long as you work on this document – you just add to it, then save, and your further work is then appended to what's already on your hard disk, safe and sound.

The importance of saving

It's a really great idea to nurture the habit of saving like this, every five minutes or so. Don't type for half an hour and then save. But why not?

It's just that since what you write is in RAM – on those wires and chips – if there's a power outage, the electricity needed to keep your writing in RAM can go away, and your work with it. But if you save your writing to disk every five minutes, it's safe even if the electricity goes out.

This is a big – no, the big – answer to lots of computer worries. You may have friends who have lost hours of work; we sure have. Why did that happen? Most often, they just didn't save their writing often enough.

It's so simple, that the only excuse is that they forgot. And since a habit is the best insurance against a faulty memory, now's the time to start a good habit of saving often. Go to the kitchen and get your egg timer, set it for five minutes, and type away. When the timer goes off, save and then write some more.

You've just conquered the major source of computer problems.

Making changes to your file

As you've typed, you've probably made some typing errors, or changed your mind about a word or two. You simply backspaced, and typed the correction.

Now let's say that you're at the end of your fifth paragraph and, reading what you've written, you see that you want to change something in the

second paragraph. Do you have to backspace through three paragraphs and, in doing so, delete all that's in between? No way.

Here's another use of your mouse:

Move it around a little on the screen. You'll see another kind of cursor appear, one that we call an **I-Beam**, when you're over the typing area. The cursor changes back to an arrow when it's over the menus or a bar. You've already seen the blinking **insertion point**, appearing where you type, and you saw the **arrow** cursor when you brought your mouse up to the File menu, as well as before you opened WP.

If you click your mouse (seen as the I-Beam) anywhere where you've already typed, you'll move the blinking insertion point to that place in your typing.

- 2. Click your mouse just to the right of any word you'd like to change. See that the insertion point is now blinking just after that word.
- 3. Backspace (using the Delete or Backspace key, depending on your keyboard), until you've deleted the whole word you want to change.
- 4. Type your change.

This the next big plus to computer word processing. You can make any change to any part of your file, any time you want to.



We say that a computer frees us, and empowers us, and this is the first part of that. When you start to write, you can just sit down at the Macintosh, open WordPerfect, and type whatever comes into your mind. Any changes that you subsequently want to make are easy, just a mouse click away. 5. Save your changes, just for safety's sake. That egg timer really is a good idea, to develop this great habit right away.



For a faster way to change a word, double-click your I-beam on it. The entire word will become selected. You can then just type a replacement – the original word is deleted automatically.

Closing your file

At this point, you've done all the writing you want to do in this file, and perhaps want to write something else with WordPerfect. So let's close the file you've been working on.

1. Bring your mouse up to the File menu, and choose **Close**.

If you've done any more writing, or made other changes, your Mac will ask you, by means of another dialog box, if you want to save those, not save those, or cancel your decision to close your file. If you haven't made changes since you last saved, your file will simply close.

2. If you have made changes, the dialog box will look like figure 1.4:



Figure 1.4: Save changes?

and you can click your mouse on what you want. Unless you're sure you don't want to keep the changes to your file, you should click Save.

Your document is now closed, and you'll see the Macintosh desktop. Let's begin a new file, to see how we can write something else.

Starting a new file

1. Come up to the File menu, and choose the first command: New.

You now have a new, untitled screen. Type a few words. This is an example of a second piece of writing.

- 2. Choose Save from the File menu, and save this to disk as you did last time. Use the name, "My Second File".
- 3. Close this document, again from the File menu.

Now let's say we want to go back to your first file, to make some further changes, or maybe just look at it.

Opening a file

1. Choose **Open** from the File menu.

You'll see a dialog box, shown in figure 1.5, which looks a little like what you saw when you saved each of your two files for the first time. There's a list of folders or files, and buttons to the right.



Figure 1.5: Open Dialog

- 2. Click on the words "My First File". It becomes **selected**: the space surrounding and within the letters becomes shaded.
- 3. Click the **Open** button at the right.



Or, double-click (click twice, quickly) on the name of the file.

Presto again! Your original writing is back on the screen.

This is an important step. You might want to close the file now, and go through the steps again to open it. In this way, you can come back to any file you have on your computer.

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- 4. Make some changes to "My First File" and save them.
- 5. Close "My First File", and then open "My Second File". Add a few words to this one too, and then save this file.

It's just as easy to have two or more files open at once, with their windows next to each other, or one behind the other. You can compare two documents, or copy paragraphs out of one and paste them into the other.

6. Open "My First File" again. Its window sits nearly on top of "My Second File", but a little offset, so you can see the edges of both.

This kind of setup can give you a real boost in productivity and accuracy, and you now know how to do it.

Quitting WordPerfect

At this point, let's say that we're through with the computer for the time being. Rather than just turn the Mac off, we should quit WordPerfect first. It's important to do it this way, since both WordPerfect and the Macintosh need to clean things up a little, so to speak, before the power's shut off.

1. Bring your mouse up to the File menu, click, and choose the **Quit** command, the last one on the menu.

If you have any unsaved changes to any open file, WordPerfect will ask you if you want to save them. Do so. If you haven't made changes since last saving, the open files will simply close. WordPerfect (and SheepShaver, if you're using it) then quits, and you're returned to your original desktop.

Summary

If you don't feel sure about all of this, why not repeat the steps from "Starting to Use WordPerfect" up to now. For a certainty, repeating a few steps now is a good idea, since the largest hurdle you're facing is not an objective complexity to the tasks, but a lack of ease and familiarity with this kind of tool. Keep in mind that a little practice with these steps, now and as we go, really pays off.

Otherwise, you can sure pat yourself on the back for learning how to:

- Install WordPerfect on your Macintosh
- Open WordPerfect, and write a letter, or a novel
- Save your work to disk frequently, so you won't lose it
- Start a second file, and save that to disk
- Close files, and quit WordPerfect

which is quite a bit for your first session. Note that while not everything seemed easy at the time, it certainly posed no problems if you did things step by step, and repeated a step here and there as necessary.

Importantly, you've just learned how to do about ninety percent of what word processing users do every day on their Mac. A little practice will make it as effortless for you as it is for them. You see? We promised it would be easy.

Chapter 2

Basic Word Processing

In this chapter, you'll learn how to:

- work with different fonts, sizes and styles of text
- apply font attributes to existing text, as well as new text
- change margins and tabs, using the ruler
- work with text alignment and justification
- change line and paragraph spacing
- use indenting
- work with WordPerfect's Status Bar
- navigate around your document
- preview a printed file
- change print settings
- print a document

In chapter one, you learned the bread and butter of word processing – entering text, and making and saving changes. Although you now have most of the tools you need for most of the work you want to do, it's just at this point that powerful word processing programs like WordPerfect take off, and give you a flexibility with and control over your text that's most impressive. You can make your documents – letters, brochures, longer publications – look as good as professional printing.

In fact, most publishers now make use of the Macintosh for much of their final output. This book was produced from start to finish on a Mac.

You can do this at a fraction of the cost and time it used to take. More importantly, because you have extensive control over your document's formatting, you can fit the look of your work to its content. In case this sounds apocryphal, consider just about all of the advertising you see. The words in the text have to do more than sound sophisticated or forthright – they benefit by looking so. Presentation is a large and growing industry, and formatting of text is integral to it.

Fonts and sizes

Let's look first at **fonts**, or type styles, that the Mac offers you. The word 'font', etymologically from the same root as 'fountain', derives from the days when type for printing was poured from hot lead into molds made from, sometimes, wonderfully sophisticated renditions of letters of the Roman (and other) alphabets. The Macintosh offers thousands of fonts and WordPerfect can make use of nearly all of them, including, with the help of the free Adobe Type Manager, the OTF format used in OSX. Figure 2.1 shows you a small sample.

As you can see, type makes a difference. Here's how to use it.

Changing fonts

 Open WordPerfect. Type a few lines of something. This text will be in WordPerfect's default font, called "Geneva" (If you got WP in one of the SheepShaver packages at WPMac, the font will be "Lucida Grande"). These or similar fonts are standard defaults in many Mac programs just because they're legible on screen. This is Palatino, a font with a chisled look. It's eminently legible in text, and is also nice at larger size – for titles or display. *The italic is also very clear*. **This is the bold, and** *here's the bold italic*. Either italic, or bold, or the combination, is more legible and aesthetic than underlining, or all capital letters.

Helvetica is clean and modern. It's not as good a choice, though, for large blocks of text. *This is the italic*, **the bold**, and *here's the bold italic*. This is a nice typeface for titles, subheadings or picture captions.

This is Courier, which looks just like a typewriter. The Mac includes this in case you want it, but there is advice against it. For one thing, Courier is monospaced — an i is the same width as an m. It's simply not as legible. Part of the benefit of learning the Mac and WordPerfect is getting away from the look of a typewriter, in favor of what professional publishing looks like.

Figure 2.1: Font selection

The default size you see is 12 **points** (14 points if Lucida Grande). A point is a printer's measure, and is 1/72 of an inch. 12 point type thus measures 1/6 of an inch from bottom to top of any capital letter. You can change the font or size, either for your current document or for all new documents. Figure 2.2 gives you some examples of sizes. WordPerfect offers you any size from 1 point to 32,767 points.

You'll change fonts and sizes by commands on the menu bar, and exactly what you see on the menu bar depends on the size of your screen. If you have a nine-inch screen, as on the Mac Plus, SE, or Classic, you'll see a **Font Menu**. If you have a larger screen, WordPerfect makes two menus, Font and **Size**. This is 9 point, excellent for contracts and details of political promises.

This is 10 point, a little better. Some books are printed in this size.

This is 12 point, the WordPerfect and Macintosh default.

This is 18 point, useful for titles and subheadings.

This is 24 point, clearly in the title range.

Figure 2.2: Font sizes

- 2. Bring your mouse up to the Font menu, and choose something interesting. "Palatino" might be nice. Go back to your keyboard, and type a few words. Then change to "Helvetica", and type some more.
- 3. Bring your mouse up to the Font menu (on smaller screens) or to the separate Size menu (on larger ones), and choose 24 point. Type a little more, and change the Font again if you want. This is fun to explore.

This is how you change font and size for text you're about to type. But what about changing these attributes for text you've already entered? No problem. It's so easy that many users, ourselves included, do all our text entry in Geneva 12 point, and then change fonts and sizes.

There's just one simple step first. We have to tell WordPerfect which text we want to make a different font. We do this by **selecting** that text.

How to select text

Grab your mouse, and bring the **Insertion Point** over just to the left of the word that will start the selection. Click and hold, and **drag** (move your

mouse while holding down on its button) through the next three or four words. You'll see this text change from dark on light to the opposite, and this just means it's selected, as in figure 2.3.



Figure 2.3: Selected text

Once some text – a word, a line, or a paragraph, or part of any of these – is selected, any command you choose from the Font/Size menu will apply to it.

Changing font and size of selected text

1. From the **Font** menu, choose a font other than the current one, which has a checkmark beside it. See how the selected words change immediately to the font you chose.

As noted above, some fonts are especially legible on screen. To appreciate the qualities of the font you just chose, perhaps Palatino or Helvetica, or to make some text into a title, select what you want and:

2. Go to the **Size** menu (or the bottom of the Font menu on smaller monitors) and choose 24 point.

This is just a first small inkling of what you can do with the Macintosh and WordPerfect. Stick around, and see how to do anything at all with the written word.

Styles

You might also want to change a word or a few to italics. Although it's best not to put too much text in italics – never a whole document, for example – italics is the best way to emphasize a single word or phrase.

Although typewriters taught us to emphasize a point by putting it in all capital letters or by underlining, neither of these is optimum. All caps looks too loud, and underlining simply looks unprofessional. And both are harder to read.

1. Select some other text (your earlier selection becomes unselected when you select anything else) and then come up to the **Style** menu, near the right of the menu bar.

2. You'll see that the **Plain Text** command is currently chosen – it has a check mark to the left of it. Choose the **Italics** command, the third one down, and presto!, your selected text is now changed to italic.

Or, choose the Italics command without any text selected, so that whatever you type immediately thereafter will be italicized.

When you want to go back to Plain Text, choose that command from the Style menu.

If you want to change any text for a second time, just select it and make the change. You can toggle back and forth as much as you'd like. Anything can be changed, and changed back, as often as you want.



This hints at another valuable feature of computer word processing – nothing is cast in concrete (or even ink), so you can format text until it's just right. And if 'just right' seems a quandary right now, never fear – a little practice will give you the experience you need to tell what's going to look good on the page.



Here's an important reminder, though – save your work often as you go. Saving doesn't mean casting your text in concrete, since you can always change it and save again. If the power goes out, though, you'll be glad you saved every five minutes, just like that egg timer tells you to.

Scroll bars

As you've entered text, you may have typed more lines than will fit on your screen. You can move around your document using the **Scroll Bars**, which you see on the right side and on the bottom of your screen (just

above the Status Bar). Figure 2.4 illustrates the vertical and horizontal Scroll Bars.



Figure 2.4: Scroll Bars

Let's stay with the vertical Scroll Bar for now:

- 1. Click in either Arrow. Your document scrolls in the opposite direction, since what you're moving isn't your writing, actually, but the window through which you see it. This becomes intuitive in a few minutes since, as you see, using the Arrow pointing down takes you down in your file.
- 2. Click in the gray area just below the top Arrow, and you move one screen up. Ditto for the gray area near the bottom Arrow.

The **Scroll Box** (sometimes called the "thumb") shows you where you are in your file. You can see it move as you click on the Arrows or next to them.

3. Click and hold on the Scroll Box, and drag it in either direction. When you release the mouse button, your text will scroll as you specified.

One important point specific to text documents, though, is that scrolling up and down moves your writing *but not your insertion point* – it stays where it was before you started to scroll.

To move the Insertion Point, just scroll to wherever you want to enter text, and then click your mouse at the place you want to type. Your mouse click places the Insertion Point at that spot.

How to Undo anything

Say you didn't want to make the last style change. WordPerfect (and most Macintosh programs) offers you an easy way to *undo* the last action you performed.

1. From the Edit menu, choose the first command: **Undo**.

You'll see that the last action you made has been reversed.



You have to choose Undo, though, as the next step you take.

If this doesn't work for you, it's because you inadvertently did something else between making a font change, and then choosing Undo. Try another change, and then Undo it.

The Undo command works for almost any action you perform in WordPerfect.

2. Make another format change, and then Undo it. A little practice will familiarize you with this handy tool.

Formatting with the Ruler and the Layout Bar

WordPerfect first opens with one inch margins on the left and right sides of the page. You might want other settings, either for an entire letter or report, or you might want to indent just the first lines of each paragraph. You can easily make these changes using the **Ruler**. If it's not showing now, click the Ruler button near the top left of the window to show it. You'll see figure 2.5.



The icons similar to scroll boxes show the margins, here at the default of 1 and 7.5 inches. The small down **Arrow** at the right side of the left margin indicator is the first line indent: you would indent paragraphs here.

Below the numbers are the tab stops – like a typewriter, these are where your Insertion Point stops each time you press the **Tab** key.

Setting margins

1. Open or type a document with several paragraphs in it. "My First File" would be fine but, if you've changed fonts or sizes, first take your mouse and drag through all the text to select it, and change it back to 12 point Geneva or Lucida Grande, for this example.



Or, choose **Select All** from the Edit Menu, to select the entire text.

- 2. Click in front of a paragraph about halfway down the screen.
- 3. Click and hold on the left margin's box, and drag it an inch to the right just above the number 2. As you drag, you'll see a dotted line follow your mouse movement. This dotted line, extending all the way down the screen, can help with alignment. Release the mouse button.

All the text following your starting point has moved to your new left margin, as in figure 2.6. Quick and easy.

If you only want a paragraph or two to follow this new margin, click your mouse in front of the first paragraph you want to return to the one inch (default) margin, and:

4. Drag the left margin box back to the one inch mark, and release. Your text will change as shown in figure 2.7.

Cultural prep computers				
Ruler Layout Font Find Styles Table List Merge BookMark HTML	Speech			
[1				
Our Cultural Preparation for Computers	▲ 			
- from Jerry Willis, Educational Computing				
Since the 1940s, adults living in this society have learned a great deal about comput- ers. Adults were not always aware of what they were learning, but they developed attitudes from watching movies and television programs, for reading magazines and books, and from the exposure (or lack of exposure) to computers in schools and at work. Those attitudes are a strong influence on how adults approach computers today. Some of the more widely held attitudes are presented below.				
Computers are mysterious, perhaps dangerous. Think of all the science fiction movies and television programs you've watched That featured a computer as the villain. In the movie 2001, for example, HAL, a huge computer on a spaceship, develops a mind of its own and sets about to systematically kill the humans on board. Most of the movie deals with the humans' efforts to survive by pulling the plug on the computer.				
We recognize how important the media is in influencing our attitudes towards topics such as women's rights and racial equality, but most people are less aware of the influence the media has had on how adu perceive computers. The computer as an overpowering, and in some case evil, influence on our lives has been a theme in many popular movies and novels. This theme has, of course, had an impact on our attitudes about computers. As we will see in a moment, though, this	ılts ▼			
movies and novels. This theme has, of course, had an impact on our attitudes about computers. As we will see in a moment, though, this	▼			

Figure 2.6: Changing the left margin



Figure 2.7: Changing margins at a later point

What you've just done is change margins for unselected text. Another way to do it, if you want to indent just one paragraph:

5. Triple-click in the paragraph you want to indent, to select it all, and drag the margin box over to the 2-inch mark.

Only the paragraph you selected changes, as in figure 2.8.

Cultural prep computers				
Ruler Layout Font Find Styles Table List Merge BookMark HTML Speech				
[¹	8			
Our Cultural Preparation for Computers				
— from Jerry Willis, Educational Computing				
Since the 1940s, adults living in this society have learned a great deal about comput- ers. Adults were not always aware of what they were learning, but they developed attitudes from watching movies and television programs, for reading magazines and books, and from the exposure (or lack of exposure) to computers in schools and at work. Those attitudes are a strong influence on how adults approach computers today. Some of the more widely held attitudes are presented below.				
Computers are mysterious, perhaps dangerous. Think of all the science fiction movies and television programs you've watched That featured a computer as the villain. In the movie 2001, for example, HAL, a huge computer on a spaceship, develops a mind of its own and sets about to systematically kill the humans on board. Most of the movie deals with the humans' efforts to survive by pulling the plug on the computer.				
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	• //			

Figure 2.8: Selecting a paragraph and changing margins

All of this works the same way with the right margin.



Here's a good place to save again. You really can't do it too often, and it's free. Not much in life is like that. Then return the margins to the 1 inch and 7.5 inch marks.

Tabs

The tabs WordPerfect provides you, by default, at every half inch along the ruler are adequate for much of everyday word processing, but there's a great deal more flexibility available.

We're going to replace some of these default tabs with other kinds – so that several lines will align at their right edge, for example, or so that a column of numbers all line up at the decimal point. First, let's delete some default tabs. Start a new document by choosing New from the File menu, show the Ruler if necessary, and:

- 1. Click and hold on the tab icon at the 1.5 inch mark.
- 2. Drag it down into the text area, and let go. This deletes it.
- 3. Repeat this for the tabs from the 2 to the 7 inch marks.

Next to the Ruler button at the top left of the window, there's another button titled **Layout**. Click that if it's not already active, to show the **Layout Bar**. You'll see figure 2.9.

What we're interested in now is the leftmost icon on this bar, with the two triangles on it. Note that the box the triangles are in is shadowed at the right and bottom. This is the Macintosh designation for a **Pop-Up menu**.

4. Click on this icon, and you'll see a menu drop, as in figure 2.10, showing the different kinds of tabs WordPerfect offers you.



Figure 2.10: The Tab Pop-Up menu

- 5. Move your mouse down to the **Right Tab**, and let go. It seems that nothing has changed.
- 6. Now move your mouse to the 7 inch mark on the ruler, below the main ruler line, where the other tabs are. Click once. You'll see that you've added a tab mark but, unlike the others, this triangle faces right instead of left. Your ruler should look like figure 2.11.

Figure 2.11: New right tab set at the 7-inch mark

7. Type this, pressing the Tab and Return keys where shown in brackets:

Cast for "The Glass Menagerie" [Return]

Amanda Wingfield [Tab] Laura Wingfield [Tab] Tom Wingfield [Tab] Jim O'Connor [Tab] Kay Martin [Return] Jessica Willis [Return] Katherine Thorncastle [Return] Fred Jones [Return] 8. Bring your mouse up to the Tab Menu again, and choose Decimal.

9. Click at the 5 inch mark, press Return a couple of times, and type:

New Measurements [Return]

Length	[Tab]	811.7522	[Return]
Width	[Tab]	145.20	[Return]
Height	[Tab]	300.08	[Return]

Every figure lines up at the decimal point.

Let's try more advanced formatting.

- 1. Drag both the Decimal Tab at the 5 inch mark and the Right Tab at the 7 inch mark down into the text area, to delete them.
- 2. Pull down the Tab Menu again, and note that the four tabs after Decimal all have three periods in front of their names. These indicate **dot leaders.**
- 3. Choose the Decimal Dot Leader Tab, and click to place one at the 6 inch mark on your ruler. Press Return a couple of times, and type:

Fromage á la Maison [Tab]	\$4.95 [Return]
Confusion á la Rethorst [Tab]	\$19.95

Here's a great place to save again.

The Bar Tab (no, not the one you really have to pay pretty soon; the next choice on the Tab Menu) is used to put a vertical line between two lists. Try this, setting a Bar Tab at the 3.5 inch mark, and a left tab at 4 inches.

4. Type a word, then press Tab twice, and type a couple more words. Press Return, then repeat this. The bars join at the ends, to make one continuous vertical line.

This feature is helpful for short and simple columns and tables, although WordPerfect offers much more extensive implementations of both. We'll look at them later on.

5. Save again and then, from the File menu, choose Close. Let's work with other kinds of formatting.

Justifying text

As you've seen, WordPerfect wraps each line of text for you, so you don't have to use the Return key. In fact, you should *never* use the Return key just to start a new line within a paragraph. It might look fine with the font and size you're using to write, but if you want to change font or size before printing, and you choose a font that takes less space, you'll end up with a goofy looking page. WordPerfect re-wraps text when you change fonts, but only if you didn't end each line by pressing Return.

When you reach the end of a line and WordPerfect automatically starts a new line, it leaves the spacing between each word in the line the same. So the right ends of your lines of text are uneven or, as we say, *ragged*.

This might look unprofessional to you but, in fact, recent research in reading has shown that legibility benefits most from equal spacing between words and letters, and who cares whether the right margin is aligned or not. The additional inter-word and even inter-letter spacing required to align the right margin interferes with easy reading, even if the page as a whole looks neater. WordPerfect gives you your choice, though, so let's look at how to make the right margin come out even or, as we say, *justified*.

- 1. Start a new document.
- 2. Type three paragraphs of your new novel or (greatly failing that), your new computer book.
- 3. Click your mouse at the beginning of the first paragraph.

The Layout Bar above the Ruler has another pop-up menu just to the right of the Tab Menu, as seen in figure 2.12. This governs **alignment**, or justification.



Figure 2.12: The Alignment menu

The default shows lines even at the left margin, ragged at the right. Choose the fourth command, **Justify**, which shows lines even at both left and right.

See how all of your text is now even on both sides. WordPerfect has inserted extra spacing within each line as necessary. You may prefer this look, although more book and magazine designers all the time are opting for a ragged right margin.

4. Choose Undo from the Edit menu, to reverse this formatting change.

5. Now click your mouse just in front of the second paragraph, and choose Justify again. As with other formatting, only the text after your insertion point changes – in this case, the second and the last paragraphs. Undo this too.

Say that you want only the middle paragraph justified. You could do this in two ways. You could justify the second and third paragraphs and then change the third back. Or, more efficiently:

6. Drag your mouse through only the second paragraph, to select it. Then choose the Justify command. Only the second paragraph becomes justified. Click anywhere in document to de-select this text. Then undo this change.



As with fonts, you can of course choose formatting first, and then enter text.

Here's a good point to save again. You may become tired of our frequent exhortations to save, but it's most important to develop this excellent habit early in your computer career.

Spacing

WordPerfect defaults to single spacing, where there's just enough distance between lines for the text to be legible. You may want the lines spaced farther apart than that, though, say if you're a college student with a 15 page paper due tomorrow. Or, drafts of most writing benefits from being double-spaced to facilitate hand-written comments. You have very precise control over spacing in WordPerfect, but for now let's look at the basic kinds, shown in figure 2.13, available on the Layout Bar.



Figure 2.13: The Line Spacing menu

- 1. Click your mouse just in front of the second paragraph. Again, this formatting command will affect text following it.
- 2. From the **Line Spacing** menu, choose 2. All subsequent text is double-spaced.

This command works as do the others, as far as selecting text and then applying formatting. Undo the double-spacing (choose the Undo command from the Edit Menu), and we'll look at how WordPerfect can space paragraphs apart, while leaving together the lines within each paragraph.

3. Click your mouse at the top of your text, and bring your mouse up to the Layout Bar, where the fifth pop-up menu, seen in figure 2.14, governs paragraph spacing.



Figure 2.14: The Paragraph Spacing menu

4. Choose the third command, to give your text one space between paragraphs. This formatting is common in a business letter, less so in reports or academic writing.

What's the point of spacing paragraphs this way, rather than just pressing Return twice between each paragraph? One reason is that you may want the paragraph spacing for your final, printed document, but it's just too much blank space on-screen.

Another reason, which applies generally, is that it's more efficient to separate writing and formatting as much as possible. This is so you can write undisturbed, paying attention to your ideas, and then later format for the clear and impressive appearance you want your document to have.

By entering text with as little formatting as possible, it's easier to apply formatting with the Layout Bar afterwards, rather than deleting a whole bunch of double Returns when you belatedly decide that wider paragraph spacing wasn't what you wanted after all.

One application of this idea is the common format of single-spacing, but indenting the first line of each paragraph. With typewriters, you pressed Tab at the start of each new paragraph. WordPerfect can do this for you just as well, but here's a better way.

First Line Indent

You've seen that WordPerfect's ruler has boxes for margins. There's also a small down arrow, normally at the right edge of the left margin box, as in figure 2.15.



Figure 2.15: The First Line Indent arrow, set for .5 inch

This determines where only the first line of each paragraph will start.

- 1. Click your mouse to place the Insertion Point in front of all text.
- 2. Click on the First Line indent icon, and drag it to the 1.5 inch mark. Each paragraph now has that indentation.



Again, one advantage of using this tool rather than pressing tab to start each paragraph is that you can change it at a later time: remove it, in favor of paragraph spacing, or enlarge or lessen the amount of indent, all in one action. In general, formatting this way vastly increases flexibility.

The Status Bar

As we've worked with icons on the Ruler and the Layout Bar, we've seen lots we can do, and the question arises, how to remember easily what each icon does? Their pictures are helpful, but WordPerfect gives us more help, contained in the Status Bar appearing at the bottom of the screen. Figure 2.16 shows this real-time help feature.



Figure 2.16: WordPerfect's Status Bar

- 1. Click on the box at the far left, which has an arrow pointing down. A menu will pop up when you do.
- 2. The top command on this menu may say **Show Help.** Choose it if it does. If it says **Hide Help**, release the mouse button at this point, so as not to change anything.
- 3. Move your mouse over the First Line Indent arrow on the Ruler (no need to click). Note that the right side of the Status Bar says in blue text, quite simply, "First Line Indent". Move your mouse over the Alignment menu on the Layout Bar, and the Status Bar tells you that it "Changes alignment".



The Status Bar also shows you what page and line you're on, and the date and time. It can show you a great amount of other information – status of your battery, for example, if you're using a laptop, or whether you've protected your document so that you can't make inadvertent changes to it.

You'll learn how to add and delete whatever information you want from the Status Bar later in this book, when we show you the considerable power WordPerfect gives you to customize your working environment for your needs.

Navigating around your document

You've seen how to go from one part of your document to another, using the Scroll Bars and then clicking where you want to type or format next. As you work with larger files, though, you'll want to take advantage of the many ways WordPerfect gives you to move around, which don't require you to leave your keyboard for the mouse. The advantage here is that when typing, we develop a feel for where things are on the keyboard, and moving our thoughts as well as our hand to the mouse presents an interruption. So WordPerfect lets us navigate within a document entirely by the keyboard.

- 1. The **Arrow Keys**, at the bottom right of the main area (alpha, not numeric) of your keyboard, move your cursor one letter to the right or left, or one line up or down, within text.
- 2. Pressing the **Option Key**, and then a left or right Arrow key, moves your cursor a word at a time. The Option Key plus an up or down Arrow Key moves you up or down a page at a time.
- 3. Pressing the **Command Key** and a left or right Arrow moves you to the left or right end of the line you're on. Pressing Command and an up or down Arrow moves you up or down one screen at a time, as opposed to the page at a time the Option Key gives you. Unless your screen displays exactly one page (and you can change page sizes for a document), the distinction is useful.



These keyboard commands move your Insertion Point as well as your view of your file. Using the Scroll Bars, by contrast, moves your view of your document but not the Insertion Point.

The numeric part of some keyboards, off to the right, called the **Keypad**, will enter numbers if you tell WordPerfect to do so. Otherwise, you can use the Keypad to move your Insertion Point around your document as well.

Pressing the **Shift** and **Clear** keys together toggles between these two functions of the Keypad.

- 1. Pressing the 8 key moves your cursor up one line; pressing 2 moves it down one. Pressing the 4 moves you one letter to the left; the 6 one letter to the right.
- 2. The 9 key moves you up one page; the 3 key moves you down one.
- 3. The 5 key is called the **Gold Key** in WordPerfect; it is as good as gold, as you'll see. Here, its use is:
- 4. Pressing the Gold Key and then the 4 or the 6 moves you to either end of the line you're on.
- 5. Pressing the Gold Key and the 8 or the 2 moves you to the top or the bottom of the screen you're on.
- 6. Pressing the Gold Key twice, and then the 8 or the 2, moves your Insertion Point to the beginning or the end of your document.
- 7. Pressing the minus key on the keypad moves you up one screen; the plus key down one.

Should you want to enter numbers with the keypad instead, just press the Shift and Clear keys. Pressing those keys again toggles you back to navigating mode. All navigating key assignments are shown in figure 2.17.



A little practice will make you as familiar with any of these keystrokes as you are with how to type words. It's just faster and easier, part of why you're learning WordPerfect.


Line Down

Figure 2.17: Navigating with the Keypad



If any of these keyboard commands seem uncomfortable to you, you can change them. We'll learn, in Chapter 12 of this book, how to customize WordPerfect. You can literally make WordPerfect perform any command it has with any keystroke you want.



More advanced navigation around a document (and other documents), using Bookmarks and Hyperlinks, is discussed in Chapter 16.

Printing

For this next exercise, you need to have a printer connected to your Macintosh, and this printer needs to be selected using the **Apple Menu Item** called the **Chooser**. *Except* – if you're using either of the SheepShaver packages free at WPMac, your printer is already selected, and the Chooser is not installed.

All of this is a set-once-and-forget kind of thing, unless you use different printers. Your Macintosh instruction manual explains how to use the Chooser. We assume here that your printer is connected and chosen, and turned on.

To obviate wasting paper and printer supplies, WordPerfect has a helpful feature called **Print Preview**, which you might want to use often if not every time you print. The advantage of previewing is that you see an exact representation on screen of your whole page, right out to the edges. Also, when you learn advanced formatting features such as headers, footers and footnotes, you'll appreciate seeing them previewed as they'll appear on the printed page.

Print Preview

- 1. Open a file and format it the way you'd like it to print.
- 2. Choose **Print Preview...** from the **File** menu. You'll see something like figure 2.18.



At the left of your screen is a series of boxes. The second box down has a percentage figure. This is the size of the page on screen relative to actual page size, and differs according to the size of your monitor. Note also that your cursor has changed into a **magnifying glass**.

3. Move the magnifying glass to a part of the page you'd like a closer look at, and click.

Your cursor changes again, this time into a **hand**. The percentage figure at the left changes too, to read 100%.

- 4. Click and hold, and move the hand around. The page moves with it.
- 5. From the percentage box, choose 200%, then 400%. You can really get down to it this way. Choose **Full Page** to go back to the magnifying glass.

Above the percentage box, the left and right arrows move you from one page to another (the arrow keys on your keyboard, and the 9 and 3 keys do too). Or, you can type in a figure in the box at the lower left of the preview page, and press **Return** on your keyboard.

The icon below the percentage box, with a representation of a single page, allows you to change the preview to show facing pages.

6. Click this icon. Your preview now shows two pages at a time, and you can move around pages and magnify as before. Click the icon, which now looks like two pages, again. You're back to a single page.

The next icon shows two dog-eared pages, each with a person on it. This is the **Page Setup** command. You also access this from the document window as well as the Print Preview window, so let's do that. 7. Close Print Preview by clicking its close box.

Page Setup

1. From the File Menu, click **Page Setup**. Figure 2.19 appears.

LaserWriter 8 Page Setu	p 8.6.5
Page Attributes	÷
	Format for: Print/PDF in OS X 🗢
	Paper: US Letter Small 🗢
	Orientation:
	Scale: 100 %
	Cancel OK

Figure 2.19: Page Setup dialog, for a Laserwriter

The features shown in this dialog for most printers include:

- **Format for**. This is the name of the chosen printer. Again, if you're using a SheepShaver package, this choice has been set elsewhere.
- **Paper**. The options on this pop-up menu include U. S. Letter and Legal, and A4 and B5, common paper sizes in countries other than the U.S.

- **Orientation**. These icons represent portrait (vertical) or landscape (horizontal). Landscape is useful for some graphics but is infrequently used for regular text.
- **Scale**. LaserWriters let you reduce to 25% or enlarge to 400% in one percent increments; other printers may have more or less of a range.

When the page setup is what you want:

2. Click OK.

The last icon on the left may look different from this illustration, depending on what kind of printer is connected to your Mac and chosen for use. In any case, this takes you to the **Print** dialog box.

The Print command

1. Choose Print from the File Menu, and you'll see figure 2.20.

and the features offered will again differ according to printer. All we need to look at now, though, are these options:

• **Destination**. If you're using a SheepShaver package, this will be set to **File**, and the other option, Printer, will be grayed out. Otherwise, the default destination is Printer, but you can change it to File to make a Postscript file of your document. That file can then be opened in other programs, such as Apple's OSX utility **Preview**, to make a PDF document.

Printer: Print/PDF in OS X 😫	8.6.5 Destination: File 🜩
Copies: 1 🛛 🗌 Collated	
Pages: All All From: To	
Paper Source: 🖲 All pages from:	Cassette 🗧
First page from:	Cassette 😫
Remaining from:	Cassette 😫
Save Settings	Cancel Save

Figure 2.20: Print dialog

- **Copies**. The default is one copy, reflecting normal use. If you need multiple copies, here's where you do it.
- **Pages**. The default is all, but you can easily print just pages 5 and 6 (or just page 5, by typing 5 in both the **From** and **To** boxes). Press **Tab** to move from box to box, or just click in each box in turn.
- **Paper Source**. Depending on the chosen printer, you can select paper cassette or manual feed here.

With your printer ready to go:

2. Click OK. WordPerfect tells you it's printing and, after a moment, you have hard copy in your hands.



This is a good place to stop and enjoy how much you've learned. In this age, it's no longer true that hard copy is the only end result – you could be sending text across the country electronically just as well. But there's something to having produced words on paper, with the fonts and formatting you chose, this soon after starting to learn WordPerfect. Congratulations.



Both the Page Setup and Print dialogs have popup menus that offer more settings. We'll look at these later on.

Printing with fewer steps

We've just looked at the complete steps to previewing a document, going to Page Setup, and then printing. There's no need to do all three, especially if you print a copy of your file, and then make a few changes. You might now (after saving your file) just choose the Print command, or **Print One Copy** from the File menu.



For much of your work, you won't need to visit the Page Setup dialog at all – the settings remain undisturbed until you change them, and go back to the default settings (e. g. portrait orientation) for all new documents. Or, you could change things in Page Setup early on in writing your document, then preview and print when finished.

Button Bar commands to print

The Print and Print Preview commands are also available on the **Button Bar**, as are most of WordPerfect's basic commands. We'll look at the

Button Bar closely later; for now, note the buttons shown in figure 2.21 towards the top of the Bar (show it if necessary with the second command on the Layout Menu).



Figure 2.21: Print commands on the Button Bar

Summary

This chapter has taught you a lot about formatting and working with a document. Creative use of fonts and formatting makes a large part of the difference between what you can do with computer word processing and what was available before. As we go, you'll learn more about how formatting affects the content it presents. By now, though, you can

- choose from a range of fonts, sizes and styles, and apply them to existing text, or what you're about to type
- change margins, tabs, alignment and indenting to fit your needs
- learn the meaning of WordPerfect's icons using the Status Bar
- navigate around your document using the keyboard
- set up printing, and print a document

all of which puts you, only two chapters into this book, in a position to do efficient and productive word processing. Please take the time to go over any sections which aren't yet clear, and don't forget to use the Save command often. You're well on your way.

Chapter 3

Intermediate Word Processing

In this chapter, you'll learn how to:

- save a file with another name
- find and replace words and phrases, in the current and in other documents
- copy text and paste it within a document
- copy text from one document and paste it into another
- drag text from one part of a single document to another
- use the Scrapbook for text or graphics
- configure graphics so text wraps around them
- check spelling, and edit WP's dictionaries
- configure auto-correcting features
- find synonyms and antonyms with the thesaurus
- set any action to repeat any number of times
- check grammar
- count words, lines, paragraphs and pages in a document and get average word and sentence length

Making and saving changes to files

Back to your document: let's say you've typed, formatted, and printed it, and it looks pretty good. You know you're going to want to revise it, though, and you could certainly do that to the original file.

There are real advantages, though, to working with successive *versions*. You may change your mind, for example, about some revisions you've made that included erasing some text. How do you get that text back? It's easiest if you leave version one as it was, and make revisions to a new version.

Saving a file with a new name

With your file open, choose Save As from the File Menu, as in figure 3.1.

Save As	
🔇 Documents 🗢	📼 Startup Disk
🔛 My First File	 1,080M Free
My Second File	Eject %E
	Desktop %D
	New 🤍 🕱 ೫N
Save Document As:	Save
My Second File	
Format: Mac WordPerfect 🗦	Password Protect
Retain: Complete Document 😫	

Figure 3.1: the Save As dialog

WordPerfect gives you a Save As dialog, just as it did the first time you saved this document. The present title of your file is shown, selected, where the first time there was blank space.

If you simply clicked the Save button at this point, the new version of your file would replace the older one (it would ask first). So we need to change the name.

- 2. Type a new name for your file. This could, for example, be the same name plus the number 1 after it. The new name automatically replaces the old one in the text entry box, since the old one was selected.
- 3. Click Save.

You now have two versions of your document safe on disk. Should the first version have some thoughts you took out of the second version, you can retrieve those, since the Save As command doesn't replace the original version the same way the Save command does.

Find and Change

Another means towards productivity and efficiency is finding a word or phrase you know is in your document somewhere. WordPerfect makes it easy to search a file for a **string** – any sequence of characters, such as a word, words or part of a word – and replace it with something else.

Click at the top of your document, to put the cursor there, and:

1. Choose Find/Change from the Edit menu. You'll get figure 3.2,

🗌 🛛 🔤 Find/Change 🔤 🗧						
Direction	Where	Match	Affect	Action	Insert	`
Find:						
Change To:						
Change	Change	then Fir	nd Ch	ange All	Fi	nd

Figure 3.2: the Find/Change dialog

with the cursor in the **Find** box.

2. Type the word, words or part of a word that you're looking for, and click Find. WordPerfect goes to the first occurrence of the string and selects it for you. If you want to work with this selection, close the Find/Replace dialog. If you're looking for a subsequent occurrence, click Find again, and WordPerfect finds the second location of the string.

If you're not finding what you know is there somewhere, it's because you haven't *exactly* matched it or part of it in your search request. You may have two spaces between words, for instance, in either the request or the text you're looking for.

Change To is also most useful. If, for example, you had just written a political tract full of invective and then switched affiliations, and so wanted to replace all instances of the word "Democrats" with "Republicans", you would type the find string in the first box, and the replacement string in the second. Click in the **Change To** box to put your cursor there, or the **Tab** key moves you back and forth.

You could then click the **Find** button to view the first occurrence, and then decide whether to change it, or the **Change** button, below the boxes, to find and replace that first instance but go no further. **Change, then Find**

changes the present occurrence and then selects the next. Or click **Change All**, to do just that without stopping at each location of the target word.



An efficient use of this feature is to put some of the harder-totype terms or phrases in your writing in a shorthand. The backslash key is rarely used on the Mac, so you could type "a\" to stand for "antidisestablishmentarianism", use that ridiculous word 25 times in your document by typing its shorthand, and use the Change command once when done.

As with many WordPerfect features, this dialog has its own menu, just below the dialog's title bar. We'll get to the advanced features later, but note for now the first menu, **Direction**. This offers you the options of **Forward**, **Backward** or **Within Selection**. Should you want to search backward, you can. If you shift-click to make a large selection, within which is the string you know you're looking for, you can do this too. Otherwise, searching forward is the normal approach. **Wrap Around**, if deselected, tells WordPerfect to search only from the present position of the insertion point to the end of the file.

Find Bar

Many of the most-used find and change commands are available a little faster, on one of the Control Bars. Click Find there to open the **Find Bar**. To the right of the text entry area you see buttons for forward and backward, a menu for search just to beginning or end of the document, or wrap around, or search within selection. The next menu offers options of Document Only (not footnotes, endnotes, full forms, headers, footers or text boxes), and search for Whole Word. If you click the last button, Change, you'll see another text entry box and to its right buttons for change the current found text, change and then find next or previous, and change all, next or previous.

The Find Bar was introduced in WP 3.5 or 3.5e, and has a few bugs.

More extensive search

Find/Change searches only the front document. To search for *text within all files in a folder*:

- 1. Go to the File Menu and choose Open.... Navigate to the folder you want to search in (your startup disk would work but the search would take longer, and you'd probably end up with results you weren't looking for)
- 2. Click the **Search** Menu in the Menu Bar in that dialog and choose **All Documents**. You'll see figure 3.3.

WordPerfect asks you for a word or search pattern and, after a moment, gives you a list of documents in the current folder containing the text you want.



Figure 3.3: Text (contents) search in the Open dialog

Copy and Paste

You could find any text from the first version of your file, **copy** it, and then **paste** it into the second version. It's just as easy to copy any text from any document and paste it into any other document.

Let's say, for instance, that you have a file entitled "5 Steps to Successful Computing", and you're working on a new document entitled "6 Steps to Staying Sane". One of the five steps to successful computing reads:

"Don't worry too much if the computer doesn't do everything right. Remember Murphy's Law and chaos theory, and consider that with something as complex as a computer, there are incredible numbers of things that can go wrong. Look at all the cartoons you see, and *save your work often*".

You may decide that this step would profitably be included in the six steps to retaining sanity. With both files open:

1. Look at the next-to-last menu on the left half of the menu bar, the **Window Menu**. It has three commands, a divider, and a list, as in figure 3.4.

Window	Help			
Next Wi	ndow	æ,		
Tile Windows				
Cascade Windows		~		
✓ 5 Steps to Successful Computing 6 Steps to Staying Sane				

Figure 3.4: the Window Menu

- **Next Window** cycles through open documents, bringing each one to the front, and making it the active window in turn.
- **Tile Windows** resizes and places all open windows on your screen so that you can see all documents at once.
- **Cascade Windows** makes all open windows full size, with a slight overlap in placement.
- following the dotted line is a list of all open files. Choose any one to bring it to the front and make it active.

- 3. Choose Cascade Windows, and then choose "5 Steps to Successful Computing", or your equivalent document the one with the text you want to copy from.
- 4. With your mouse, drag through the text you want to copy, to select it.
- 5. From the **Edit** menu, just to the right of the File menu, choose the third command, **Copy**.

WordPerfect makes a copy of this text, and puts it in a special part of the Mac's memory called the **Clipboard**.

- 6. From the Window menu, choose "6 Steps to Staying Sane", or your equivalent the file you want to paste text into.
- 7. Click at the point in your document where you want this text to appear.
- 8. From the Edit menu, choose the fourth command, **Paste**.



Figure 3.5: Copy and Paste

Bingo, and there it is. Save "6 Steps", or your equivalent, at this point.

This is a wonderful feature, that makes your working environment much easier and more flexible than you might have imagined.

For example, you can make up boilerplate forms and contracts for your business, and then write clauses specific to one agreement. Copy from one document to the other. The Mac also lets you copy graphics – any kind of drawing or chart from another program – and paste it into a WordPerfect file.

If you want, you can cut text from one document and paste it into another. Simply use the **Cut** command on the Edit menu instead of the Copy command. Careful, though – you no longer have that text in your first file.



We more often use Cut and Paste when working within one document – the third paragraph more logically follows the seventh, for example. Just drag through the text you want to move, choose the Cut command, click where you want the text to go, and Paste.

Copying or cutting, and then pasting, works fine for any amount of text. If there's more than you can see on your screen at one time, click your mouse at the beginning or end of the text you want to copy or cut, then scroll to the other end of it, hold down the **Shift** key on your keyboard, and click again. The Mac selects all the text inbetween. We call this technique **Shift**-**Clicking**.

Drag and Drop

While you've just learned the Macintosh's standard way of moving text, WordPerfect offers you an elegant shortcut.

- 1. Drag through text to select it, or triple-click to select the entire paragraph.
- 2. Click in the selected area again. Move this cursor towards the target point in your file, and note that an insertion point is following your movement. This is the place where WordPerfect will 'drop' the text you selected. If you move above or below the text area on your screen, WordPerfect scrolls more of your file into view.
- 3. Let go the mouse button when this insertion point is where you want it. Presto. The text is moved to its new location. Here's a good time to save again. Or, if you didn't drop the text in quite the right place, the **Undo** command is handy. Don't forget that Undo has to be the next action you take – or, if you saved your file just before dropping text in the wrong place, then just close the file without saving, and reopen it. Another reason to save frequently.

Copy and Paste using the Scrapbook

When you copied or cut text, it went into the clipboard, a special part of the Mac's memory. That's just fine for immediate pasting – before you turn your Mac off and the contents of the clipboard and all RAM are lost. You might, though, want to copy some text from your active file and save it elsewhere where it will be available another day.

- 1. Drag through a paragraph of your active file, and choose Copy.
- 2. From the Apple Menu (at the far left of your menu bar), choose **Scrapbook**. You'll see figure 3.6.

3. Choose Paste from the Edit menu, and your text is pasted into the Scrapbook. You might not be able to see all of it, owing to the Scrapbook's small window, but it's all there.



Figure 3.6: the Scrapbook

After you close the Scrapbook, this text is saved to disk, and will be available for future use. For now, though, note the **horizontal scroll bar** beneath the content area. Click on the **right arrow**, and note that there are various graphics in the scrapbook.

You can copy any of these, and paste them into your WordPerfect document, just as you moved text the other way.

1. Find a graphic you like (ignore the sound for now) and choose Copy from the Edit menu. There's no need to select before copying when

using the scrapbook: the entire contents of the window you see are automatically selected.

- 2. Click the scrapbook's **Close Box**, at the top left of its window, to close that program and return to your WordPerfect file.
- 3. Click to place the insertion point where you'd like this graphic to appear, perhaps at the left side of the text, and choose Paste from the Edit menu. You'll see figure 3.7.



Figure 3.7: a graphic pasted into a document

The graphic is pasted into your active file at the insertion point. It appears as though it were a single letter, with the original text above and below it. This will change as soon as we work with the graphic.

4. Click once on the graphic. (Don't double-click. If you do, you'll see the graphic in its own window. Close this window, using its Close Box, to get back to where you were.) A box appears around the graphic, as in figure 3.8.



Figure 3.8: the graphic after you click on it

5. Drag the graphic anywhere on the page, and note how the text in your document *wraps around it,* as in figure 3.9.



Figure 3.9: the graphic with text wrapped around it

6. Click anywhere else in your document, and the box around the graphic disappears, as in figure 3.10.



Figure 3.10: the graphic as it will print

Here's a good point to save again, and then experiment with the graphic on different parts of the page. Note that the text will stay on the side of the graphic where there's more room.

You now know how to paste a graphic into your text file. As we go, you'll see how to change size, shape or other attributes of pasted graphics, and even to create them within WordPerfect.



This is quite a start, though – seamless integration of text and graphics was a large part of what put the Macintosh on the map.

- 7. Click and drag your graphic anywhere in your document. The box around it appears when you move it, and disappears again when you click elsewhere on screen.
- 8. Preview your document now: it's especially useful to get a sense of the whole page when you're placing graphics.

Correcting and improving your writing

Now that your document is nicely formatted and includes a graphic, let's make sure its good effect isn't spoiled by misspelled words. WordPerfect has an extensive dictionary (for American, Australian, British or Canadian English, or 17 other languages) to catch spelling errors.



You can also add words to your own User Dictionary, to include names or technical terms you use often.

Using WordPerfect's Speller

- 1. Click at the beginning of your file.
- 2. From the **Tools** menu, choose **Speller...**. You'll see figure 3.11.

Note that it has its own menu, just below the title bar. You'll see this a lot in WordPerfect: menus within dialogs, specific to the occasion.



Figure 3.11: WP's Speller dialog

- 3. Click the first menu, **Check**, and make sure that the **Document** command has a check mark next to it. Alternatively, you could spell-check your file only from the insertion point to the end, or check only text you've selected, just to save time with larger files. Here, though, we want to check the entire document.
- 4. Click the **Start** button. WordPerfect compares each word in your file with its dictionary, and *flags*, or stops at, any word it can't find.

In our sample, "Eerie.txt", the first word the Speller found was the last part of the title, illustrating the disadvantage of using naming conventions that aren't plain English. Your author is too set in his ways, having learned them when computers had hand cranks and required titles like this – although name extensions are becoming common again.



A classic Mac file name (including extension if any) can't be longer than 31 characters, nor can it contain a colon. Should you type a colon in a title, the Mac replaces it with a hyphen.

5. Click **Ignore.** This means that the word will not be flagged again in a spell check of this document. It's added to the **Document Dictionary** (specific to this document and saved within it). To skip a word but not add it to the Document Dictionary, click **Ignore Once**.

The next error found in this file is the name of your humble author. So be it. He is not well enough known to be part of WordPerfect's dictionary, and so must add his name to the **User Dictionary**, done by clicking the **Add** button. The word will then not be flagged on future spelling checks of this or other documents.

For most words it stops at, WordPerfect gives you a list of suggestions. Should you see that the questioned word is in fact wrong, and the correct spelling is suggested in the main box:

6. Click on it to select it, and then click the **Replace** button. The word is corrected. You can also just double-click on the suggestion.

The **Ignore Once** button is provided in case you feel the word, perhaps a specialized term, is correct in this context, but might be wrong elsewhere. It's then not added to the Document Dictionary.

The **Look Up** button lets you type in your guess for the correct spelling of a word that WordPerfect flags as incorrect but has no suggestions for, and then look up your guess. If you know the right spelling, type it in and click Replace.

If you want to check the spelling of a single word, sentence or paragraph, select it and call the speller. Note from the dialog's **Check** menu that

there's a check mark to the left of the **Selection** option – WordPerfect knows you just want to check this selection. Click Start, and only that excerpt will be spell-checked. No suggestions means the selection is spelled correctly.

For our work, we've expanded the Speller window to cover a quarter of our screen, and put it at the bottom right, just to the right of the document window. Whatever you like here is fine – WordPerfect remembers your preference, and opens the Speller window that way next time.



This tool, although of great value for effective communication of the written word, isn't perfect. If you had typed "an", meaning "and", the speller wouldn't flag it. Nor would it know to correct "their" when you meant "there" and many people these days seem to type "you" when they meant "your". So it's not a substitute for careful proofreading, but it's certainly a start.

Editing dictionaries

When you spell-check a document, WordPerfect makes use of three dictionaries: **Main** (ships with the program), **User** (originally empty, but words are added every time you click the **Add** button in the Speller dialog), and **Document** (originally empty, but words are added when you click **Ignore** in the Speller dialog) All are editable.

To edit the Document Dictionary, choose Speller... from the Tools menu and, in the Speller dialog, click the first menu, Check. The last item on that menu is **Edit Document Dictionary**, where you can add and delete words.

To edit the User Dictionary, locate its file in WordPerfect's **Language folder**. This folder will be named Language and be in the same folder as the

WordPerfect application unless you've changed that folder. If you can't otherwise find the folder, go to Edit > Preferences... > Folders and choose **Language Tools** from the Type Menu. This will display the path to the Language folder.

Don't double-click the User Dictionary to open it – go through the Open command on the File Menu. Each word will be on its own line, separated by hard returns. Edit as you like, then Save As with the same name, e.g. User Dictionary (USA), in **User Dictionary format**.



If you save your User Dictionary in the standard, document format, it won't work.

You'll have to do this if your User Dictionary exceeds 32,767 characters, about 6,000 words.

You can edit the main dictionary and thesaurus using the **ST Utility** program that comes with WordPerfect and is found in the Language folder. Open it, open your dictionary and type a word that's in the dictionary to see that word and its **hyphenation points**, as in figure 3.12.

Editing the main dictionary isn't something people do very often. One reason is to add entries from a full User Dictionary. In any case, it's certainly advisable to archive your original main dictionary before doing this.

	Dictiona	ry (USA)		
Words from dictionary:	1	Modification	s:	
splen-did				*
	-			-
	-			
	*			$\overline{}$
splendid				
Add	Del	ete 🛛	Lookup	
Add From User	-Dictionary F	ile	🗌 Common Word	F

Figure 3.12: ST Utility's window

QuickCorrect

There are any number of words we tend to mistype frequently. "Teh" for "the" is one example. QuickCorrect lets you enter any word you tend to misspell, and enter its correct replacement. Choose Tools > QuickCorrect... to get figure 3.13.

Edit QuickCorrect List			
Replace:	With:		
		Add	
(c) acomodate acsesory	© accommodate accessory	Delete Options %0	
adn adress allready alot	and address already a lot ▼	Cancel %.	

Figure 3.13: QuickCorrect's list

Several pairs are already provided. Add as many as you like, up to the 32,767 character limit for this kind of file.

Click Options... to get QuickCorrect's other features, as shown in figure 3.14.

QuickCorrect				
 ✓ Enable QuickCorrect Sentence Corrections ✓ Capitalize First Letter ✓ Correct TWo INitial CAps ✓ Two Spaces to Single Space 	₩Q ₩F ₩W ೫D	End of Sentence Corrections None Single Space to Two Spaces Two Spaces to Single Space	ЖN ЖS ЖT	
General Corrections Auto Indent Replace Errors as You Type Enable Smart Quotes	жа ЖR ЖE	Cancel %.	IK]	

Figure 3.14: QuickCorrect options

Many of these fix small errors and some also make text entry easier. Why bother to capitalize the first letter of a sentence when WP will do it for you? Auto Indent changes a Tab to an Indent at appropriate places, such as the start of a paragraph. Numbered or bulleted lists are much easier to read if text is indented rather than tabbed.

Smart Quotes (also called **Curly Quotes**, **Printer's Quotes**, or **Typographical Quotes**) add a professional appearance:

These are "Smart Quotes"

These are "Plain Quotes"

This is a valuable part of the distinction between *typed* and *typeset*. Smart quotes look much more professional. Another step in the same direction is using proportional fonts, where an m is wider than an i, and putting only one space between sentences. We'll discuss these more in the chapter on page design.

Turning Smart Quotes on works for single quotation marks and apostrophes too. The only reason we can think of not to use this feature is if you indicate a lot of measurement in feet and inches with single and double quotes, and don't feel comfortable with curly marks for them. However, you can assign other keystrokes to those characters, in Edit > Preferences > Keyboard > Characters.



WordPerfect does very well at getting the direction right for smart quotes but infrequently puts one facing the wrong way. No problem – just delete the quote *and* the character to its left, and retype.

Press command-shift-apostrophe to toggle smart quotes on and off.

QuickCorrect also offers the aesthetic advantage of a single space between sentences, instead of the old typing rule of two spaces, necessary with the monospaced font of a typewriter, but unnecessary with modern fonts and distracting as well.

Thesaurus

Beyond spell-checking and formatting, effective written communication depends in no small part on vocabulary. WordPerfect's Thesaurus is a valuable tool, all the more so because, in electronic form, it's far easier to use.

Your cloth- or paper-bound thesaurus may sit neglected for much of your writing, just because it's really a fair amount of trouble to look up synonyms. An electronic thesaurus, though, is very fast, and its use can certainly make a difference in the quality of written expression.

To find a synonym for a word, put your insertion point in that word – no need to select it – and:

1. Choose **Thesaurus** from the **Tools** menu. You'll see figure 3.15 where, in our example, we've asked for synonyms for the word "say". A list of them is provided in the leftmost of the three columns in this window.

You see that some synonyms have **bullets** to their left. If you double-click on any of these, another list appears in the center column, with these synonyms of synonyms. If you double-click on your choice here, yet another list appears in the column on the right. Further double-clicking on any bulleted word in any column replaces the column on the right with a new list.

🗌 🔤 Thesaurus 🗧 🗄				
History Thesa	aurus			
• say (v) •articulate •remark •speak •utter vocalize				
Word: say				
Replace %R Clear %K Look Up				
Word: say Replace #R Clear #K Look Up				

Figure 3.15: WP's Thesaurus

As with the Speller, you can type in any word and click Look Up. The **History** menu lets you recall any word you've looked up. The Thesaurus window also stays in the position and size you put it, from one session of WordPerfect to the next.

2. Click on a word and then on the **Replace** button to change what was in your text.



WordPerfect's Speller is a useful and easy tool, and we recommend it before printing anything. It's so fast and valuable; why not nourish the habit? But the Thesaurus is, in the end, even more valuable: Shakespeare may not have used a dictionary, but he knew how important a thesaurus, or at least the idea of one, was. Vocabulary is *intrinsic to quality* in writing – why not make use of this excellent feature?
Repeating actions

Listing multiple occurrences of text or formatting becomes easier with WordPerfect's ability to repeat a any action as many times as you'd like.

1. Press Command-Escape or Command-Clear (on the keypad). The small **Repeat Count** window appears, as in figure 3.16.



Figure 3.16: Repeat Count

Repeat Count defaults to eight. WordPerfect will repeat eight times whatever you tell it to do next: keystrokes or macros, for example.

- 2. To cancel a repeat before starting it, just close this window. To stop a repeat after you've started it, press Command-Period or Escape.
- 3. To change the repeat count, press Command-Shift-Escape or Command-Shift-Clear. You'll see figure 3.17.



Figure 3.17: Set Repeat Count

where you can type in any number (OK, only up to 32,767), and WordPerfect will use that. OK the Set Repeat Count dialog, then press CommandClear or Command-Escape to call up the Repeat Count window. It has to be on screen when you choose the menu command or press the keystroke you want WordPerfect to repeat.

Grammatik

Not only can WordPerfect check your spelling and offer synonyms, but has an extensive grammar checker as well. Like the Speller, Grammatik will check an entire document unless you select some text first. So, for this exercise, open any document and don't select text.

1. Choose **Grammatik...** from the Tools menu, or press Command-Y. You'll see figure 3.18.

🗆 🔤 Grammatik 🔤 🗄				
Check Sty	e Customize	Help		
Word:		Replace		
		Add		
	T	Skip Always		
Rule Class :		Ignore Class		
	*			

Figure 3.18: the Grammatik dialog

2. Press **Start.** WordPerfect looks through your text according to sets of rules, or *rule classes,* it contains, and that you can change. Figure 3.19 shows an example of what it might find.



Figure 3.19: a question of grammar

and at this point, you can type in a replacement and click **Replace**, or judge that your writing is all right as it stands, and click **Next**.

3. Proceed through your document, and see what Grammatik thinks of your prose.

If it finds a lot, don't be offended. It doesn't like ours much either – with the default rules. You can click **Skip Always** to skip any one word or phrase, or **Ignore Class** to bypass a particular category of objection. Grammar checkers especially don't like use of the passive voice, and will flag each occurrence. It is in general better style to use the active voice, but occasional use of the passive is fine.



A grammar checker is thus not the same as a spell checker. Consider what Grammatik tells you to be suggestions for you to judge.

You can click **Add** to add a word flagged as misspelled to Grammatik's user dictionary – but be cautioned that this user dictionary is *not* the same as the user dictionary accessed by the regular Speller.

Since the Grammatik dialog is *non-modal* – you can click in another window to bring it to the front, unlike the modal Print dialog, for example – you can go back to your document at any point to make changes. Then bring Grammatik to the front again, either by choosing it from the Window menu, or choosing the command from the Tools menu. Another option is to size your document and place it and the Grammatik window so that both are visible at once.

Grammatik beeps when you've reached the end of your document. If you've turned a rule class off by clicking **Ignore Class**, a dialog asks you if you want to save this **custom writing style**, as in figure 3.20.



Figure 3.20: Save a custom writing style?

Click no for now. What's a custom writing style?

Grammatik understands that different writing styles serve different purposes, and organizes its rule classes accordingly. You can pick and choose among rule classes, to set up a custom style. Let's look at rule classes, and the writing styles made from them.

Writing styles

1. In the Grammatik dialog, pull down the **Customize** menu, as in figure 3.21.

🗖 📃 🔚 Grammatik				
Check Style	Customize	leip		
Word:	Custom 1 Custom 2	Replace		
		Add Skip Always		
Rule Class :		Ignore Class		
		<u>Start</u>		

Figure 3.21: the Customize menu

and choose **Custom 1.** In the resulting dialog, leave **Name** as is, set **Pattern After** to **General**, and click **Edit.** You'll see figure 3.22.



Figure 3.22: the Edit Writing Style dialog

where a number of thresholds are displayed. The defaults are fairly standard principles of style. Numbers less than 10 are commonly spelled out, for example, and all numbers are spelled out if they start a sentence. Opinions differ: the *New Yorker* magazine, bless it, spells out all numbers. Split infinitives used to be a no-no, but are common today. Should we change "We want you to really understand WordPerfect" so that "really" doesn't come in the middle of the infinitive "to understand"?

With all this in mind, let's click on the **Rules...** button in the **Edit Writing Style** dialog. You'll see figure 3.23.



Figure 3.23: Edit Rule Settings

where you can deselect any rules that you don't want in this custom writing style. A description of each rule is available in WordPerfect's on-line help, explored in Chapter 6, and also from the Help menu in the Grammatik dialog itself. Custom writing styles become especially useful since you can turn off rule classes that you don't want Grammatik to check, but have it flag areas of concern you'd like to have pointed out to you.

This will speed up Grammatik quite a bit. For example, the "Commonly Confused" rule class flags each occurrence of "principal" and "principle". If you don't need this error-checking, turn it off. So we look upon Grammatik more as a learning tool than as an on-going writing aid. It can be highly valuable for those with less writing experience. It can certainly help everyone polish her writing and, using the different styles, get a feel for what the media and the trade consider acceptable in, for example, fiction or technical writing.

Word Count

This feature isn't in the Grammatik dialog, but on the Tools menu. Click **Word Count...** and, after a moment, a display appears like figure 3.24.

Characters	2816 4
Words	4932
Lines	671
Sentences	374
Paragraphs	163
Pages	30
Average Word Length	5
Average Words/Sentence	14
Maximum Words/Sentence	49
	ОК

Figure 3.24: Word Count and other document information

Form and substance

Grammar is fascinating. The governments of France and Germany have commissions to protect the purity of their languages, including grammar. The *Duden*, the six-volume official guide to the German language, will tell you whether a particular grammatical construction is 'right'. English has no such police force and speakers of English may, we opine carefully, be the better for it. Grammar and other components of language are living things, and regional variations are a richness quickly disappearing in the age of television, where children learn the language primarily from TV's 'standard' usage.

An educated, perhaps an older, Southern person, for example, may say "He might could have done it yesterday". What? You can't say "might could", since these are two modal verbs. "might have been able", right?

Who's to say? Immigrants to the American South came largely from England and Scotland, while the rest of the United States was populated mostly by immigrants who learned English as a second language as adults, losing the continuity of a vocal tradition. Yet use of two modal verbs is not standard in Great Britain.

Linguists fascinate us with the finding that, in 'primitive' societies, the dialects of peoples living on two adjacent hills will resemble each other more than they will the dialect of the people living in the valley between them. The valley, as a travel and trade route, is susceptible to influence from afar. In sum, the grammar book is more a history book than a rule book.

Its great value is in the service of clarity. Strunk and White, at their best, say "Clarity, clarity, clarity . . . although there is no substitute for merit in writing, clarity comes closest to being one. Even to a writer who is being intentionally obscure or wild of tongue we can say 'Be obscure clearly!'"

(*The Elements of Style.* New York: Macmillan, 1959, p 65.) Grammatik can help here.

Beyond grammar and style, Strunk and White (p. 17) recall George Orwell's illustration of the value of the vivid and particular compared to the vague and general. On the left is what Orwell made of Ecclesiastes:

Objective consideration of contemporary phenomena compels the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must inevitably be taken into account. I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet riches to men of understanding, nor yet favor to men of skill; but time and chance happeneth to them all.

which is to say that particularity, imagery and metaphor add a lot to powerful writing. There's no checker for these yet.

Looking further . . .

We showed you the Scrapbook as a place to store text since it comes with the Mac. A better way to store (and faster way to retrieve) plain text, with a menu of any number of passages of text you've named, and automatic date and time codes, is the text glossary *John's WordPerfect UltraClip*.

Also, Find and Change is substantially enhanced with *John's WordPerfect Find Manager*, containing these commands:

• QuickFind – a smaller faster Find dialog that shows find direction in its title and doesn't stay on screen.

- Find in All Open search for text in all open documents. Includes Find Next in All Open and Find Previous in All Open.
- Find Recent a menu of the five most recent strings you've found, plus the Clipboard and any text you enter manually. Go back to any one easily. Includes Find Recent in All Open.
- Find All looks for every instance of text in a file. Makes a new document with the paragraphs containing that text.
- Find Near find any text that's in the same paragraph as some other text.
- Find, Find Next and Find Previous, macros which match the program commands of the same name but also support the Recent list, as do all commands in this set.

Search for file or folder names as string, Boolean and/or, files by creating program, size, date and other criteria with *QuickFind*, which we'll cover in Chapter 18.

Finally, the monumental power of Unix-level find/change is offered by *John's WordPerfect Regular Expression Search*. This will be discussed in Chapter 18.

QuickCorrect is easier to use with *John's WordPerfect QuickCorrect*, which lets you create entries more quickly, and turn the feature on and off equally quickly. Another macro switches the last two letters you type, for a fast solution to common mistyping.

All of these are free at WPMac.

Summary

This concludes our tour of the basic features of WordPerfect. Our intention was to guide you through the elementary parts of the program to show you how straightforward and uncomplicated (with a little practice) this working environment can be, and how useful this level of program operation is.

There's incredible power, elegance and versatility in WordPerfect we haven't looked at yet. But to enter text, format it, print, move text, import graphics, and check spelling and word usage – what perhaps 75% of users do with the program – you're up and running.

So, at this point, you can rate yourself a competent user of WordPerfect and the Macintosh. You've learned how to:

- save successive versions of files with new names
- use the cut, copy and paste commands to move text from one document to another, or within one document
- move among open windows, and reposition them
- drag and drop text from one location to another
- copy and paste to and from the Scrapbook
- paste a graphic into your word processing document
- check spelling, and use WordPerfect's Thesaurus
- edit WP's main, user and document dictionaries
- find any word, part of a word, or string of words anywhere in your document, and change it to anything else
- set any action to repeat any number of times
- check the grammar of your writing, with easily and extensively customizable sets of rules, and custom writing styles

This is a lot. Congratulations again. But, since there's so much more, please stay with us.

Chapter 4

Basic Graphics

In this chapter, you'll learn how to:

- create a variety of graphic elements: shapes and text
- size, shape, place and delete elements
- add and change pen and fill patterns
- view graphics at any size
- integrate graphics in your text document

In the last chapter, you learned how to import a graphic into WordPerfect from the Scrapbook, and place it wherever on the page you wanted it. While that's a big plus in adding information and presentability to your text documents, it's only a hint of the power and flexibility that WordPerfect's graphics module offers you. Let's look at how to create a graphic from scratch, with a great variety of tools and options. Then we'll bring it into a text document and work with it further.

When you finish this chapter, you'll have available to you most of the features in any dedicated desktop publishing program, and with even more graphics flexibility. You might find that WordPerfect has all you need for sophisticated publishing and presentation.

Creating a graphic

1. Start a new document. You have, as before, a blank screen with the Button Bar to the left. The first button on the bar is the tool that we want. Move your mouse over it, and note that the Status Bar at the

bottom of your screen tells you that this tool opens the **Graphic Editor**.

2. Click that. You can also go to the **Tools** menu and choose **Graphic**, and from the submenu choose New.

WordPerfect goes into its graphics mode. Several of the buttons on the Button Bar, and several menus change at this point, to reflect the new environment you've entered.

Your screen has also changed, and now sports a field of small dots. This feature, called a **grid**, will help you later with placing and sizing graphics.

Most importantly, a new palette of tools has appeared on screen, at the top left. You'll use these tools, shown in figure 4.1, to create graphic shapes (let's call them **elements**), and work with them.

The tool at the top left, the **Arrow** tool, is what you use to work with graphics once you've drawn them. The **Rotation** tool, at the top right, can be used to rotate any existing graphic. The rest of the tools in the first set are what you'll create elements with.

You see that the Arrow tool appears indented, indicating that it's currently the active tool.



If you have a black-and-white monitor or have set your monitor to display black and white, the active tool's icon appears with a gray background rather than indented.



Figure 4.1: WordPerfect's Graphic Tool Palette

- 3. Click the **Oval tool**, the third one down on the right. It becomes the active tool.
- 4. Click your mouse, whose cursor has changed to a **crosshair**, anywhere in the drawing area, and hold the button down.



If you don't hold the mouse button down, you'll see a dot or small shape where you clicked, and the Arrow has again become the active tool. Click the Oval tool again to make it active.

 Holding the mouse button down, drag a couple of inches down and to the right. Let go of the mouse button. You should see something like figure 4.2.



Figure 4.2: an oval drawn in the Graphic Editor

Here's a good place to save your document for the first time.

When you finished drawing the oval, the Arrow again became the active tool. Let's choose another tool, this time the **Rectangle tool**, the third down on the left.

6. Click the Rectangle tool, move your mouse to a blank place anywhere in the drawing area, and click and drag down and to the right as before. You should now have two elements in your drawing, as in figure 4.3, and the Arrow is once more the active tool.

When you finished drawing the oval, you might have noticed four heavy black dots surrounding it at the top left, bottom left, top right and bottom right, as shown in figure 4.2. Now, just after finishing drawing the rectangle, those four dots surround this latest element, and have disappeared from the oval.



Figure 4.3: an oval and a rectangle in the drawing window

7. Click once on the oval, and you'll see that these dots disappear from the rectangle, and reappear around the oval, as in figure 4.4.

These dots indicate that an element is *selected,* just as text can be selected. Text is shown as selected by changing its color from dark on light to light on dark. Graphic elements, though, are shown as selected by these four dots, which we'll call **handles**.



Figure 4.4: the oval and rectangle, with handles around the oval

8. Click on the rectangle again, and see that you've selected it.

As with text, if we want to change a graphic element in some way, we select it first, and then make the change we want. With the rectangle selected:

9. Click and hold, and drag the rectangle somewhere else on screen. A dotted line representing this element moves along with your cursor and, when you let up on the mouse, the rectangle has moved according to your mouse drag.

Here's a good place to save again. Remember to save a lot.

You can easily move either the oval or rectangle so that one overlaps the other. As you do this, you'll see that the rectangle stays on top of the oval, as in figure 4.5. This is because you drew the rectangle more recently.



Figure 4.5: the rectangle overlapping the oval

The two elements are in separate **layers** in the drawing, with the rectangle in the front layer. This flexibility is a great help in constructing complex drawings.

Working with graphics

WordPerfect provides easy yet elegant tools for handling any number of graphics, in any number of **layers**.

Layers

The second set of icons on the Button Bar, shown in figure 4.6, is meant just for this.



Figure 4.6: the second set of icons on the Graphic Editor Button Bar

- 1. Move your mouse along these buttons, and note their descriptions in the Status Bar at the bottom of your screen. Make sure the rectangle is still selected (click on it to select it otherwise), and then:
- 2. Click on the second button, described by the Status Bar as one that "Moves selected objects to the back layer". You should see figure 4.7, with the oval now in front.



Figure 4.7: The oval is now in the front layer, with the rectangle still selected

Although the oval is now in the front layer, the rectangle is still selected. You could now select the oval, by clicking it, and then reselect the rectangle once more. Clicking an object selects it, but does not change the layer it's in.

Changing fill patterns

So far we've created graphics, and moved them in the drawing window and among layers. Interesting, but they're just plain shapes with no patterns to them. Let's change that.

1. Select the oval.

In the Tool Palette, the second set of icons shows an icon at the top right of a paint bucket pouring paint. Below this is an icon that, right now, is just a white square.

- 2. Click and hold on this white square, and you'll see a **sub-palette** of fill patterns appear to the right, as in figure 4.8.
- 3. Holding the mouse button down, move around this sub-palette. Word-Perfect magnifies each fill pattern as you move over it. When you find one you like, let go of the mouse, and the selected element – the oval – is now filled with that pattern.
- 4. Select the rectangle, and choose another fill pattern for it.



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You can change fill pattern of any object at any time. Some experimentation with different patterns is often a good idea. In general, a distinct but not jarring contrast between adjoining elements works best. If you have a color or gray-scale monitor, distinguishing elements by color or shade tends to look more sophisticated than using different patterns. But patterns are useful tools.

If you don't have a color or gray-scale monitor, skip the next section and go on to the following one, "Modifying graphic objects".

Choosing colors

WordPerfect offers you astounding flexibility in use of color in graphics. You can choose from up to 16.7 million colors, depending on your system. Your computer may have fewer colors available, but WordPerfect gives you, in any case, the maximum your Macintosh can provide.

Just beneath the Fill Pattern tool is the **Fill Color tool**, as shown in figure 4.9. It shows one square overlapping another: these are the **Foreground Square** and the **Background Square**.



The patterns you chose for the oval and the rectangle have foregrounds – the design of the pattern itself, perhaps a series of dots or lines – and backgrounds, the rest of the fill. Clicking each square in this tool gives you another sub-palette of colors or shades of gray available to you. Again, make sure you have an object selected before you choose an action to take with it.

1. Click the Foreground Square of the Fill Color tool. As with patterns, a sub-palette appears to the right. This should look like figure 4.10.



- 2. Choose a color for the foreground of the pattern of the selected object.
- 3. In like manner, choose a color for the background.
- 4. Save your work again.



You can do graphics work on a black-and-white Mac, and specify colors that will appear when you move the file to a color machine. Working in black and white, clicking either color square gives you a list of names of colors, which you can use to specify the color you want for the selected item.

Modifying graphic objects

So far, you've learned how to create elements and move them around on screen, and change the layers they're in. You can also now change fill patterns and, with a color Macintosh, change colors. The objects you've drawn, though – an oval and a rectangle – are the same shapes as you drew them.

Changing shapes

WordPerfect gives you unlimited flexibility, though, over the size and final shape you want these objects to have. Is the rectangle too big, or too close to a square? Is the oval not elongated enough? No problem.

1. Click on either element, to select it. You'll see handles appear around the object.

Earlier, you clicked somewhere within the shape to drag it around the screen. This time:

2. Click on a single handle, and drag it in any direction.

The shape changes to reflect your motion. You can make the oval or rectangle as elongated, or as large, as you wish. Figure 4.11 shows some of the range available.



Figure 4.11: Reshaped graphic elements

If you make one element so large that it covers up another element entirely, no problem. Just use the buttons on the Button Bar, or equivalent commands on the **Arrange** menu, to move either element to the front or the back layer.

If you clicked and dragged on, say, the lower right-hand handle, and dragged it up and to the left past the position of the upper left-hand handle, you would flip the graphic. Elegant and flexible.



Some practice at this point in moving, resizing and reshaping graphics is useful. It's also fun. Save frequently, though.

Here's an advanced tip (your first one – hey). Say you want to resize an element, but want it to stay the same *proportionally*. The rectangle, for example, has just the right degree of elongation but it's a little too large.

Press the **Shift** key on the keyboard *before* you click on a corner handle, and continue pressing Shift while dragging the handle. You can make the object larger or smaller, but its shape will stay the same.

If you want to draw a perfect circle using the Oval tool, or a perfect square using the Rectangle tool, select the tool from the tool palette, and hold down the Shift key before you start to draw.



If you want to draw more than one element of each shape at a time, double-click on that shape in the Tool Palette. The tool will then stay selected after you finish drawing each object. In black-and-white mode, the background for that tool on the palette will also show as black instead of gray.

If you at this point have too many objects in your drawing window, you can always delete one by clicking it to select it, and then pressing Delete (Backspace on some keyboards) to remove the selection. Just like in text mode. You can also click on the top of the Tool Palette, where a gray area looks somewhat like a title bar, and drag the Palette around your screen, to keep it out of the way of your work.

Text in graphics mode

It's easy to include text in your graphic. The **Text tool**, denoted by the letter "A" just below the Arrow, lets you enter text *as a graphic element*. This means that although you can always edit it later, and all the fonts you have are available here, WordPerfect doesn't recognize it as text as far as spell-checking goes, or counting the words and paragraphs in your document.

- 1. Click the Text tool, and then click anywhere on screen, perhaps at the bottom and left of center, and drag three inches to the right, and about half an inch down. A rectangle appears, with an insertion point within it.
- 2. Type some text, say, "Monday Morning at the Computer".

As in text mode, you can select these words by dragging through them, and then applying font, style, and size choices as you wish.

If you clicked elsewhere after typing, the Arrow is again the active tool. Reselect the Text tool again, and click within the text you typed. You'll get the insertion point back.



You can also double-click the text block with the Arrow tool to regain the insertion point. Single-clicking the text block with the Arrow tool will select the text block as a graphic element, so you could then resize or move it.

3. Change the font and size as you like. If you choose a large size, Word-Perfect may not be able to show all your text in the box you drew for it. It's easy, though, to change the size or shape of the box just as though it were another kind of element, using the Arrow tool to drag a handle to enlarge the text block.

Once you've formatted this text as you want it:

- 4. Click the Arrow tool to make it active, and then click your text block again. Handles appear around it, as around any graphic object.
- 5. Drag the lower left-hand handle, to make the text block much narrower and taller than it was before, and let go the mouse button. As you see in figure 4.12, the text wraps to fit the size and shape of the box you define.

Monday morning at the	
computer	

Monday morning at the computer

Figure 4.12: a reshaped text block

Since this text block is a graphic object like any other, you can set a fill color (or even a fill pattern) for it. Often, some text as a title with a light shade of gray as a background looks quite elegant. Try this, but keep in mind that discretion is important when decorating text. We'll have more on this later in the book, in the advanced topics.

The Pen Color Tool

As you've worked with graphic objects, each one has had a geometric shape and, if you wanted it, a fill pattern and color.

The text block you've just entered shows, though, that each element has a boundary shape around it, whether apparent or not. There's a rectangle around the text block, just as though it were a graphic shape.

You might not want that box around your text. It could look OK sometimes, funny at others. This is an illustration of the **Pen Color tool**, just to the left of the Fill Color tool on the Tool Palette, shown in figure 4.13. Like the Fill Color tool, the Pen Color tool has a Foreground Square and a Background Square.

With a text block selected:

1. Click on the Foreground Square, and choose white. The box around the text disappears.

The pen used to draw the graphic – text box just like oval – now has white ink in it, so we can't see it against the white background.



Figure 4.13: The Pen Color tool



Any fill you placed in the oval or text box remains, though, independent of the pen color used for the boundaries of the element.

You can also turn the pen off, while keeping the fill. We'll look at that in a minute.

A Pen Color tool separate from the Fill Color lets you frame one color with another. This is more apparent, and more useful, with a larger *pen size*.

Setting Pen Size

At the bottom of the Tool Palette, just above the box saying "100%", is a box with a small dot in the center. This is the **Pen Size** (both width and height).

1. Click on this icon, and you'll see figure 4.14.



Figure 4.14: Setting Pen size

where each small square represents a pen size.

2. Choose the largest pen size. The box where you first clicked now shows the size you chose, and the numbers to the left of the box show its

dimensions, in **pixels** (the word comes from "picture element"), which is the smallest unit of measure on a Macintosh screen, about 1/72 inch on a side.

3. Pick a shape from the Tool Palette, and draw another object. The outline of this element is much thicker.

As with fill, you can modify pen size for anything you've already drawn. Select the object first, and then choose the modification you wish. With a color monitor, you can also change the Pen Color to anything available in your system.

You can also change the **Pen Pattern** just as you changed the Fill Pattern.

Changing Pen Pattern

The **Pen Pattern tool**, shown in figure 4.15, is just to the left of the Fill Pattern tool. You can choose a new pattern before drawing a shape, or select a shape you've already drawn, and choose a new pattern.

Changing the pen pattern is of much use only if the pen size is large enough. Here, as in so many places in the Graphic Editor, practice is the way to learn.



Figure 4.15: the Pen Pattern tool



Or, should we say that play, not practice, is the way to learn. Current educational theory largely equates play and learning many skills. So, if your significant other or supervisor has questions at this point about what you're doing with WordPerfect, you really are learning, intensively, just by drawing shapes and changing sizes, patterns and fills.

Turning pens and fills on and off

So far, we've learned how to change pen and fill patterns, but both pen and fill themselves have always been operative. You can, though, turn either feature off By turning the fill off, you get a transparent shape, which we sometimes want. By turning the pen off, the entire shape is then the pattern and color of the fill, without a contrasting boundary.

The Pen tool and Fill tool are just above the Pen Pattern and Fill Pattern tools on the Palette. The Pen tool shows a pen drawing a line, and the Fill tool shows a bucket pouring paint, as in figure 4.16.



Figure 4.16: the Pen and Fill tools

- 1. Click on the Pen tool, and see how the line drawn by the pen disappears as the pen moves to the left and off the sheet of paper in the icon.
- 2. Click on the Fill tool, and see how the bucket rotates to an upright position, and stops pouring. Also, turning either tool off turns the other back on. This is because, with both pen and fill off, there would be no object!



If you've made a transparent object (pen but no fill), you can't select it by clicking inside of the shape – you're clicking on air, so to speak. Put your cursor exactly on the line demarcating the element, and click.

Rotating graphics

You can rotate any selected graphic, including text, to any angle, using the **Rotation tool**, at the top right of the Tool Palette. With an object selected,

- 1. Click the Rotation tool. Your cursor changes to a **diagonal crosshair**.
- 2. Click any handle and drag. A dotted representation of your object follows the rotation you specify, moving around the axis of the opposite handle.



In the next chapter, we'll look at how to rotate an object by exact number of degrees.

Viewing graphics at any size

Up to now, you've worked with everything at 100% size. It's often valuable, though, to look at your drawing at a larger or smaller size, either to work with greater precision, or to see all or a larger part of your drawing at once.

- Click the bottom icon on the Tool Palette, and see a pop-up menu drop, with several choices. **Full Page** fits the drawing window to the size of your screen, not unlike the Print Preview feature in text mode. **Other** lets you set any size, from 25 to 800% – a measure of flexibility you won't find in many dedicated drawing programs.
- 2. Choose Other, and type in, for example, 150%.

Remember that any size view in the WordPerfect Graphic Editor is an editable view. All the tools work the same way. Also, you're not changing the size of your drawing itself, only your view of it.

Some other tools

Although we're going to look at these in depth in the next chapter, you can at this point try the Arc tool, the Rounded Rectangle tool, and the Polygon tool. The Polygon tool works differently from the others: instead of clicking and dragging, you click where you want the first line of the shape to start, then click again where you want it to end and the second line to start, and so on for as many sides as you wish for the object. When you have all the lines you want, double-click at your beginning point to complete the element.

If you want to draw freehand, press the Command key while using the Polygon tool. Freehand lines will at this point be jumpy, since they're set to snap to grid, represented by the plane of dots throughout the drawing area. We'll learn how to turn the Grid Snap off, and Hide Grid, in the next chapter.

The last tool on the Palette, the Curve tool, is conceptually more difficult but very powerful. We'll learn that in the next chapter as well.

Well, at this point you've made a good start towards competent illustration. We'll look at the rest of the drawing tools, and some more sophisticated commands, in the next chapter. First let's put your masterpiece back into a word processing environment, and see how to work with it there.

In preparation for this exercise, move or delete elements in the graphics window so that your overall drawing takes up about the top left quarter of your screen.
Moving back into word processing

Remember that when we began this chapter, you started a new document, and then went into WordPerfect's Graphic Editor. You didn't open the graphics module as a separate document, but went to it from an open word processing file. So, now that we're finished with graphics for the moment, we can go back a step, to the word processing module.

1. Click the top button on the Button Bar, which now looks like the tip of a fountain pen. You're returned to a word processing window, and your graphic work is displayed in this window, as in figure 4.17.



Figure 4.17: Back in the word processing environment

There's a large insertion point blinking just to the right of your graphic. The graphic is now considered just another letter in the text, and you can type text right next to it. 2. Type a few lines of text here, and see how the text relates to your drawing.

Just as in the last chapter, when you copied an existing graphic from the Scrapbook and pasted it into your word processing document, the graphic takes up an entire line to itself – and maybe a tall line, depending on the size of the graphic.

- 3. Click once (don't double-click, or you'll go back into the Graphic Editor), on your drawing, and you'll see a box around it.
- 4. Drag the graphic, in its box, just a small amount, and then click anywhere in your text. You'll see your typing wrap around the graphic, as in figure 4.18.



Figure 4.18: Text wrapped around the graphic

This is starting to look nice, but we might like a frame around the graphic. Save again first, though.

Graphic frames

1. Bring your mouse up to the Tools menu, and choose **Graphic**. From the sub-menu that appears, choose **Frame...**, as in figure 4.19.



Figure 4.19: Tools > Graphic > Frame

You'll see the Frame dialog, as in figure 4.20.



Figure 4.20: the Graphic Frame dialog

with the various options all set to go. You might prefer a **border type** other than the default single line, though, and there are 36 to choose from.

2. Click the **Type** pop-up menu, as in figure 4.21, and choose a look you like.



Figure 4.21: Choose a frame type

OK this dialog, and then:

3. Click anywhere in your document outside of the graphic. You should have something like figure 4.22, and your work is starting to look spiffy.



Figure 4.22: a framed graphic in a word processing window

Now that your drawing has a border, you might want to reposition it a little, so that it fits the text: so that there isn't a single line of typing above it, for example. We'll look at the fine points of page design later in this book.



As you remember from the last chapter, you can drag the drawing anywhere on screen, and text will rewrap around it. If you drag the graphic to the top or bottom edge of your screen, WordPerfect will scroll your document. You can't, though, drag a drawing from one page to another, but you can cut and paste across pages.

Sizing and shaping

Although the best place to shape and size your drawing is in the Graphic Editor, there are times when its effect on your page can best be judged and

modified while in word processing mode. As usual, WordPerfect's capability here is flexible and powerful. Save again, and then:

1. Click once on your graphic, and notice the box reappear around it. You first saw this box when, after returning to the word processing window, you dragged the graphic a little so that text would wrap around it.

There are small black squares on the right and bottom sides and lower right corner. These are **handles**, and work much like handles do in the drawing environment. Their presence now indicates that the graphic is selected.

2. Move your mouse over the corner handle. Your cursor, an I-beam over text, will change to an arrow when it's over a handle. Drag to make the graphic larger or smaller. If you don't like the effect, choose Undo from the Edit menu.



Undo has to be the next action you take, to fix the change you made to the drawing. But, since you saved before starting to resize and reshape your drawing, if you now have something you don't like and can't undo it, just close the document *without* saving, and then reopen it.

If you didn't like the effect because your drag made the drawing flatter or skinnier, you have the same option as in the Graphic Editor: pressing the Shift key before and during your click and drag. Any change you make will then be proportional.

The handles on the right and bottom sides will of course make the graphic skinnier or flatter. But, if you use the Shift key with these handles, they then work the same way that the corner handle does.

Cropping, and moving the frame but not the drawing

Dragging these handles changes the frame and the drawing within it to the same degree. You might want, though, to make the frame smaller but keep the illustration the same size. Less of the drawing would then be visible, a useful effect called **cropping**. Restore your graphic to about its original size, and:

1. Press the Command key, and then click and drag the corner handle inward. This time, you're dragging the frame but not the drawing itself. When you release the mouse, you see only part of the drawing, but still at original size. Only the frame, and the corresponding text wrap, changes.

Using this feature, you could easily display only part of a graphic you pasted in from the Scrapbook, for example.

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When we speak here of the frame, we're referring to the area on the page holding the graphic, whether a border has been applied or not. Without a border, the invisible frame would behave the same way.

Although you've cropped your graphic to the size frame you want, you may have the wrong part of the graphic visible. No problem. Here's WordPerfect's next "wow" feature:

2. Press the Command key, and click in the middle of your illustration. Drag this hand, and the graphic moves *within the frame*. Elegant!

Practice some here, dragging the graphic and its selection handles, with and without the Command key. Using the Command and Shift keys together

when dragging a handle changes the size of the frame while maintaining its proportions, and not affecting the drawing within.

For greater precision, or to see more of your page at a time, you can change the viewing size just as in the Graphic Editor. The menu for this is on the Layout Bar, as in figure 4.23:



Figure 4.23: the View Size menu on the Layout Bar

As you can realize, this environment offers you a great deal of power in the eloquent and effective expressions of your thoughts on paper. There are so many advanced tools and commands in WordPerfect's Graphic Editor that they need a separate chapter, coming up next.

If you're more interested in furthering your word processing ability, you can skip Chapter 5 and come back to it later. We recommend exploring advanced graphics at some point. You may well find that you'll never need a separate graphics program. As well, WordPerfect's extensive graphics tools may reveal to you an artistic ability you never knew you had.

Summary

In this chapter, you've learned to:

- open WordPerfect's Graphic Editor, and create drawings
- work in different layers
- change fill patterns, and foreground and background fill colors
- resize and reshape graphic elements
- make and work with text in graphics mode
- work with pen patterns and colors, and pen size
- turn pen and fill on or off
- view graphics at any size
- bring drawings into the word processing environment, and create a border
- reshape and crop illustrations
- explore WordPerfect's almost unlimited flexibility in integrating graphics and text

all of which is worth knowing in word processing. Even if you're not artistically inclined, your documents may benefit from diagrams, flow charts, any visual aids to information and understanding.

Chapter 5

Advanced Graphics

In this chapter, you'll learn how to:

- make and modify complex graphics designs
- work with Grid, Alignment, Lock, Replicate and Group commands
- draw freehand
- draw and edit Bézier curves
- create advanced effects with text
- make custom patterns
- place graphics as separate objects in your file, or as overlays or watermarks
- change WordPerfect's drawing defaults, to customize the program for the way you want to work
- enter PostScript code directly into a graphic
- import and work with EPS (Encapsulated PostScript)
- and, we'll discuss types and formats of computer graphics, to give you the expertise you need to import graphics of various types into Word-Perfect, and export drawings into other environments

Complex tools

In the last four chapters, you've learned the essentials of word processing and graphics, but you've barely touched what WordPerfect has to offer. In this chapter we'll look at just how much you can do in the Graphics Editor.

Let's look first at what we'll call the *complex* tools in the draw palette. The simple tools, covered in the last chapter, let you draw shapes such as ovals

and rectangles (or, with the shift key, circles and squares). Once you've drawn such a shape, you can modify it in many ways – stretch it, make it larger or smaller, or rotate it – all ways which are *extrinsic* to the shape. The rectangle, for example, will continue to have four sides and sharp corners, whatever you do to it.

The complex tools, by contrast, make shapes with *intrinsic* attributes you can change. Let's look once again at WordPerfect's Tool Palette, shown in figure 5.1. All the tools are identified here, and the top bar, shaded gray, lets you drag the whole palette anywhere on screen, to keep it out of the way of your work.



Figure 5.1: WordPerfect's Graphics Editor tool palette

Rounded Rectangles

Let's start with the **Rounded Rectangle Tool:**

- 1. Click this tool, and draw a sample shape in the drawing area. Leaving the object selected:
- 2. From the **Layout menu**, choose **Rounded Corners**. You'll see figure 5.2.

Rounded Corners				
Radius: 0.250 🔻 in				
Cancel %. OK				

Figure 5.2: Rounded Corners dialog

The default radius of .25 inch is shown.

3. Change this number to 1 inch, by choosing that option from the pop-up menu marked with a triangle, and click OK

Your rounded rectangle is now more aerodynamic.

As with any other tool, if you have an applicable shape selected and then choose the menu command, your specification will apply to what you've selected. if you *don't* have a shape selected, the measurement you enter in the dialog box will apply to all subsequent shapes you draw, until you change it.



This works just like fonts in word processing. Select and then apply, to change anything already done, without affecting future actions. Choose the command without anything selected, to affect future actions.

If you want a radius that the pop-up menu doesn't offer, you can type a number in the box. The suggested number – .25 inch unless you've changed it – is selected when the dialog box opens, so any number you type will replace the original number automatically.

If you want a measurement other than inches, WordPerfect gives you a good range of options, but the choice is unfortunately not immediately apparent.

4. Click on the abbreviation for inch in the dialog box – "in" – and another menu appears, as in figure 5.3. This shows the units of measurement WordPerfect offers you.



Figure 5.3: Units of measurement

WordPerfect defaults to inches as a unit of measurement, although we'll see later how to change this – and other defaults – to anything you want, and have your choice apply to the word processing ruler and everywhere else.

The other units of measurement are: **centimeters** (2.54 per inch); **points** (a printer's measure, with 72 per inch. Type sizes are commonly expressed in points); **picas** (another printer's measure: six picas are an inch, and 12 points are a pica); **ciceros** or **didots** (European units of measure: there are 5.63 ciceros to an inch; 67.5 didots to an inch; 12 didots per cicero); and **Em widths**, again a printing unit, with eight to an inch.

The Arc/Chord tool

- 1. Click this tool, and draw a shape.
- 2. From the Layout menu, choose **Arc Types...**. You'll see the dialog box shown in figure 5.4. WordPerfect defaults to a **wedge**, although we'll see later how to change any defaults in the Graphics Editor. Click on the arc type you want, say a **chord**, and OK it.



When you have a series of choices like this, there's no need to locate your mouse precisely enough to click on the small **radio button** to the left of the choice. That takes too much time. Just click on the choice itself: on the words "Wedge" or "Closed Chord", for example, and that choice's radio button will darken. All of WordPerfect's radio buttons and check boxes work this way.

With the default white fill, it's hard to see the straight line connecting the chord or, with a wedge, the two straight lines forming the interior of the curve. Changing the fill fixes that, as shown in figure 5.5.

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🔾 Closed Wedge	∭ ≋2				
🔾 Chord) ж 3				
Closed Chord	384				
Cancel %. OK					

Figure 5.4: the Arc Type dialog



Figure 5.5: a wedge and a chord, filled

With a closed wedge or closed chord, the straight lines completing the shape are the same pen pattern and fill as the curved line.

The Polygon tool

We briefly mentioned this wonderful tool in the last chapter. Let's explore it more now.

- 1. Choose the Polygon tool, but *don't* click and drag, as you've done with all other shapes. Instead:
- 2. Click anywhere to start the shape, release the mouse button, and move your cursor somewhere else in the drawing area. You'll see that a line from the origin point follows your mouse.
- 3. Click where you want the second point of your polygon to be, and again release the mouse button. Move somewhere else on screen, and see how a second line follows your movement.
- 4. Make as many sides to your polygon as you want. When done:
- 5. Bring your cursor over your origin point (it doesn't have to be exactly over it, but pretty close), and *double-click*. Presto.
- 6. Play with pen width and pattern, fill pattern, and pen and fill colors for your polygon.
- 7. Choose the text tool, and give your creation a name. Select the text, and give it a title. You might end up with something like figure 5.6, which we've named "Dancer":



Figure 5.6: a polygon with pen and fill colors

Make about 20 of these, sign them and frame them on your walls, wear all black clothes and a beret, and listen to jazz late at night. Your friends will treat you with more respect.

If they don't, you can *modify the shape* of a polygon, since it's a complex tool.



You can create an open polygon shape as easily as a closed one. Make any number of lines, and double-click when you're finished drawing the last line.

Modifying a polygon

Take any polygon you've drawn. If, after making it and doing something else, you come back and click on it once, you will select it, as shown on the left in figure 5.7. It will have four handles around the overall area of the shape, and you can then move or rotate it, or change fill or color.

If, though, you *double-click* on it, the shape will then appear as shown on the right in figure 5.7. The fill reverts to white, and a selection point appears at every point in the shape, instead of around the shape:



Figure 5.7: a polygon, left, after clicking, and right, after double-clicking The shape at the right shows a polygon ready for editing.

- 1. Double-click on your polygon.
- 2. Click on any point in it, and drag that in any direction. You'll see how the two lines that meet at that point move in the direction you specify. There's not much limit to what you can do with this shape.

The other use of this tool lets you draw freehand; see below.

The Layout Menu

When you first opened WordPerfect's Graphics Editor, you noticed that the drawing area was full of evenly-spaced points and, as you've worked, you've seen that the ends of the lines you draw, or the boundary handles of other shapes, appear on those points, even though you might not have started or ended a line on a point.

These points represent WordPerfect's **grid**, a feature helpful to structured drawing, but less useful for freehand or more artistic effort. You can change the display of the grid, or hide it altogether. You can also turn off the **Snap to Grid** feature, or change the spacing of the grid.

Using the Grid

- 1. From the **Layout** menu, choose **Grid Snap Off.** Try drawing a couple of lines now. You'll see you have greater accuracy in placement but, of course, more difficulty getting e. g. three lines to meet at one point.
- 2. Look at the Layout menu again: the command has toggled to read **Grid Snap On.** Although menus that toggle like this are elegant, compared to having two separate, unchanging commands in the menu, they can be

confusing. People pull down the menu, see "Grid Snap On", and think that it *is* on. Instead, like any menu command, that's what you select to *turn* it on: action not status.

- 3. Leave the grid snap as you like it, and choose the second command on the Layout menu: **Hide Grid.** The points disappear. If you have Grid Snap turned on, that feature functions as usual. Otherwise, the only reason for a visible grid is for visual alignment, and as a ready reminder that you're in the Graphics Editor. Choose this command again, which now reads **Show Grid,** and:
- 4. Choose the third command on the menu: **Grid Options.** Click on the third pop-up menu: **Grid Lines.** You'll see figure 5.8:

Grid Options				
Grid Size:	9.0	-	pts	
			Solid	
Grid Color:			Heavy	
Cridlines			Mediu	m
Griu Lines:	<u> </u>		LIGIIC	
Cancol	Ē	<u></u>		

Figure 5.8: The Grid Options dialog with line options displayed

You can choose a heavier grid indication if you want, although the default seems fine for most purposes.

- 5. Go back to Grid Options, and note that the default **size** for the grid is 9 points. A point, remember, is 1/72 of an inch. The type you're reading here is 14 points. The default is fine for most uses, but click on the pop-up with the triangle to see what choices this menu has. You can of course type another figure in the size box.
- 6. Click on the abbreviation **pts** and, as in many other dialog boxes, WordPerfect gives you a wide choice of units of measurement.



It may be worth a mental note to yourself that the choice of these units in a dialog box isn't immediately apparent. Someone who learned WordPerfect without documentation might never know this selection was to be found throughout the program. This is one reason to refer to this book or the manual as you go but that, in turn, is no reason not to go off and play with WordPerfect – that, a different style and pace of learning, is valuable too.

Let's go back to the Layout Menu.

Other Layout commands

The **Pen Size** command is just like the icon near the bottom of the draw palette. The graphics tool on the palette, though, always works in points, and gives you a range of 1 to 8. This menu command works in whatever unit of measurement you want, and gives you a range of 0 to 72 points.



A size of 0, printed to a PostScript printer, doesn't make an invisible line; instead, it's the thinnest line the printer can draw. On a 300 dots-per-inch LaserWriter, the line is 1/300 of an inch wide.

Again, if an object (or more than one) in your drawing area is selected when you change pen size, that attribute of your selection changes; shapes you create in the future are not affected. If nothing in the drawing window is selected when you choose a pen size, your choice will be the size for all new objects, until you change it again.

We've looked at the Rounded Corners and Arc Types commands above. **Smooth** is an elegant way to draw rounded and irregular shapes. To try this, draw a polygon, perhaps a pentagon, in the approximate shape and size you want your finished, rounded shape to have. Then choose the Smooth command, and see if you have what you wanted – subject to resizing or dragging a handle or two.

If not, choose this command (which now reads **Unsmooth**) again, doubleclick on the polygon to edit its individual points, and reshape it to a closer approximation of the finished object.

The **PostScript** command is powerful, but assumes your knowledge of the PostScript computer language, a means of page description developed by Adobe Systems. Ninety-nine percent of personal computer users will neither want nor need to learn this language. Some conceptual knowledge of PostScript is helpful, though, and if you want to explore further, please look at "A Postscript on PostScript" at the end of this chapter.

The **Get Attributes** command is a real convenience. If you have any shape, with any pen size, fill color, pattern and all, and you want to draw something else with those same attributes:

Select an object with the attributes you want to copy, and choose **Get Attributes.** Nothing will seem to happen. But the next shape you draw
 – and all other shapes within this drawing window – will have these same attributes.



This is an elegant tool. Don't bother to try to guess which patterns and fills you used for an object you created in this drawing last week and which you want to complement now; copy its attributes this way. You could also keep a scrapbook of sorts: one way to do this is to copy any shapes with attributes you like, and paste them into the Mac's Scrapbook, located on the Apple menu. Another way is to paste objects into another WordPerfect "scrap" document, and open that file as necessary to copy attributes (or entire objects, for that matter) into your working document.

The Arrange Menu

Rotate

As a menu command, **Rotate** does just what the palette tool does, but allows you much greater flexibility. As figure 5.9 shows, you can choose the center of your object or the middle of any side as the axis of rotation, and you can specify the amount of rotation with high precision by typing an angle, or choose a standard figure with the pop-up.



If you rotated an object 18.25 degrees this way, then decided you wanted it rotated 20 degrees from its original position, you would rotate it 1.75 degrees further by specifying that amount on your second call of the rotation command. Some drawing programs remember the original position, and apply any rotation command to that original. WordPerfect adds each measure of rotation to what you've previously done.



Figure 5.9: the Rotate dialog



As with many features, the button bar offers you some quick clicks, for standard needs. Click buttons to rotate selected objects 90 degrees clockwise or counterclockwise, flip objects horizontally or vertically, align them, and move their layers to front or back. The status bar at the bottom of your screen describes the buttons' functions.

Size

The **Size** command lets you set, as a percentage, the vertical and horizontal resizing you want for a selected object, as shown in figure 5.10.



Figure 5.10: The Size dialog

should you need greater precision than that afforded by simply dragging any handle of a shape. It's nice, though, to have the choice of the precision of a menu command, and the spontaneity and immediate visual feedback of a mouse drag, that WordPerfect offers in this and the Rotate feature.

Replicate

The next command on the Arrange menu, **Replicate**, lets you make as many copies as you'd like of a selected object (or more), and do amazing things to the copies, all automatically. Choose this command from the Arrange menu, and let's look at its dialog box, shown in figure 5.11.



Figure 5.11: the Replicate dialog

which asks you for the number of replications, and for other specifications to apply to the *last* replication of the series. What this means is that if you want 10 replications of a box you drew, and tell WordPerfect that the final offset is 2 inches both horizontally and vertically, the *tenth* box will be two inches below and two inches to the right of the original, with the other nine spaced evenly between, as shown in figure 5.12.



Figure 5.12: Ten replications of a box, with a final offset of two inches horizontally and vertically

The Replicate command offers a great deal of flexibility. We took figure 5.6 and replicated it ten times, with changes in angle and in final colors, to get figure 5.13, and you can put 20 of these on your walls, and trade in the jazz for the Kronos Quartet. Your friends *will* give you some respect.



If you want only one copy of a shape, with an automatic offset slightly down and to the right of the original, use **Duplicate** on the Edit menu.



Figure 5.13: A fancier set of replications

Except that you now have several shapes overlapping each other, which you will want to treat as one shape, for repositioning, resizing or rotating. If you want to move all 60 at once, you could do so carefully, taking the arrow tool and drawing a **marquee** – a dotted rectangle that appears when you position the arrow over a blank part of the drawing area, click and drag – around the whole 60 objects, to select all of them, and then dragging them where you want. But there's a much simpler and safer way.

Group

Let's move down the Arrange menu a bit, to the **Group** command. This will simply combine any number of shapes into one – and a grouped shape can later be separated into its original components.

1. Select all the replications you made by drawing a marquee around them. If you mistakenly start to drag one of the replications, stop and choose Undo to put it back where it was.



If the set of replications are all you presently have in the drawing window, you can choose **Select All** from the Edit menu.

With everything selected that you want to group:

2. Choose **Group** from the Arrange menu. You'll see that all the selection handles – the four dots around each shape – disappear, to be replaced by one set of handles. What used to be any number of shapes is now one, for whatever purpose: rotate, fill, size, or anything you can do to any other shape.

In figure 5.14, we selected the two ovals in the drawing, by clicking on one and then shift-clicking on the other, and then chose the Group command.



Figure 5.14: Only the ovals were selected, not the rectangle

The result is a grouped object of the two ovals, with handles around its boundary. As you see in figure 5.15, the rectangle might look like it's part of the group, as it lies within the handles.



We then dragged the grouped ovals down and to the left, away from the other figures. The rectangle did not move, as you see in figure 5.16.



3. Should you want, you can **Ungroup** these elements at any later time. Note that whatever attributes you applied to the grouped shapes will be kept by the individual ungrouped objects.



This is a nice way to apply some attributes to a number of elements. They do not have to be contiguous, only selected. Also, grouping, modifying, then ungrouping is especially useful in conjunction with sizing. If you group first, then size, all elements will retain their relative proportions better than individual resizing.

Lock

This command, and its companion **Unlock**, are useful additions to the security and elegance of your work environment. You may have put a lot of effort into one shape, have it positioned just as you want it, and it's close to several other shapes you want to continue working with.

You can select this one shape (or more, by grouping or by shift-clicking, or drawing a marquee around what you want to select), and lock it. You can then not move, modify or delete it (although you can still duplicate or replicate it, or copy it in order to paste it into the scrapbook or another file).

Align

Now that you can use the Group and Lock commands to modify objects more efficiently and protect them from inadvertent modification, let's look at some powerful features to control shapes you've drawn, also found on the Arrange menu.

Align will take all selected objects and align them either to each other or to the grid. Figure 5.17 shows this dialog.

Align						
_Align						
Objects	жJ	🔾 To Grid	ЖG			
Horizontal Vertical						
🖲 None	ЖА	💿 None	%1			
🔾 Left	ЖΒ	🔘 Тор	% 2			
🔘 Center	ЖС	🔘 Center	ЖЗ			
🔘 Right	ЖD	🔘 Bottom	% 4			
I						
Cancel ¥ OK						

Figure 5.17: the Align dialog

where you first see, at the top, the options of aligning objects to each other or to the grid. In figure 5.17, **Objects** is selected (its radio button is dark-ened), so all selected objects will align to each other, according to the constraints you set below.

Both the **Horizontal** and **Vertical** columns of alignment options start with **None.** In the Horizontal column, you may choose **Left** or **Right**, and that side of each object will align with that side of all other selected objects. If you choose **Center**, the selected objects will align along their horizontal centers, even though the objects themselves have no visual indication of their center points.

Similarly, the Vertical column of options allows a range of options. You can of course align along two axes at once. Figure 5.18 shows two objects aligned (A) right; (B) top; (C) top and right; and (D) vertical and horizontal centers.



Figure 5.18: Different alignments



You can also align objects by selecting them and clicking an icon on the Graphic Button Bar.



If you want to keep object X in place, and align object Y to it, lock X first, and then align.

Position

Although WordPerfect's Graphic Editor doesn't have rulers, it has the equivalent on the **Status Bar**, along the bottom of your screen. In Chapter 6 we'll learn how to activate it if necessary (but it's in Edit > Preferences > Show Bars), and how to activate the **Position** element on the Bar (from the menu at the left end of the Status Bar). Raw position, and change in position (delta) since you first clicked the mouse, are given to an accuracy of a thousandth of an inch.

Flip

WordPerfect lets you **flip** any selected object or objects, horizontally or vertically, around the center axis of each selected object. You can choose this command from the Arrange menu or from the button bar.

Here's a good use of the Group command you learned a little while ago. If you select three objects and flip them horizontally, each element flips independently, while maintaining its spatial relationship with the others, as in figure 5.19.



Figure 5.19: Three objects selected and flipped

While if you group the selection first, and then flip, you'll get figure 5.20.


Figure 5.20: Three objects selected, grouped and flipped

In similar fashion, grouping before aligning produces different results than aligning ungrouped shapes. There's a great deal of power to be found by combining commands, and you'll gain facility fast through practice or, better expressed, play.

Move

You've already learned about **layers**, and how to move objects to the front or the back layer. WordPerfect actually offers you a nearly unlimited number of layers, and you can move any object forward or backward within the stack. Access these commands either from the Arrange menu or the Button Bar.

When moving objects from one layer to another, the Group command is again useful. So is the Lock command: keep one object where it is, and manipulate the rest. This covers the Arrange menu (and corresponding Button Bar icons), a powerful and comprehensive set of tools. Now let's look at the last two, and the two most flexible, drawing tools in WordPerfect's Graphics Editor.

Freehand drawing

Although WordPerfect's draw mode is designed primarily for structured illustration, you can draw freehand to your heart's content. The freehand tool is part of the polygon tool, accessed by pressing and holding the command key while you draw. By selectively pressing and releasing the command key, you can use both freehand and straight lines within the creation of one shape.

- 1. Turn Grid Snap off for this exercise.
- 2. Double-click on the polygon tool. This will keep that tool selected until you click another one.
- 3. Begin drawing a polygon as usual: click at an origin point, release the mouse button, and move your mouse in the direction you want the first line to take. That line follows your mouse movement.
- 4. Click your mouse to end the first line. Release the mouse button, and move your mouse a little in another direction, to start another line. Then:
- 5. Press and hold the command key.
- 6. Press and hold the mouse button, and continue moving the mouse.

You'll see a freehand line follow your mouse movement. Whenever you release the command key, the tool reverts to polygon. First press the

command key, then your mouse, and hold these down as you draw, to add freehand to the existing shape. Double-click when you're finished drawing the element.

This will take a little practice, but you can achieve great flexibility in combining polygon and freehand to draw just the shape you want. But you can increase that flexibility a great deal more! Here's how:

7. Click the arrow tool, to select it.

Remember that with a regular polygon you had drawn, you would singleclick on it with the arrow to move, size, rotate and so on. But you can double-click on a line of it to return to editing mode, to move individual points within the shape.

Here, you have a shape that's part polygon, part freehand. Same difference. Double-click on a line, and see how WordPerfect adds editing points to describe the freehand lines you drew.

Each point can be dragged, to change the shape as you wish. In a typical freehand effort, there will be numerous points closely spaced. Working in higher magnification is helpful here: choose whatever you want, from the bottom of the tool palette.

600	_	-3
4.	-	57
	-10	
1	2	
100	-	- 1.

Lotsa practice is also helpful here. We can teach you how to use each tool, but we can't teach you to become good at it. You may feel at this point that you're working with a powerful graphics program that you'll never be good with. But *you may well surprise yourself,* if you make and play with lots of shapes. Rembrandt didn't do it in a day either, and he didn't have the intuitive, flexible and wonderful tools at hand that you do.

Bézier curves with the Curve Tool

Here's the most powerful tool in WordPerfect's Graphics Editor or, really, in computer graphics period. High-end drawing programs like *Adobe Illustrator* make extensive use of this tool, and you can too. The concept is that a curve, as formulated by the mathematician Bézier, carries with it *control points* that determine the shape of the curve. As drawn on a sheet of paper, a curve is a curve is a curve. You can resize it or rotate it, but not change its inherent shape. If you manipulate its control points, though, you can make any change in it that you want to.

Figure 5.21 illustrates a curve and its control points and, for this example, we've drawn lines from the control points to the places on the curve they extend from, which we'll call *anchor points*.



Figure 5.21: a Bézier curve, showing control and anchor points

You change the shape of the curve by dragging one of the control points. In this illustration, we dragged the right control point to the left, skewing the curve, as you see in figure 5.22:



Figure 5.22: dragging a control point changes the shape of the curve

In this way, you can draw a curve without elaborate concern for its accuracy and, once the curve is on screen, drag control points to move the curve into exactly the shape you want it to be. Let's try this:

- 1. Choose the **Curve Tool** from the tool palette.
- 2. Click where you want the origin point to be. Release the mouse button.
- 3. Move your mouse about two inches to the right.
- 4. Click and hold, and move your mouse upward about an inch. You'll see the curve start to form.
- 5. Click and hold again, and move an inch to the left. A second curve has begun.

As you draw each curve, you'll see control points (without the lines, which we added for clarity of illustration, connecting them to anchor points) move with the expanding curve. 6. Click and hold again, and move your mouse to your origin point. Double-click here, and you should have a complete shape as shown in figure 5.23.



Figure 5.23: A shape drawn with Bézier curves



If you begin a new curve segment by moving the mouse without clicking (as though drawing a polygon), *then* click and drag, the segment looks different. Ditto if you begin the segment by dragging, then release the mouse button but continue to move the mouse. The keyword here is experiment.

All this would be fine if what you drew were the exact shape you wanted, but it rarely is, especially when starting out. The beauty of this tool is the editing capability it gives you, through the control points contained in each curve of the shape.

Let there be no doubt, this seems complex and hard at first. Practice is necessary, but don't overlook the concept: you can make *any* curve *any* shape with this tool. Much of the current illustration you see in national publications and on the web was done using this kind of tool. A little play goes a long way towards demystifying it, and making it easy and powerful.

As you saw, there are two control points for each curve segment. Dragging each point in turn produces different results. Dragging the anchor point

changes the shape in another way. You'll see that you can make literally any change you want in the shape you drew a moment before. Consider the possibilities, and *don't* be concerned that it seems difficult right now. Draw and play with at least a dozen shapes like this, and then tell us it's too hard. Bet you won't.

For the moment, though, let's stop all this intense learning of new drawing tools (you've already learned them all, anyway), and put together what you've learned, into an original masterpiece.

Working with multiple tools

For this exercise, start with the shape you drew in figure 5.23. Turn Grid Snap off, turn Show Grid off, turn the lights off, we're going to get creative.

- 1. Near the top left of the window, draw an oval, a little bit flatter than a circle.
- 2. Somewhere to the right of it, draw a five-sided polygon to resemble a star. Location and size don't matter at the moment, since half the point of this is to draw shapes as though throwing tomatoes at a wall. We'll reshape and resize the tomatoes in a moment.
- 3. Move, resize and modify these three shapes until they're about like figure 5.32. Note that the star is in front of the oval. This is as it should be, since you drew the star after the oval. Otherwise, the layer buttons will fix it.

The teardrop at the bottom will be our organism, and it needs an eye and mouth, as you see in figure 5.24.

- 4. Use the oval tool for the eye, and the arc tool for the mouth. You can rotate the arc for just the right expression. Then select both the eye and mouth, and set Pen Size to two pixels.
- 5. With the rectangle tool, draw a box that surrounds all the shapes. It will cover up everything else. Keeping the box selected:
- 6. Set the background fill pattern of this box to all black. It still covers up everything else.
- 7. Choose Move to Back from the Arrange menu.

Presto. All other shapes, with their default white fills, are now in front of the black box, and you should have something quite like figure 5.24:



Figure 5.24: Organism, Moon and Star

and you can frame that on your wall, and play Hindemith on your iPad. Your friends will have you arrested, but so what, you're an expert in WordPerfect graphics.

Advanced effects with text

As you've seen in Section One, WordPerfect offers you lots of flexibility with text – fonts, sizes, and styles – but all the letters on your page stay in the same shape as the font designer drew them. In graphics mode, though, you can do quite a bit more. Let's play with some text.

- 1. Choose the text tool, and draw a rectangle about one inch high and four inches wide. You'll see an insertion point at the top left of this box.
- 2. Type your name in this box. Drag the insertion point back through your name to select it, or choose Select All from the Edit menu.
- 3. Choose a font you like, and 48 point size.
- 4. Click the arrow tool, and select the text block.
- 5. Turn the pen tool off. Most text looks better without a box around it.
- 6. Rotate the text box about 30 degrees.
- 7. With the box still selected, choose Group from the Arrange menu.
- 8. Drag on the lower right handle, to produce something like figure 5.25:

Claude Monet

Figure 5.25: Skewed text

If you had not rotated before you grouped, your drag on a handle after grouping would condense or expand the text. Used with discretion, this can look very nice.

Text, like anything else in the graphics window, can be any color. The pen and fill color tools we've looked at will set the color of the text's border and background. Color of text itself is done in the Style menu's Text Color dialog, as shown in figure 5.26.



Figure 5.26: the Text Color dialog

9. Select text, click a color you like and click OK. Color or gray-scale text can look quite elegant. So can light text on a dark background, but this should be used with care, since it is harder to read.

Watermarks and Overlays

So far, we've worked with graphics that will, when you return to your text document, appear in their own place on the page. The drawing may be to the right or left of its accompanying text, but the two remain separate.

WordPerfect gives you more possibilities than that, though. You can elect to have a graphic appear *over* text, called an **overlay**, or *under* text, called a **watermark**. These two features use the same drawing tools and environment as the Graphic Editor, but produce graphics at these different layers. With some practice, these features can help you make a really outstanding page.

Note that watermarks don't show on the screen until you choose Print Preview from the File menu. They print as shown there.

Note also that **Print Overlay Layer** can be disabled in the Print dialog.

Customizing the Graphics Editor

As you worked with patterns, you had available to you the 64 default choices WordPerfect comes with. You can change any and all of these, though, just as you can change almost anything else in this program to fit your liking. We'll study customization thoroughly later on, but here's a look at what you can do with pattern editing.

Editing patterns

1. In the drawing window, choose **Patterns** from the **Edit** menu.

2. From the box on the left, click the pattern you want to edit. A magnification of it appears in the box in the center, greatly magnified. Each square represents an enlarged pixel, (1/72 inch actual size) that can be turned on (white) or off (black). As you remember, Pen Size is also measured in pixels.

The editable pattern appears in black and white in the middle; the repeated pattern surrounds it in gray, to show you how your editing will look. You can move a gray area into the editable area by clicking the directional arrows (just like scroll arrows in a standard window). You can thus edit larger patterns.

- 3. Click on a black square to make it white, and vice versa. The surrounding gray area shows your choices at this same level of magnification, and the smaller box at the bottom left shows your edited pattern at actual size.
- 4. Among the buttons, **Invert** changes black and white assignments of all pixels. **Clear** turns all pixels to white, for a fresh start, and **Undo** takes you back a step but only one step. So judge each change right after you make it, so you can backtrack if necessary.
- 5. Click OK when done.



Once you edit a pattern and click OK, the original pattern is gone, for the open drawing window. All new drawing windows will have the default patterns, though.

You can edit several patterns in one drawing window, and save that document, perhaps calling it "Pattern Scratch". Open it, draw a shape and set a custom pattern, and then cut that shape and paste it into the drawing window you're working in. The custom pattern goes along with the pasted object. The **Color Editor**, also on the Edit menu, offers similar versatility. Note that in many dialogs in WP, you can double-click on an editable color to get the color wheel, with millions of RGB colors.

This is a great way to (a) burn several hours, or (b) personalize your work. We occasionally publish sheet music, and decorate the covers with patterns of musical symbols.

Save Settings

Many of the tools you've worked with – patterns, fills, pen size – appear as they do because they're the *default settings* that fit a wide range of illustration needs. If you find you're often changing pen or fill patterns, for example, you can set these as you wish, and then choose **Save Settings** from the Edit menu. Whatever was in effect when you chose this command will be the default for all new graphics windows.

The settings you can save are those for:

- pen and fill patterns and colors, and pen size
- all grid options
- arc types, and rounded corner radius
- text font, size, style, alignment and color
- location of the tool palette



Before you save settings, be sure you have no objects selected. Doing so saves the settings, e. g. fill pattern, for that object, not what you previously chose from the palette.

Postscript on PostScript

The **PostScript computer language** can describe any object on a page, and print that object to a PostScript laser printer.

It's one of the easiest computer languages to learn, but it's still a language, and not many computer users know it. Actually, there's no reason for any *user* to learn it, or even many graphics professionals. Drawing programs like WordPerfect's Graphics Editor have so many features that writing graphics descriptions in PostScript doesn't offer as much advantage as it used to.

Should you decide to learn PostScript, though, you will then be able to access a flexibility and power in graphics that we users can only dream about. You might want to look at the *PostScript Language Tutorial and Cookbook,* and *PostScript Language Reference Manual,* both published by Addison-Wesley.

To add commands in this language to your drawing, choose **PostScript** from the Layout menu. Enter text in this mini-word-processing window, and click OK. The following example:

gsave initclip /Helvetica-Bold findfont 128 scalefont setfont 144 72 moveto .5 setlinewidth 60 rotate (Confidential) true charpath gsave .99 setgray fill grestore stroke grestore showpage will produce a large (128 point) "Confidential" in outline, placed diagonally on the page, which will print as though it were a watermark, behind other text or graphics.

Go to Print Preview to see it, since WP will not interpret the commands so that the object you described appears in the drawing window. Instead, a box will appear with the letters **PS** inside it, showing the location on the page where the PostScript element will print. Double-clicking this box opens the PostScript text editing window. Choosing the PostScript command again opens a second text window.

Notes . . .

WordPerfect's Graphics Editor will import most common graphics formats, including JPEG, TIFF, PICT and GIF.

Should you want to bring into WordPerfect a file created in another graphics program, save it in one of these formats first. If you have a document created by Canvas, say, or Illustrator, and saved to disk as that program normally does it, WordPerfect won't be able to read it. These and just about all graphics programs, though, can save files in the most common formats.

While the Graphics Editor doesn't have rulers, it offers equivalent information with the horizontal and vertical **Position** indicators in the **Status Bar**, which we'll cover in Chapter 6.

WordPerfect exports its graphics in the PICT format, should you want to move your drawing into another graphics program, or into a page design program such as InDesign or Quark Xpress. WordPerfect's own page layout capacity is so good though, and its graphics tools so exceptional, that it may well serve your page design needs very well.

Summary

You've covered an extraordinary amount of material in this chapter and, with practice, will be able to produce exceptionally competent graphics. With the tools you've learned, you can:

- draw and modify complex graphics elements
- choose from an extensive list of units of measurement
- change the drawing grid's appearance and behavior
- copy attributes from one shape to all new shapes
- rotate, size, replicate and group elements
- lock, align, flip and move objects
- draw and edit freehand and Bézier shapes
- create advanced effects with text
- add watermarks and overlays
- customize patterns, and save defaults
- use the PostScript language in WordPerfect
- work with different graphics file formats

which is a great deal, and represents mastery of WordPerfect's drawing module. We're going back to word processing in the next chapter, with many features to learn, but your accomplishment so far demonstrates that learning the rest of this powerful program won't be any trouble for you.

Chapter 6

Tools for the Environment

In this chapter you'll learn how to:

- access WordPerfect's on-line Help
- work with automatic backups, for greater safety of data
- password-protect documents
- configure the Button and Status Bars to best suit your needs
- practice precise file managment
- develop sophisticated use of tools to find text and formatting codes
- understand fractional character widths in type placement

Interactive, context-sensitive Help

WordPerfect gives you *four* kinds.

WordPerfect's main Help feature

1. Click the **Help Menu** and you'll see figure 6.1.



Figure 6.1: WP's Help menu

2. Let's look at the fourth item, **WordPerfect Help...**. This gives you figure 6.2.

	WordPerfect Help	
Contents Previous Note	es Keyword 🕼 🗁 Search Print	Bookmarks 🔻
Help Topics		
How Do I	Help By Task	· · · · · · · · · · · · · · · · · · ·
Index	Help by Feature Name	
Glossary	Definitions	
Keystrokes	Keystrokes	
Menu Bars	Help By Menu	
Bars/Palettes	Palettes and Ruler Bars	
Using Help	Information on How to Use Help	
		-
		日
	and a line of the state of the	

Figure 6.2: WordPerfect's main Help dialog

with a list of all Help topics.

3. Click **How Do I** to get information on performing tasks. You'll see figure 6.3.

	WordPerfect Help 📃	
Contents	Previous Notes Keyword 💷 🕨 Search Print Bookmarks 🔻	ה
Ho	w Do F Help By Task	
	💷 Open Books 🔲 Close Books	
	Convert Documents	
	Create Reference Tools	
📃	Design a Document	
	Finish Repetitive Jobs Quickly	
📕	Print	
📕	Use the Bars on Screen	
📕	Use Help	
	Use Language Tools	
	Use Tables and Math	-
		Ð

Figure 6.3: How Do I – Help by Task

4. Click the book icon to the left of the word **Print.** You'll see three topics. Click the link **Print.** You'll see figure 6.4.

	WordPerfect Help	日日
0	Contents Previous Notes Keyword C DD Search Print Bookmarks	◄
L	Print	
IC	信 File, Print	
II.	🕼 File, Print Preview, Print	
II.	Purpose	
II.	Use Print to print one or more copies of the documents you create with WordPerfect. Th	e
L	Print dialog box varies according to the system version and the type of printer you use.	
II.	Steps	
II.	1 Choose Print from the File menu.	
II.	or Choose Print Preview from the File menu, then click 🕮.	
L	If you have a LaserWriter, choose from the following Print options:	
	Pages	_
Ľ	Common Datas	-

Figure 6.4: How to print

where, in addition to the text, there's an icon for a laserwriter, as you remember from learning Print Preview. Underneath this icon, there's a dotted green line indicating a **pop-up.** Click that for a short description.

As you scroll within the Help window, you'll see words that are similarly underlined with green dots); the next one is **Copies.** Click this, and another pop-up appears with clarification.

5. There are buttons along the top of the window. The first two are **Contents,** to take you back to the first screen, and **Previous,** to take you to the last screen you were on.

- 6. Click **Contents** to go back to the opening Help window, and then **Glossary.** You'll get an alphabetical listing of every term you need to help you learn and use WordPerfect.
- 7. Go to the last Contents entry, **Using Help.** Here's an explanation of the Help environment. Scroll until you see the **Steps** category, and the fourth item, "Click a light bulb to display a hint", followed by a light bulb icon. Click this.
- 8. In like manner, explore the explanations given in the rest of this section. It's quite a valuable tool.



The ability to go from one point in the Help feature to another based on following an idea is called *hypertext*, much like on the web. As you explore a topic, you can jump from point to point in the same way your interests and attention move. Conversely, in the program manual or even in our book, you have to proceed according to someone else's map, or go from idea to index or table of contents, to idea. The distinction is important. But a reference is almost never the best learning tool, and depending on the Help feature to learn the program will leave holes in your grasp of things. It's certainly a convenience, though, and an elegant one, to check out this or that exact point you'd like to know more about.

Help shortcuts

Instead of navigating with lists and jumps, you can **search** directly for the topic you want.

1. Click this button, at the top of the screen, and type in any topic on which you'd like help. By default, **Text** is checked but **Titles** is not. We find it

much faster to search by Title, but a few run-throughs here will tell you what you like. Click **Start Search**.

- 2. A progress bar tells you how the search is progressing and, when finished, you have a list of topics relating to your question. Pursue it into greater detail with the methods outlined above.
- 3. **Keyword** gives you a list of words that may be Help topics, parts of topics, or descriptions similar to names of topics. It's a good cross-reference to find the right name for something. **Notes** lets you attach your own notes to any point in the Help file.
- 4. **Bookmark** lets you go to any point in the Help feature that you'd like to access repeatedly. From any topic, click the Bookmark pop-up and choose **Define**.

Accessing Help from anywhere in the program

On-line Help becomes even more useful because you can access a relevant Help topic from wherever you are in WordPerfect. Rather than bother to call up Help and then navigate through it, just go about your business until you come up against a menu item that isn't clear. Let's say that **Kerning** from the **Layout** menu has you stumped.

- 1. Call WordPerfect Help... from the Help menu.
- 2. With the Help window on screen, *now* choose the **Kerning** command.

Instead of the kerning dialog, you get an explanation of kerning from the Help feature.



Although you're getting good quickly at WordPerfect, this is a very nice feature to have available. You now know how to get an immediate explanation of any command on any menu (including sub-menus).



To access repeated trips to on-line Help even more quickly, don't click the close box of the Help window when you're finished. Just click anywhere in your document window, and you're back in your document. When you need Help again, type command-question mark, or call the Help feature from the Apple menu, or the Windows menu at the right of the title bar. Since Help is already there (just behind your document window), it comes to the front that much faster.



With the Help window active, pressing any keyboard equivalent, such as command-S, gives you Help on what that does.

Play with the Help feature a little at this point, if you like. It's fast, easy and fun, and a demonstration of WordPerfect's commitment to give you a program that's supportive as well as powerful.

QuickHelp

For historical reasons, WordPerfect developed a completely separate help feature for version 3.5e. It has a different format and search design, and you might prefer to use it alongside of, or instead of, the main help feature. It's available separately from the program, at WPMac by itself and included with the SheepShaver-WP Install at WPMac, which puts QuickHelp on the Script menu. When you open it you'll see figure 6.5.

Topics: Corel WordPerfect Help 📃 🗉
Contents Find
Select a book and then click "Open".
▼ 🚇 How Do 1?
Convert Documents
Create Reference Tools
🕨 🖒 Design a Document
🕨 📀 Finish Repetitive Jobs Quickly
🕨 🕑 Print
Use the Bars on Screen
🕨 😓 Use Help
Use Language Tools
Use Tables and Math
└\▼
Close Window When Displaying Topics

Figure 6.5: QuickHelp topics

Navigation of the contents and search features are accomplished in similar manner to the primary help feature discussed above.

Balloon Help

WordPerfect also has a feature common to many legacy Macintosh programs called **Balloon Help.** Help balloons are very short descriptions of tools or features, and don't try to explain how to do anything. It's not a new feature, was dropped from OSX, and never did get much respect. Nonetheless, it's very helpful for exploring a Menu or a Button Bar.

- 1. Click the Help menu and choose **Show Balloons**.
- 2. Move your arrow pointer over anything in the window. A balloon with a short description of the feature appears. Move your cursor away from the feature, and the balloon disappears.



There's no need to click your mouse. Balloons show up simply by hovering over a feature. They sometimes take a couple of seconds to appear.

6. Should the balloons become intrusive, choose **Hide Balloons** from the Balloon menu.

If Balloon Help is hidden, most of its contents appear on the Status Bar, if you have Help enabled there. We'll look at the Status Bar later in this chapter.

WordPerfect Guide

Apple developed a help system that resembles WordPerfect Help and QuickHelp. Choose **WordPerfect Guide**... from the Help menu to get figure 6.6.



Figure 6.6: WordPerfect Guide



If you don't see the WordPerfect Guide... menu item, the Apple Guide extension may be disabled on your machine. Go to the Extensions Manager control panel to check and, if necessary, activate it and restart. Some versions of WPMac's SheepShaver-WP Install have shipped with Apple Guide deactivated since, rarely, it may conflict with other Help Menu items, with the result that they do not appear. We recommend you activate Apple Guide, restart, and see what WP's Help Menu looks like. It should have all the commands shown in figure 6.1.

As with the other help systems, WordPerfect Guide has a table of contents, index and a search feature.

Now that you have means to more insight into how to produce meaningful and eloquent data, let's take a look at how to take care of it.

Automatic backups

As you enter and edit text and graphics, WordPerfect saves your file on whatever disk you have chosen, probably your hard disk, and each time you save (frequently, right?), the new version replaces the old. This is all fine except that, in the best tradition of Murphy's Law, one of two things might go wrong:

- you deleted a paragraph, saved your file, and then realized you didn't want to delete that thought. With most word processing (or other) programs, it would simply be gone, and you'd have to try to recreate it.
- this wonderful computer goes blip, makes a mistake, burps, or something, and the document you were working on has disappeared, maybe the program has quit as well, and you don't seem to be able to open the document again. With many programs, the file has simply gone to the place the clouds go when they aren't in the sky, and you get to start over.

WordPerfect, though, has powerful features to protect you against the computer or yourself, more extensive protection than any other program we know of. These consist of **automatic backups**, and they take two forms:

• WordPerfect takes a snapshot, as it were, of all open files every 15 minutes (or whatever interval you choose). If the program quits or your Macintosh crashes in the middle of something, you have this version, called a **timed backup**, to go to.

• When you save changes to a file, and so overwrite the original file, WordPerfect can save an **original file backup**: the earlier version of your document is not erased, but is saved separately. When you save again, both your current version and the next-most-recent are updated, so that you still have the last two versions on disk.

WordPerfect is preset to save timed backups, but not original file backups. We, however, turn both on because, since we're computer experts, we'd lose more work otherwise. Here's how to do this.

Setting program preferences

1. From the **Edit** menu, choose the last command, **Preferences.** You'll see figure 6.7.



Figure 6.7: WP's Preferences dialog

2. Click **Environment**, the button at the top left. Figure 6.8 appears.

Environment
Format Options Windows Graphics Units Language
Backup
🗹 Backup Every 🚺 🖨 Minute 🏶 T 🔲 Original File Backup 🛛 🕸 F
Screen Colors
Foreground: Background: Highlight:
Cancel %. OK

Figure 6.8: Preferences > Environment

where there's a great deal to consider, so we won't – yet – but just look at the first box in the dialog, **Backup.** Of the two options, the first (checked by default), is an instruction to back up every 15 minutes. The second, **Original File Backup,** is not checked.

- 3. Click **Original File Backup**, so as to turn it on.
- 4. Close the Environment dialog by clicking the close box, and then close the Preferences window the same way.



WordPerfect ships the program with Original File Backup turned off because the company judges that most users won't want it. We disagree, and feel that everyone will want it at first, until they learn their way around the program and then don't need it any more. One reason *not* to have it turned on is that it simply takes up more disk space. If you write 35 long papers that, combined, take up 20 megabytes of your hard disk, and if you have original file backups, you're using 40 megabytes of space. Not a high price to pay for peace of mind, we feel, but disks do fill up, and there's no need to keep the next to most recent version of everything you've ever written.

The best solution, we think, is to turn this feature on, work on current stuff and, when you're finished, clean off the backups. But do this *only* after you make an archive, which is a backup, intended as permanent, onto another disk.

Timed backups work in a different way, as you've seen, and it's on by default because, in normal use, the feature will not take up excess disk space. WordPerfect keeps these backups of all open files only as long as the program is running. When you exit WordPerfect normally, it deletes these files. But if the program quits suddenly because of an error, or your computer crashes and you have to restart, these backups remain on disk, to give you a guarantee of not losing more than your last 15 minutes of work. This is often a real help, since computers or programs do crash now and then.

If yours does, and you restart WordPerfect, you'll then see figure 6.9.



Figure 6.9: Timed backup files exist

and, unless you're sure that you didn't have unsaved work when you experienced the error, you should click **Open.** WordPerfect then presents you with an untitled file or files that are the most recent snapshots of what you had open. You can then save these under a slightly different name (to prevent overwriting their originals), and you're in business.

If you press **Delete**, these files are erased, and starting the program proceeds as usual. If you choose **Cancel**, you simply leave this dialog without affecting anything: the backups stay where they are, and you'll get this same dialog the next time you start WordPerfect.

Cancel is a useful choice if you've sat down to use someone else's computer. The last time they used WordPerfect, the program or the computer crashed. Cancel opening their timed backups, and they can figure them out when they come back.



While powerful and elegant, these backup features are not in themselves sufficient. See chapter 17 for discussion of **Free Backup**, a separate program that automatically archives your work to another disk or location.

Backing up data is extremely important, and is a major key to successful computer use. And it's free and easy. No excuses.

As info, when you turned Original File Backup on, you changed a WordPerfect **default.** This change will now be effective until you change it back. We'll learn how to change *all* the defaults later on. For now, let's learn how to work with other parts of program operation to best suit your needs.

Password protection

Another aspect of safety is giving any document (new or existing) a **pass-word** of your choosing, entry of which is required to open the file. To assign a password to a new document:

- 1. When you first save to disk, you see a check box for **Password Protect** at the lower right of the dialog. Check this box. Enter other information as usual, and click **Save**.
- 2. The Password dialog appears, asking for a password. This can be any combination of letters, numbers and punctuation, up to a total of 59 characters. WP passwords are not case-sensitive.
- 3. As you enter the password, characters are represented by apple symbols, just as a reference to how much of your password you've already typed. When finished, click OK or press **Return** or **Enter**. Thus, those two keys can't be part of your password.
- 4. WordPerfect asks you to confirm your password by the same procedure.

Your document is now protected by this password. You won't need to enter it again as long as the file is open. Once you close and want to open it again, though, you'll need this password. Should you type it in wrong, WordPerfect beeps and lets you try again.



Adding a password to an *existing* document uses almost the same procedure except that, with your file open, choose the **Save As** command. You may use a slightly different name for the password-protected version of your document, or put it in a different folder, or you can use the same name and place, overwriting the existing version.

Password considerations

WordPerfect offers this feature as a convenience against a casual attempt by another person to open your document. Data encryption is high-tech stuff, though, and the CIA can get past WordPerfect's password protection and some other software encryption too.

Data integrity is an important concern in many areas of endeavor, and you can spend several hundred dollars on a program that encrypts your data so securely that, allegedly, no one can get at it.

Rather than play on the upward spiral of increasingly advanced encoding and cracking, WordPerfect offers a degree of protection effective against casual snooping or a less sophisticated data thief. It is not meant for more than this. Should you require more, there are several dedicated encryption packages, with various feature sets of security, range and ease of use.

Should you forget your password, please do not call WordPerfect technical support. They no longer support the Mac version, and anyway they can't be sure who's on the phone. Call the CIA. You pay taxes, right?

Since people don't want to forget their passwords, they often choose a familiar word, maybe their spouse's name. This makes it easy for others to guess. Give some thought to a password. As well, if you work on a document with a long active life: "Quarterly Employee Evaluations", say, which you update rather than start afresh, *change* the password periodically with the Save As command. Many mainframe computer accounts and web sites that require a log-in password make you change it every 90 days or so, it's such a good idea.

In the Customization chapter, you'll see how to change WordPerfect's default so that all new documents will require passwords, unless you specifically uncheck the box in the Save dialog.

Button, Status and Ruler Bar settings

When you first started WordPerfect, the Button Bar appeared to the left of the document window, and the Ruler and Layout Bars opened at the top. Very nice, but what if you wanted the Button Bar across the top, above the others, and wanted just the Ruler but not the Layout Bar? Or, for the Status Bar at the bottom, there's a range of information you can decide to include there.

The Button Bar

1. Click the icon with the up and down arrows at the top, or left end, of the Button bar. You'll see figure 6.10.

ŧ	
	New
	Edit
	Тор
	Bottom
~	Left
	Right
	Applications Bar
~	Default Bar
	Equation Bar
	Graphic Bar
	Outlining Bar
	Templates Bar

Figure 6.10: Button Bar options
with **Left** checkmarked in the second category, and **Default Bar** in the third.

You may want to put the Button Bar, with its many convenient tools, along the top of the screen, below the main menu, so that you can access more tools on a wider screen, or so you can work with wider margins.

2. On the Button bar pop-up, choose **Top.** Hey. All them buttons are now along the top. It's a bit different, so poke around to get a feel for it.



This isn't a trivial concern. The screen/work environment is something most people are very sensitive to. It took the personal computer itself to show us this. Your environment is important to your interaction with your work, and where the main tools are is a part of it. You might want to try placing the Button bar on the other sides of the screen as well.

In the Customization chapter, you'll learn how to move buttons, add or delete pre-defined buttons, and even make your own. This is a powerful feature for productivity since, as you've seen many times over, WordPerfect has features for everybody, and it's helpful to put the ones you want most where you want them.

The Status Bar

This bar lives at the bottom of your screen and, although you can't move it, you can change and reposition what's on it.

1. Click the arrow pop-up at the left end of the Status Bar. Figure 6.11 shows what you'll see.



Figure 6.11: Status Bar Options

where a number of choices have check marks to their left. The top choice, **Hide Help**, is an exception. Choosing this command will remove the short Help messages from the right of the Status Bar, and the command would then read **Show Help**. The other choices govern what you see on the left side of the bar. **Battery** is useful only if you have an OS 9 laptop; **Caps Lock** indicates when that keyboard feature is turned on. **Cell Number** shows you what cell your insertion point is in when you're working with a **table**, which we'll learn in Chapter 8. **Date** and **Time** display that information, according to your Macintosh's clock.

Document Number shows you where you are in however many open files you have at the time, in the order the files were opened. **Num Lock** indicates whether the numeric keypad is in navigation mode, as you learned in Chapter 2, or will enter numbers. Navigation mode is the default; press **Shift-Clear** to turn Num Lock on or off.

Page/Line are indicators we find especially useful. **Physical Page** is the actual page number of the active document. It can differ from the regular

page indication if you're working on chapters as separate files but with continuous numbering. Splitting a large document into separate files for each chapter is a good idea since a possible loss of data then affects only that chapter.

Position is the vertical and horizontal coordinates of the insertion point. This is especially useful when placing and sizing graphics. **Read/Write** tells you if the active document has been locked in the Finder. In that case, you can not save any changes to it. See your Macintosh manual to see how to lock files. It's a useful feature if you want a file available for reference, but don't want to make inadvertent changes to it, or if you're accessing a file on a network to which you have read privileges only.



The Help messages in the Status Bar describe the active indicators in that bar just as they do the other features on screen.

As you've seen if you turned all these indicators on, depending on the size of your screen, there isn't much room left for the Help messages. What's shown is up to you – again, an environment good for *your* work. There's further flexibility here, since you can reposition any of these indicators as you wish.

- 2. Click on any indicator. Your cursor changes into a hand.
- 3. Move any indicator to the left or right of its neighbor. The positions of the indicators switch on the bar.

You can also adjust the width of each indicator. Drag separators between indicators just as you dragged indicators themselves.

Showing and hiding Bars

By default, WordPerfect opens the Button and Status Bars, the **Control Bar** just below the title which governs all the bars below it and, of those, the Ruler and the Layout Bar.

You can turn the Ruler and Layout Bar on and off with the Control Bar. Any new document, though, will have these two Bars showing. Here's how to turn these off, or others on, by default:

- 1. From the **Edit** menu, choose **Preferences**.
- Click on the button near the bottom left: Show Bars. You'll see figure 6.12.

	Shov	v Bars	
_Show Ruler Bars o	on Ope	2n	
🗌 Ruler	жA	🗌 Styles Bar	≋н
🗌 Layout Bar	≋В	🗌 List Bar	361
🔲 Font Bar	жc	🗌 Merge Bar	жJ
🔲 Find Bar	ЖD	🗌 BookMark Bar	≋к
🗌 Change Bar		🔲 HTML Bar	₩L
🗌 Table Bar	ЖF	🔲 Speech Bar	ЖM
🗌 Math Bar		🗌 Mailer Bar	
_Show Other Bars			
🗹 Button Bar	≋1	🗹 Status Bar	ж2
		Cancel %.	ок

Figure 6.12: Which bars to show

At the top of this dialog, you can set these bars to show on open, that is, when you start a new document or open an existing one, whether the program itself is already running or not. This dialog does not show or hide these bars for documents already open: the Control Bar performs that action.

At the bottom of the dialog, the choices about the Button and Status Bars take effect for currently open documents *and* for other documents you start or open.

Searching for text, and file management

WordPerfect has a nice set of tools helpful to find text within any number of closed files, and to work in a variety of ways with files and folders. These are available when you choose the **Open** command.

At the top of the Open dialog you see six menus, with some or all enabled depending on what's selected in the scrolling list. If a file is selected then, logically enough, the **File** Menu is enabled.

The File Menu

Click on this menu, and you'll see several commands. **New** starts a new file. **Quick Text Import** and **Use Easy Open** offer options that may facilitate opening files other than WP Mac files. **Insert** performs the same function as the first command on the **Insert Menu** on the Menu Bar, of placing the contents of the file you select into the active file at the insertion point. **Print** will send the selected file to the printer without opening it. In the next set of commands, **Copy** asks you for a name and location for a copy of the file selected in the dialog's scrolling list. **Rename** simply lets you give a file a new name, and **Delete** removes the selected file from disk.



Several third-party utilities will let you retrieve a file that you've thrown in the trash, working in the Finder. Not all of these programs will recover a file erased using WordPerfect's Delete command, though. This command may enhance security, but should be used with care.

The **Info** command is helpful for more advanced users. Choose this, and you'll see figure 6.13.

File Info									
WP Applescript Dictionary									
Dates and Sizes									
Created: Mon, May 19, 2014 3:53									
Modified: Mon, May 19, 2014 3:55									
Size: 62,994 Bytes									
Version: (n/a)									
Attributes									
Creator: WPC2 Type: WPD4									
Cancel %. OK									

Figure 6.13: File Info from the Open command

with information at the top that matches the Finder's **Get Info** command: creation and modification dates, size and (for applications), version. The

Attributes section at the bottom displays, and lets you edit, technical information that the Macintosh uses to determine what document goes with what application, so that when you double-click on a document icon in the Finder, your Mac opens the right program for it.



Do *not* edit the creator and file types unless you know what these are. You may then not be able to open the file, or double-clicking it will open it in the wrong application, or not all the file's data may be available.

The Folder Menu

In this second menu, **New** lets you make a new folder without switching back to the Finder. This is simply a convenience, as is **Rename**. The next, **Delete**, lets you remove an empty folder; you can't use this command if there are items in the folder, just as a safety measure. **Info** tells you the creation and modification dates of the selected folder, and its size and the number of files and other folders it contains.

The Search Menu

This valuable feature is covered in discussion of search engines in Chapter 3, in the section More Extensive Search.

The Retain Menu

When you open a file, you may want only part of it. WordPerfect lets you choose whether to open the entire document, or just text and attributes (anything you can change on the Font Bar), text and graphics, just graphics

or just text with formatting (as governed by the Layout and Ruler Bars). It's easier to pick out what you want to work with.

If you're having trouble opening a file – you were working on it when your computer crashed, say, and the file may be corrupted – you can often recover what you need from the file by opening it and retaining only, for example, the text. This is covered completely in discussion of **WP File Recover** in Chapter 17.

The Templates and Latest Menus

These two features let you go directly to anything in WordPerfect's Templates folder which, as a more advanced topic, we discuss in Chapter 12, or to any of the most recent documents you've had open. This is equivalent to the **Open Latest** command on the regular File menu. We'll show you how to change the number of files that appear here, again in Chapter 12.

Show and Preview

At the bottom of this dialog, you can tell the Open dialog to **Show** all documents, or graphics, or several other choices. Setting this to **All** can, in concert with the Quick Text Import and Use Easy Open switches in the File Menu here, help you open a document not created by WP.

You can also choose to **Preview** Layout (the formatted document) or just Contents (text with attributes). We find Layout the most useful.

Menus in the Find/Change dialog

We looked at WordPerfect's Find and Change commands in Chapter 3. So as not to provide too much data in that early chapter, we left out some details. Let's look at these now.

Just as with the Open dialog, the Find/Change dialog has its own menu bar. We covered the **Direction** menu in Chapter 3; of the others, the **Where** menu lets you search for a word or phrase in the whole document, or only in certain parts. We'll learn what these are as we go along.

Match lets you search for **Whole Word**, for example, so that looking for "end" will not bring up "depend" or "send". Or, you can search for text in a specific font, size or style. To specify these, enter the text you want in the Find box, select it and, from the regular menus at the top of your screen, set the font or other attributes.



Be careful when using the Change All command, without the Whole Word option selected. Changing all instances of "he" to "she" will change "banshee" to "bansshee", and other such surprises.

Affect is used if you're changing as well as finding. You can change all instances of one font or style to another here. **Action** tells WordPerfect what to do when it finds what you've told it to. It can position the insertion point before or after the find, select the find (the normal setting), or extend the selection from the insertion point's present position to and including the text you're looking for.

Insert provides a great deal of flexibility. You can use this to search for formatting, rather than text. Say that you have a long document in which each new paragraph starts with one hard return and one tab, the more traditional style. You can change this so that each paragraph starts with two

hard returns, so as to put a blank line between each paragraph, without indentation. Here's how:

- 1. In the Find box, insert a hard return and a tab.
- 2. In the Change To box, insert two hard returns. Your dialog box should look like figure 6.14:

	Find/Change 📃 📃
Direction	Where Match Affect Action Insert
Find:	
Change To:	
Change	Change then Find Change All Find

Figure 6.14: Change return & tab to return & return

3. Click **Change All**, and your document assumes a more modern format.



Another way to do this would be to replace all occurrences of a hard return followed by a tab, with just one hard return. Then use open paragraph spacing to make a blank line between each paragraph.

The **End of Field** and **End of Record** codes will prove useful when we learn **merge** in chapter eleven. **Match One Character** and **Match Multiple Characters** are valuable at any point. If you're not sure of the spelling of a technical term, for instance, but know it begins with "ite" and ends with "tion", enter these with the Match Multiple Characters code in between.



To delete all instances of anything, put what you want to erase in the Find box, and leave the Change To box empty.

If you select a little text (up to 64 characters) first, and then call the Find/Change command, the text appears in the Find box.

Find Codes

The Find command will search your file or specified parts for text, formatted or not, and for some codes. The **Find Code...** command, just below the Find command on the Edit menu, lets you search for any code that Word-Perfect uses. Call this command, and you'll see figure 6.15:

	Find Coo	le 🔤 🔳
Γ	Select Code:	
	Align Center	AlignCenter 🔺
	Align Justify	AlignJustify 📃
	Align Justify All	Align Justify All
	Align Left	AlignLeft
	Align Right	AlignRight
	Alignment Character	Align Char
	Direction: Forward 😫	
	Remove Remove then Find	Remove All Find

Figure 6.15: the Find Codes dialog

in which you scroll to and then select the code you want to find, choose a direction, and then tell WordPerfect to find, remove all, or (when one is found), to remove or remove then find the next occurrence. You'll see the

value of this as we proceed through WordPerfect's features, and discover what all these codes do.

Fractional Character Widths

The last feature we'll look at in this chapter shows up in an out-of-the-way place: the **Page Setup** dialog box. We looked at most of the features there earlier, saving this more complex one for now.

Some concepts first: Macintosh screens have resolutions of certain **dpi**, or dots per inch, while many printers are capable of a much finer resolution. Laser printers typically offer 300 or 600 dpi or more. Macintosh fonts are designed so that each letter fits neatly next to its neighbors with a precision that can't be displayed at a lower dpi. If the **Fractional Character Widths** box in the dialog is not checked, letters on your screen sit next to each other as closely as possible, without colliding, for the lower screen resolution.

If you check this box, printed text will benefit from the closer spacing that high-resolution printing allows, but the text won't look as even on screen: letters will appear to bump into each other. If you want to use this feature, you can either:

- 1. Enter and edit text using integral character widths. Then change to fractional widths to format and print.
- 2. Leave fractional widths on. Your text may look a little funny on screen with fractional widths, but will look better in print.

At different screen views, however, e.g. 200%, text may look better on screen with fractional widths on.

To set fractional widths as a default, select it and the option to its right: **Save As Default,** and WordPerfect will leave it on.



This is too fine a point for many people, and you may want to experiment a little with and without this option, to see if it makes a difference to you. The Macintosh and WordPerfect offer extraordinary quality of text in print, so the feature is at least worth a look.

Summary

This chapter has given you a good look around much of your WordPerfect operating environment. You can now:

- use WordPerfect's four different kinds of on-line help, for immediate information on tools, features and program operation
- configure two kinds of automatic backups and avail yourself of these safety features
- password-protect documents, for a different kind of safety and integrity of data
- locate the Button Bar where it suits you best, choose what information is presented on the Status Bar, and where it appears, and choose which of WordPerfect's seven other tool bars open automatically
- use WordPerfect's file and folder management tools,
- find and change formatting and codes as well as text
- choose integral or fractional character widths

While some of this you can set and be glad it's there, the Help feature is a nice tool to visit often, to become acquainted. The search command will often prove a friend in need. You now have a lot of tools at your disposal, helpful stuff as we explore more complex formatting in the next chapter.

Chapter 7

Intermediate Formatting

In this chapter, you'll learn how to:

- indent paragraphs, with your choice of symbols marking each paragraph, using the button bar, and indent with greater flexibility using menus and the ruler
- choose from a variety of alignment options and commands
- utilize the full range of WordPerfect's powerful formatting, including attributes, borders and fills, text color and kerning
- use numerous shortcuts to let you work more easily and quickly
- create and edit multiple headers and footers
- place and format page and line numbers
- work with footnotes, endnotes, or both at once

At this point, you've seen how easily you gained expertise in WordPerfect's drawing mode, and you know your way around the basics of the word processing environment. It's time to start to develop the same degree of expertise in word processing that you have in graphics – but, although there are more tools and possibilities, the learning process won't be any more difficult.

The focus of this chapter is *manual* formatting because, later in this book, you'll learn how to teach WordPerfect how to format your documents automatically. For example, if you like to write reports in 14 point Lucida Grande, left-aligned, but have them print in 12-point Adobe Minion, with sub-heads in 18 point Stone Sans, that can be a one-step operation. For now, though, let's see how to do powerful and flexible formatting step-by-step.

Indenting

Some kinds of writing depend for their effectiveness in making a number of points on one topic. Whether in a letter, brochure or report, you might want to list or review points you're making, and setting them apart from the rest of your text is a visually effective way to emphasize what you want to say.

WordPerfect gives you several easily available options to *indent* text you choose, and place a symbol, such as a bullet or a dash, before each paragraph. Let's look first at how the Button Bar does it.

Button Bar tools

There are four tools on the Button Bar just for adjusting text indentation, two of which include symbols that appear before each paragraph of text you've selected for this kind of emphasis. These work on text in paragraph units, for any number of paragraphs you select before you click a button. Figure 7.1 shows a sample of text organized this way.

The bullet button indents any paragraph(s) you select by one tab stop, with a bullet at the left margin. The tab button indents your text two tab stops, with a dash at the first tab.

Comment of	Э
10-20	٢
1	
Aug	

You could not select this whole passage, indent with bullets, and then further indent sub-selections with dashes. Each button carries out its action only if the other button's formatting has not already been applied to the text you want to change. This book will teach you WordPerfect:

- step by step, as the author taught the program to hundreds of college students
 - take each chapter at your own pace, without need to worry
 - 400 illustrations and a wealth of examples make learning easy and fun
- with a minimum of effort
 - the Macintosh and WordPerfect really do make things simple
 - much of what you'll learn is how to produce word processing, professional graphics and entire page design more easily than you thought possible
- from complete beginner to advanced programming level
 - you can learn from this book even if you've never used a computer before
 - power topics such as AppleScript, tables, cross-referencing, document linking, macros, equations and QuickTime movies are covered in detail.
- Separate chapters provide extensive discussion and advice on
 - virus prevention and protection from disk errors
 - system utilities and exceptional software accessories you can add to your Mac, many free, to enhance your work environment, productivity and accuracy
- includes a complete Glossary and Command Reference
 - describing every command in WordPerfect
 - a valuable tool during and after learning the program

Figure 7.1: Indented text

The button with a right arrow indents a paragraph one tab stop without any symbols. The button with a left arrow moves the selected paragraph one tab stop to the left. This is convenient for indenting a large block of text (say paragraphs three through eight), and then selecting paragraphs four and five, and 'unindenting' them.

Menu Bar tools

As with most features, WordPerfect gives you fast choices on the Button Bar, but more flexibility in the menus. Let's look at three commands on the **Insert** menu: **Back Tab**, **Indent**, and **Left/Right Indent**.

Back Tab moves the first line of your incipient paragraph one tab stop to the left. This feature is especially useful for numbering paragraphs. By typing as usual, numbered steps can be hard to distinguish, as in figure 7.2,

The Top Ten Reasons to Use WordPerfect Mac

1. This book says so, and this book knows its stuff. Just ask the author.

2. The program's range of features matches anything available.

3. The program's *depth of implementation* of its features exceeds the competition's considerably.

4. Third parties, some with Ph.D. degrees, have contributed features to WP that are orders of magnitude more advanced than the competition's features.

5. You may never need a separate page design or graphics program.

6. The Bézier curves of WP's graphics module were rated as good as Adobe Illustrator's.

7. A large, well-informed and active user group at Yahoo provides better technical support than that enjoyed by users of most commercial programs.

8. Attorneys and others who work with confidential information prefer WordPerfect to Microsoft Word because of greater document security.

9. Writers of large manuscripts appreciate how stable WP is with long documents.

10. The Great American Novel will probably be written using it, given its quality, and some of the shine will rub off on everyone else who uses it, especially, hopefully, this author.

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Figure 7.3: Numbered paragraphs have been indented

while Back Tab can make the list look like figure 7.3. Here's how:

- 1. Take a sample of your writing, with several short, numbered paragraphs all aligned to the left margin. For each paragraph, you've typed a number and a period, then a tab, then the content.
- 2. With your cursor at the top of the page, click the left margin on the Ruler and move it a half inch to the right.

- 3. Click just to the left of the first indented paragraph.
- 4. Choose Back Tab from the Insert Menu.



You can also press Shift-Tab on your keyboard.

5. Repeat this for the other paragraphs.

Pretty slick. Mondo slick, when we learn later how to automate this into a one-step operation.

Another way to make figure 7.2 into 7.3 would be to go to the ruler, and drag the paragraph indent icon to the *left* of the left margin, by one tab stop. Everything that was selected, or everything you subsequently typed, would have this formatting, until you changed it to something else.

So using the ruler would be the better idea for longer lists, and using Back Tab would be easier for a few numbered points within regular text. In many ways, WordPerfect gives you choices to suit both the situation and how you best like to work.

Indent moves any number of selected paragraphs one tab stop to the right. Easy enough. **Left/Right Indent** does this too, and also moves the right margin one tab stop to the left, for a narrower and, as it were, centered block of text. This formatting is commonly used in academic writing, where you want to quote more than five lines of somebody else's writing. Less than five lines is generally done with quotation marks, within your regular margins.



As with other formatting commands on the menus, you don't have to select text to use Indent or Left/Right Indent. You can choose either of these first, and then type.

- 1. Start a new paragraph, choose **Left/Right Indent**, and type. Your entire paragraph is indented at both margins. After you press return again, your margins go back to their original positions.
- 2. Select part of any paragraph with regular margins, and choose Left/ Right Indent. This formatting takes effect, again not influencing other text.
- 3. Press the Return key to start a new paragraph, and then before typing anything choose **Indent.** Your new paragraph is indented one tab stop. Succeeding paragraphs are not indented.



As you remember, you can indent just the first line of all paragraphs by dragging the paragraph indent icon on the ruler.

Alignment

In Chapter 2 we looked at **text alignment:** both left-aligned, also called right-ragged, and fully justified. Other options to consider are **right-aligned**, also called flush-right, and **centered**.

WordPerfect gives you two ways to choose right-aligned or centered formatting, and they work a little differently. One command right-aligns or centers everything you type after you choose the command, until you change it. The other formats only the line you're just about to type.

Layout Bar choices

You'll find the set-until-change commands on the Layout Bar, as the second menu. Graphic representations of alignments accompany the choices, as shown in figure 7.4:



Figure 7.4: Alignment menu on the Layout Bar



Like many other commands in word processing and graphics, these affect future action *unless you have something selected when you choose the command.* Then what's selected is formatted, and future typing is not affected. If nothing is selected when you choose the command, you're formatting future text entry.

Try using these alignment commands in both the possible ways: selecting text and formatting it, and choosing the formatting command first, and then typing.



If you select text, format it, and then go on typing, all your selected text disappears, since anything you type (except directional commands, e. g. arrow keys), replaces whatever's selected. So, after you select and format, click outside the selection or press the right arrow. Then you can continue entering text. The last two commands, **Justify All** and **Decimal Align** (which is grayed-out right now), are choices you'll need less often. Justify All, which some programs call Force Justify, brings all lines in a paragraph out to the right margin – including the last line in the paragraph, even if it has only two words in it. This is occasionally useful for display advertising. Decimal Align is something we'll use when we learn Tables.

Button Bar choices

The other way to center or right-align text will format only the current line. You may only want one or two lines centered, for a title, or one line set flush-right, say for the date at the top right of a letter. You'll find these alignment commands on the button bar, one with an arrow pointing right at a vertical line, the other with two arrows pointing towards each other.

Clicking on the first of these two buttons makes the line you're on, and about to type, right-aligned. Clicking the next button centers the single line you're about to type. This can be confusing, so follow these easy steps:

- 1. Press Return to start a new line.
- 2. Click the button you want.
- 3. Type the line of text.
- 4. Press Return to go back to the alignment previously in effect.



We're getting so specific here because these commands are very specific. For example, if you were halfway through typing a line, and then decided you wanted it flush-right, so you clicked the Right-Align button, what you typed *after* clicking the button would be right-aligned. Looks bizarre. If this happens, just backspace out of it.

The second use of these two alignment buttons is to format text you have selected. Then, these commands work just like their cousins on the Layout Bar: whatever is selected is aligned as you wish, and further text is not.

Attribute formatting

Early on, you learned a little about choosing fonts and sizes. It was a lot for a beginner but, since you're rapidly achieving competence with WordPerfect and the Macintosh, let's look at the full range of character formatting available with this program.

The Font Bar

1. Click the **Font** button on the top Control Bar to display the **Font Bar**, as shown in figure 7.5.

Font Georgia	\$ 1·	4 🌲	P B	ΙŪ	$A^2 A_2$		£;#	<u>₹</u> %	SpeedStyles	\$	Other	
--------------	-------	-----	-----	----	-----------	---------	-----	------------	-------------	----	-------	--

```
Figure 7.5: the Font Bar
```

The first two menus on this bar are font and size. Click the pop-up menu (click on the arrow, not the font name or size), for a list of fonts your system has available. The size menu only sizes 9 through 24 point, while the Font Menu in the top Menu Bar lists many more. However, you can drag through a font name or size to select that text and then type in other text. As always, if you make a choice on the Font Bar without selected text in your document, your choice applies to what you subsequently type. If you do have text selected, this choice applies only to that selection.

The buttons to the right let you choose attributes to apply to any text. **P** is plain text; **B** is bold; **I** is italic, and **U** is underlining. Each button toggles on and off: if you wanted a word in italics, you would click this button once, type the word, and then click the same button again.



The plain text button is provided as an alternative to turning off any other button, or to turn off all of them at once. If you had text that was bold, italicized and underlined all at once (you really wanted to make a point, and had not read the upcoming section on appropriate use of character formatting), you could turn all these attributes off at once.

If any of these formatting options is active, its button is highlighted.



Another nice way to choose bold, italic or underlining is with a *keyboard equivalent.* We do it that way, since we like to keep our hands on the keyboard. Just press Command-I for italics (and press again when done), Command-B for bold, U for underline.



You can show and hide the Font Bar by pressing Command-Option-F.

The next two buttons choose **superscript** and **subscript**. We'll look later at how you can change by how much this text is moved vertically from the **baseline**, or from normal text on either side of it; for now, the default settings are fine. Again, you click the button to turn the feature both on and off, and the button is highlighted when the feature is on.



Don't use superscripting for footnotes. WordPerfect has its own comprehensive footnote (and separate endnote) capability, which we'll look at later in this chapter. Also, WordPerfect has a fine Equation Editor, which we'll learn in Chapter 14.

The next pop-up menu lets you set text color – very nice for color printing, or for some interesting special effects with grayscale. You could, for example, set the text color to white, and set a dark fill for the paragraph, much like in the Graphic Editor. Titles and such can be especially effective this way. We'll have an example later in this chapter.

Symbols

For now, though, let's look at the other icons on the Font Bar. The next button shows you *all* the symbols in whatever font you've chosen. Clicking it gives you a window like figure 7.6.

	!		#	\$	%	& c	1	()	*	+	,	-		/	0	1	2	3	4	5	6	7	8	9	:	ş	<	=	>	?
ø	А	В	\mathbf{C}	\mathbf{D}	Е	F	\mathbf{G}	Н	I	\mathbf{J}	K	L	Μ	Ν	Ο	\mathbf{P}	Q	R	\mathbf{S}	Т	U	V	W	Х	Y	\mathbf{Z}	[1]	\wedge	_
•	a	b	\mathbf{c}	d	е	f	g	\mathbf{h}	i	j	k	1	m	n	0	\mathbf{p}	\mathbf{q}	r	\mathbf{S}	t	u	\mathbf{V}	W	х	У	Z	{		}	-	
Ä	Å	Ç	É	Ñ	Ö	Ü	á	à	â	ä	ã	å	ç	é	è	ê	ë	í	ì	î	ī	ñ	ó	ò	ô	ö	õ	ú	ù	û	ü
1	0	¢	£	§	•	¶	ß	$^{\odot}$	\odot	TM	1		ŧ	Æ	Ø	∞	±	\leq	\geq	¥	μ	∂	Σ	Π	π	ſ	a	0	Ω	æ	ø
Ś.	i	-	\checkmark	f	æ	Δ	•)))			À	Ã	Õ	Œ	œ	_	—	-65	99 10	•	2	÷	٥	ÿ	Ÿ	1	€	¢)	\mathbf{fi}	fl
÷	-	,		%0	Â	Ê	Á	Ë	È	Í	Î	Ĭ	Ì	Ó	Ô		Ò	Ú	Û	Ù	1	•	100	-	w		•		12		×

Figure 7.6: All the symbols in the current font. Click any one to place it at your insertion point. This window floats above all others and stays on screen until you close it.

and you'll see that although it has a close box at the top left and a title bar, that bar looks different from most others you've seen. It has the same texture as the title bar on the Tool Palette in the Graphic Editor. This texture means that a window with it *floats above* all other windows. So, with the Symbol window open, clicking in the text window behind it doesn't bring the text window to the front. The Symbol window stays in front until you close it.

Once it's open, you can click on any symbol in it – the sign for the British Pound, for instance – and that symbol is placed in your text, at the insertion point. This is a great feature for those of us who make use of the extensive range of characters available in most Macintosh fonts, but use several so sparingly that we forget where they are. Who'd remember, say, that the last character in the name Johann Strauß is typed option–s?

Copying attributes

As you remember from Chapter 2, the Layout Bar has a nice feature that lets you copy ruler formatting to the clipboard, whence you can paste it into another point in your file instead of re-creating margins, tabs and so on. The Font Bar has a feature very much like this, but which lets you copy character attributes to the clipboard. The two buttons are shown in figure 7.7, and may easily be used in conjunction with each other.



The terms **attributes** and **formatting** are often used interchangeably, but their precise meanings differ. An attribute is anything *intrinsic* to a character, such as its font, size, color, or whether it's in italics or bold. Formatting is arrangement of characters on a page that is *extrinsic* to the letters themselves, such as margins and spacing. We'll look at this more in Chapter 9.



Figure 7.7: Copy Attributes or Formatting

To copy attributes:

- 1. Put your insertion point within a word with the attributes you want to copy no need to select anything.
- 2. Choose Copy from the Edit menu.
- 3. Move the insertion point to your target.
- 4. If you want future typing to have these attributes, just choose Paste from the Edit menu at that point. If you want text already typed to gain these attributes, select it and then paste.

The next item on the Font Bar is a pop-up menu labeled **SpeedStyles**. Although it's here, its function as a kind of style sheet is better discussed in Advanced Formatting, Chapter 9.

We'll come back to the Font Bar, with its final button, in a moment. Let's take a look now at another way to access the commands you've just learned, and then some.

Setting attributes with the menus

As you already know, you can choose font, size (or font and size, with a compact screen) and style from the standard menus ("standard" because they're always there in text mode, whether you have the Font Bar open or not).

The Style menu has a few more features to it, though. These include **Small Caps**, an elegant way to present a title or an acronym. For example, UNICEF looks more articulate than does UNICEF in body text. To make small caps, do *not* type all capital letters, since Small Caps changes only lower-case letters. Type lower-case, select, and then choose Small Caps.

This command doesn't influence capital letters, so you can use both regular caps and small caps at once: COME INTO MY PARLOR was typed just as you'd type the caps and lower-case.



Some fonts look better in small caps than others.

Lower on the menu, **Redline** and **Strikeout** are most useful if you edit text and make revisions. Select some text, and apply either of these commands: Redline puts a vertical line just to the left of the text you selected – and it's in red on a color monitor. This is often used for text suggested for addition to the original.

Strikeout is just the opposite: it denotes text removed from a manuscript by drawing a line through it. **Remove** takes Redline and/or Strikeout formatting out of whatever text you choose.

Uppercase changes all the text you select to capital letters. **Lowercase** does just the opposite. **Initial Caps** makes the first letter of all selected words a capital letter. Handy for titles.

The Character Format dialog

On the Font Bar, the last button says **Other...**, and the same command appears on the Style menu. Choosing either takes you to a big dialog box where you can set all the character attributes we've learned so far, plus quite a few more. It looks like figure 7.8.

	Character Format								
Font: Georgia GeoSlab703 Lt BT Light GeoSlab703 Lt BT Light Ital Gill Sans Condensed Bold Helvetica Humanst521 Cn BT Bold Humanst21 Cn BT Regular Size Normal \$ 14 ▼	Character Style	 ☐ Superscript %1 ☐ Subscript %2 ☐ Small Caps %3 ☐ Redline %4 ☐ Strikeout %5 ne %D Continuous Underline ☑ Spaces %6 [] Tabs %7 							
The quick brown fox jumps over the lazy dog.									
Relative Sizes) #R Super/Subscript) #T Cancel #. OK									
Figure 7.	8: the Character For	mat dialog							

and this may seem daunting at first. Most of its options, though, are selfexplanatory: scroll through the list of available fonts (or type the first letter or two of the name of the one you want, and watch WordPerfect scroll to it); click on the pop-up next to the point size to choose another, or type in any number you want (between 1 and 32767 which, you remember, is about eight feet tall). To the right, character formatting is as you've seen, except that **double underline** is offered here, as are **Outline** and **Shadow.**

The **Continuous Underline** feature is flexible and useful. With neither Spaces nor Tabs checked, the Underline command (as found on the font bar, by pressing Command-U, the Style menu, as well as this dialog box) underlines discrete words, and nothing else. Checking only Spaces would let you underline titles of columns, for instance, without underlining the whole line containing the titles, since you would have tabbed from one to the next.

All of the changes you make are illustrated in "The quick brown fox" example.



If you like to keep your hands on the keyboard, as we do, there are lots of keyboard equivalents here, as you see in figure 7.8.

All of the keyboard equivalents available are displayed. This is true for most of WordPerfect's dialogs, and it is helpful. There are times when the continuity of working at the keyboard is an advantage, and several equivalents become good friends. Command–S to save is the classic example.

One place where keyboard equivalents don't work, though is in pop-up menus. One of these, at the center of the dialog, lets you choose text color, and we'll work with that in a minute. Another, just below the font choice box, says **Size.** It has point sizes to its right, but the box itself is a pop-up, to access **Relative Sizes.**

Relative Sizes

Click this pop-up, and you'll see figure 7.9.

	Character Forma	t	
Font: Georgia GeoSlab703 Lt BT Light GeoSlab703 Lt BT Light Ital Gill Sans Condensed Bold Helvetica Humanst52i Cn BT Bold Humanst52i Cn BT Bold	Character Style Bold Italics Outline Shadow Underline Double Underli Color:	☐ Supe ☐ Subs ☐ Smal ☐ Redli ☐ Strik ine Continuous U ☑ Spaces	erscript cript II Caps ine eout Underline Tabs
Relative Sizes Su	per/Subscript	Cancel	ОК

Figure 7.9: the Relative Sizes pop-up

allowing you to change text already typed and selected, or text you're about to enter, to one of these sizes relative to what's currently in effect. If you're writing a report in 12 point, for example, you could go to the Very Large relative size for a chapter title, and get 18 point. Why not just change point size itself? You certainly could, but it might involve several extra steps for you if you're writing your report in 12 point (more legible on screen), but want to print it in 10 point. You're entering titles, meanwhile, at 18 point, a size you like *relative* to the 12 point body text.

When it comes time to format for printing, it's easy enough to select the whole document and specify 10 point. Your titles are then also 10 point, and you have to change each one back by itself. Low-level work, the kind WordPerfect wants to do for you.

Later, when we learn *style sheets*, we'll find one way out of this dilemma. Meanwhile, here's another. Instead of changing point size to 18 every time you come to the place for a title, choose Very Large from this pop-up. Go back to normal size for further body text. When done, select the whole document and change the font size to 10 point. Your titles will now be 15 point, the same relative size as 18 point is to 12.



This is not only a time-saver, but is conducive to accuracy. You might have titles at one size, subheads at another, and indented quotes at a third, smaller size. By specifying relative sizes, you don't run the risk of missing any of them when you format.

Wait a sec, you say. This is fine if "Very Large" is 18 relative to 12, or 150%. Can we change that? You bet. Click the **Relative Sizes...** button at the bottom left of the Character Format dialog, and you'll get another dialog, shown in figure 7.10:



Figure 7.10: the Relative Sizes dialog

where you can change any of these sizes, expressed either as a percentage or a point size. If you do the latter, and define Very Large as 20 point relative to 12, WordPerfect will calculate the ratio when you format your file as 10 point.

Let's look at the last button in the Character Format dialog, for modifying super- and subscript specifications.

Superscripts and subscripts

WordPerfect defaults to reasonable and effective relative sizes and positions for superscripted and subscripted text, but you can change these if you want. Press the **Super/Subscript...** button in the Character Format dialog, and you'll see figure 7.11:



Figure 7.11: Superscript/Subscript Options

where any change you consider is reflected dynamically in the example in the box. Using this dialog doesn't turn super- or subscript on or off; it only sets the specs. Turn these attributes on or off in the main Character Format dialog, or using the buttons on the font bar.

Borders and fills

In Chapter 4, Basic Graphics, you brought a drawing into a text document, and put a border around it. Borders do a nice job of setting objects apart on a page, so WordPerfect lets you put a border around *anything* – not just a graphic. What's more, you can set a dark fill to a paragraph of text, just as you did with a shape, and then make the text itself white. This kind of emphasis is both effective and elegant, although light text on a dark back-

ground isn't a good idea for larger blocks of text, since it's more difficult to read.

- 1. Select one or more contiguous paragraphs in your document.
- 2. From the Layout menu, choose **Borders** and then **Paragraph**. The dialog, similar to figure 4.20 on page 148 for a Graphic Frame, looks like figure 7.12:

	Paragraph Bor	der Styl	e
Border Border On #D Color: Pattern: Type: Type:	☑ Top ☑ Bottom ☑ Left ☑ Right ☑ Between	ЖТ ЖВ ЖL ЖR ЖE	Fill %F Color: Pattern:
Spacing Top Inside 0.0 in Outside 0.0 in	Bottom 0.0 in 0.0 in	Left 0.013 ☑ Affe	Right 9 in 0.0139 in ect Line Height %A ancel %. OK

Figure 7.12: the Paragraph Border dialog

- 3. In the Border section at the top left, choose a **Type** to your liking.
- 4. In the Fill section at the top right, check **Fill On.** Everything else is fine. Click OK or press return. Everything turns black.
5. Drag through the paragraphs to select them, just as though you could see the text in them. It turns white. If you're working with just one paragraph, **triple-click** to select it.

From the Font bar, click the **Other** button, or choose Other from the **Style** menu, or press Command–H. In the **Color** pop-up menu, choose **white**. Make the fill something less than solid black, and you should have something like figure 7.13, which is a nice way to do a title page.



Figure 7.13: Reversed text

Show Codes

As you've done all this, you might have come close to losing some text! Say you changed text color to white, without changing to black the fill of the paragraph it was in. It would be like looking for a contact lens, except that WordPerfect has another window you can open, to show you what's really going on in a file. This will seem a little complicated at first, so take a deep breath and:

1. Choose **Show Codes** from the **Edit Menu**. You'll see something like figure 7.14.

MarginSet Left:2.250 in, Right:2.250 in)(Align:Center) (HBL)
Paragraph Border : Border On , Fill On HRt
Set font Capitals (HRE)
Setfont New Berolina MT Bold
[FontSize 36] [SetFont Script MT Bold] [Color] Evange line [FontSize 14] [#
4HBt,
4HBt,
FontSize 18 A⇔Tale⇔of⇔Acadie FontSize 14
(HBt)
(HBt)
(HBt)
<u>[fontSize24</u>]Henry⇔Wadsworth <mark>_</mark> € <u>855</u>
Longfellow <mark>(HBt)</mark>
(HBt)

Figure 7.14: WP's formatting codes

which, for this illustration, shows what's going on in the title page you saw in figure 7.13.

2. Use the left and right arrows on your keyboard to move your insertion point around the text, and see how the insertion point moves in the codes window as well as the document window.

As in normal text editing, you can move the insertion point just to the right of something, and press Delete (Backspace on some keyboards) to erase it. In the codes window, you can delete a code, such as the Paragraph Border, or Color. However, if the codes window is closed, the Delete key erases content but not formatting.

Should you make a mistake, it's often easiest to back up a step or two, and try it again.



You don't ever *need* to work in the codes window, and some people prefer not to, just because it looks complex. Well, it is, but you're fast becoming an expert, so it's there if you want it.

Headers and footers

WordPerfect lets you place text and/or graphics in your document such that it repeats on every page, or every other page. You place these repeating elements in a **header** or a **footer**, so-called because other word processing programs give you only a certain amount of room at the top or bottom of the page for this. WordPerfect lets you place a header or footer as large as the page, should you want to. Other options include adding page numbers, or an automatically updating date and/or time (called **date**- or **time-stamping**).

As with many features, there are two ways to access either a header or footer, depending on how many options you want. The simplest way to start either is by clicking the appropriate icon on the Button Bar, as shown in figure 7.15:



Figure 7.15: New header and footer buttons

Click the Header button, and a new window opens at the bottom of your screen, with the title of your document and the addendum "Header A". Like any window, it can be moved, resized and closed. It has Ruler Bars like other text entry windows, with one additional, called a **Header Bar**. The window will look like figure 7.16.

						ch 7 H	leader A 🛛			
	Ruler	Layout	Font	Find	Styles	List	BookMark	Speech	Header	
	Header	10 🖻 🛱		Pages 🗧	:					
L	_									

Figure 7.16: a Header window

with the special icons on the Header Bar as follows: the pages with the left and right arrows display the previous and next header, if you have any (this is to say, you could have a separate header for each chapter. While in Chapter 7, you could look at the Chapter 6 header).

The button showing the page with the large number inserts page numbers into the header – left, center or right-aligned as you wish, using the Layout bar in this window – and you can add text to it, so it might read "Chapter 7, page #".

The next button inserts a date or time-stamp, so it will always show that current information. Whether this button inserts the date or time, or both, and in what format, can be set in WordPerfect's **Preferences**, which we'll learn in the chapter on Customization.

The last item in the Header bar is a pop-up menu that allows you to specify where this header will appear: all pages, or only odd or even pages.

- 2. Enter text in this window as you wish, and format it to your liking changing fonts etc. in your main document does *not* change them here and close the header window when done.
- 3. Click the Footer button on the button bar, and try this as well.

Neither headers nor footers show in your normal text view of your document, just to keep them out of the way of your work. When you want to see how your page will look when printed:

- 4. Choose **Print Preview** from the File menu, to see headers and footers and watermarks, for that matter.
- 5. Back in your text, if you click the Header or Footer button again, you go back to the header you've already created. Next, we'll look at how to create more than one, and edit them separately.

A more detailed look at headers and footers

As with many features, greater depth is available to you from the menus than from the Button Bar.

1. From the Layout menu, choose **Header/Footer**, and then **New**. You'll get a dialog box like figure 7. 17.

New Header/Footer				
_Type				
leader A	≋1	🔘 Footer A	жз	
🔘 Header B	ж2	🔘 Footer B	ж4	
	ance	I #. 🚺	ĸ	

Figure 7.17: New header or footer

which gives you your choice of headers or footers A or B, while the button bar option is limited to header or footer A. This is useful for putting header A on odd pages, and header B on even.

2. Start a new header this way (use header B if you already have a header A). Then see what you have with Print Preview.

If you have two headers or footers set for the same pages, they'll run right over each other, although they push the body text out of their way.

3. Using the menu access Layout > Header/Footer, you can **Discontinue** a header or a footer at any point. You can then start a new header A or B to replace it.

The last two items on this submenu, **Header Style...** and **Footer Style...**, we'll cover when we learn style sheets, a powerful feature that lets you set any formatting as defaults for headers, footers, body text, and everything else.

Page and line numbering

Adding page numbers to your document by placing them in the header or footer is convenient enough, but WordPerfect offers you another way to do it. The keynote here is flexibility: put a bunch of stuff in a header, and then only a number at the bottom of a page. Or change headers from one chapter to the next, but turn page numbering on once and forget it.

Or, the page numbering feature lets you use Roman numerals for the front matter (such as Table of Contents and Foreword), then switch to Arabic numerals for the body. Page numbering lets you alternate the numbers to the right side, say the top right, of odd-numbered pages, and the top left of even pages, without having to define two headers, and align the page numbers left and right as you would other text.

You can number individual lines as well.

1. Choose **Page Numbers...** from the Layout menu. You'll see a dialog like figure 7.18.

Page Numbering					
Number: 31 Type: Arabic (1,2,3)					
Position: No Page Numbers					
Font: Geneva 🗢 Size: 14					
Force Page: As Is 🔹					
Cancel %. OK					

Figure 7.18: the Page Numbers dialog

where **Number** lets you start page numbering at any page. This is useful if you're keeping different chapters in your novel as separate files – a good idea for safety's sake, as well as convenience. **Type** gives you either Arabic or Roman numerals (lower-case, as is proper). **Position** has a nice set of possibilities, including alternating positions accomplished more easily than in headers or footers.

Force Page lets you move an even page number to the right side, using the **Front** option, or move an odd number to the left side. **Place Number At Current Position** lets you e. g. enter the total number of pages on the last page. These last two are rather specialized commands.

2. Choose **Line Numbers...** from the Layout menu, and explore what you can do here.

Suppress

On a given page, you might not want header A or B, footer A or B, all of the above, or page numbers. The **Suppress** command on the Layout Menu is meant just for this. Choose it, and you'll see figure 7.19. This feature lets you suppress any of this formatting for the page your insertion point is in when you use this command. One nice use of this feature is to put a page number, which normally should be at the outside margin of the page (since they're easier to see), at the bottom center on, for instance, the first page of a chapter.



Figure 7.19: Suppress dialog



If you want to suppress a header on page 35, and you do so this way, and then add several paragraphs on page 30, you may push the point at which you entered the Suppress command from page 35 to 36. Type first, then format. But since formatting may include changing font, and some fonts take more space than others, it's still worth checking where you've inserted things like headers.

Keep Together

This dialog, shown in figure 7.20, offers yet more detailed control over formatting your page. You can select some lines you don't want separated by a page break, and tell this command to keep them together on one page. Or, you can specify that the next certain number of lines will not cross a page break. One reason for having two different commands here is that if you select two paragraphs to keep together, and then later put another paragraph between them, all three are then kept as a block. If you specify that the next 12 lines should stay together, those lines comprising a paragraph, and then add material, some of your original 12 lines will no longer be part of this block.

Keep Together	
At End Of Page	
 Keep Selected Lines Together Widow/Orphan Control Keep Together Next 1 Lines Dormant Returns Enabled 	жW жK жD
Cancel %. 🔽	ж

Figure 7.20: Keep Together dialog

A **widow** is the first line of a paragraph, by itself at the bottom of a page. An **orphan** is the last line of a paragraph, alone at the top of a page. This terminology is common usage among graphic designers for formatting that many wish to avoid by choosing **Widow/Orphan Control** from this dialog. Single lines of paragraphs that would then otherwise cross a page are kept with the rest of the paragraph.

The advantage is that the single lines can look awkward. The disadvantage is that there may then be more white space at the bottom of some pages than others. Look at a few examples of page design that appeal to you, and decide which you like better.

Dormant Return is an elegant feature. Say you are entering text in paragraphs separated by a blank line, as we're doing for this book. (The

best way to do this is of course to use the Paragraph Spacing Menu on the Layout Bar.)

If you use a blank line, e.g. a blank paragraph, and it falls just after a page break, that page then has a blank line at the top. Turning Dormant Return on fixes it – and should you add or delete text or change formatting, that blank line becomes active when you need it.

Footnotes and endnotes

WordPerfect gives you reference notes that appear at the bottom of the page, and a separate set that appear at the end of your file. These notes are *dynamically linked* to your document, so that numbering is automatic: if you add a footnote between existing notes 30 and 31, then number 31 renumbers to 32; and every footnote begins on the page where its reference lies.

You can designate either with numbers, and the other with letters, to keep them separate. Characters of your choice, such as asterisks, are another option.

Footnotes

1. To start a footnote, choose the Layout menu, then **Footnotes**, then **New.** You're given a new window that, like a header window, is small and at the bottom of your screen. The correct footnote number appears at the beginning of the text entry area. There is thus no need to enter a number.

If you happen to *erase* that number, the last button on the Footnote Bar in that small window re-inserts it. The two buttons to the left, pages with left and right arrows, move you to your previous or next footnote.

As with headers and footers, footnotes (and endnotes) don't appear in the normal text view of your document, but do appear in Print Preview.

WordPerfect offers a lot of flexibility in these notes. Let's look at the **Options...** submenu of the Footnotes menu, as shown in figure 7.21:

Footnote Options					
Numbering Type: Numbers New Number Image: Restart on Each Page %R Note Characters Image: Insert Number >					
SpacingFrom Text0.250inBetween Notes0.1in					
Options Position: Bottom of Page Keep Together 3 Lines Separator: 2 Inch Line					
Cancel %. OK					

Figure 7.21: Footnote options

The **Numbers** pop-up lets you change footnote designation, in your text and at the note, to letters or characters. You can select a **New Number** if you're working on a new chapter as a new document, and want continuous footnote numbering. **Restart on Each Page** is just your preference, as is **Note Characters**. Should you choose characters rather than numbers or letters, the second footnote uses two characters, e. g. asterisks, and so on. Characters are thus less useful for numerous footnotes, but pleasingly informal in tone if there are not too many of them or you restart on each page.

Spacing is again a matter of preference. We take out the spacing between notes, feeling that it creates an unnecessary amount of white space. In the **Options** section, the **Bottom of Page** pop-up gives you the option of putting notes **After Text** instead. **Keep Together** specifies the minimum number of lines of your footnote that WordPerfect will keep on the same page as the note's reference. WordPerfect may put additional lines of the note on the next page, in an attempt to balance text and notes.

The **Separator** is what WordPerfect puts between your text and the first footnote. **None** or **Line Across Page** are the other options. In any case, WordPerfect puts a line across the page when it's carrying a footnote over from the previous page.



As with headers and footers, changing the formatting of your text does not change footnotes. Change the formatting of a footnote in the same way you'd change formatting of body text. We'll see how to make global changes – all footnotes at once – when we learn style sheets.

Once you change any of these options, your change remains in effect for the present document. A new file, though, will revert to the defaults you saw when you first opened the Options window. You can change any of these as defaults, though, again through style sheets. This is the use of the last command on the Footnotes submenu, **Style.** For now, though, let's look at Endnotes.

Endnotes

Endnotes function exactly as do footnotes, but are a separate set of references linked to your document. While many popular word processing programs have one set, which you can place as foot- or endnotes, the two you have here allow especially extensive and complete support for your writing, one reason why WordPerfect is consistently a preferred word processor for academic work.



We use footnotes for examples and for further references, while endnotes serve for direct citation. We set footnotes as letters, endnotes as numbers. You'll likewise find a structure that serves you best.

Let's look at **Endnote Options.** Choose this command, and you'll see figure 7.22:

Endnote Options						
Numbering	New Number 1					
	Cancel %. OK					

Figure 7.22: Endnote options

which is a bit simpler than for footnotes. Note position is not a question here; endnotes simply follow the last line of your text. We like endnotes to start on a new page, so we follow the end of our body text with a **Page Break**, selected from the **Insert** menu (or you can press **Command**-**Return**). We then put the word "Notes" or "References" on a new line, and center it, and press Hard Return for a blank line before the notes start. That's it: when we preview or print the file, the endnotes start on the following line.



WordPerfect has a *third* set of references you can link to a document, called **Table of Authorities.** This is used primarily for legal reference and for academic citations and bibliographies, where you might want to follow a point with a credit for it, e. g. "[Dewey 1939]". You can then **mark** that citation, and so include it in an automatically generated list to be put elsewhere in your document. As this is a more specialized feature, we'll learn it at a later point.

Margins and tabs

We've covered these earlier, as applied from the ruler. That's a fine way to do it but, if you want greater precision, you can access these features from the Layout Menu.

Margins

1. Choose **Margins...** or press **Command–M**, and a dialog like figure 7.23 appears. (As a reminder, we've clicked on the "in" measure, to show how to select other units). You can of course set left and right margins in the Ruler, but not top and bottom margins. One thing to keep in mind is that most printers, especially laser printers, don't print to the edge of the page. A typical limit is one-half inch from the edge.



Figure 7.23: the Margins dialog

Another thought is that insufficient margins make a page look heavy. WordPerfect's default of one inch all around is fine for text, but display work (title pages, presentation, signs) benefits from larger margins.

Tabs

1. Choose **Tabs** from the Layout menu. The dialog, shown in figure 7.24, shows, in addition to the options available on the ruler, choices for **relative** or **absolute** tabs. With relative tabs, say you have tab stops every one-half inch (the default). Then you move the left margin inward by one-quarter inch. All of the tabs move to the right as well. With absolute tabs, they stay put. This is a feature you might not use often, but it allows for exquisitely exact formatting with columns and such when you do.

	Tabs	
Type: Left ♀ Leader: None ♀ ☑ Relative Tabs	Relative Position-1.0inRepeat Every0.0inAlign Character.	Set % Clear % Clear All %.
	Revert %R Cancel %.	ОК

Figure 7.24: The Tabs dialog



Another advantage to this dialog box, as opposed to using the ruler, is that you can set tabs all across the page at once. If you only want to change a couple of them, though, you of course want the ruler.

600	_	-
4.	-	1
	-10	-
10	*	
100		

It's worth taking the time to experiment with the options here, so you'll know they're there when you need them. Sadly, a number of people install a powerful program like WordPerfect on a beautiful Macintosh, and then spend years aligning text by typing spaces!

Align Character is the other feature unique to this dialog box. Used in conjunction with two decimal tabs, this is a fast way to set up a column, although WordPerfect's newer **Table** feature is easier and more powerful. With Align Character, text you type before you enter the character goes to the left of the character; text typed afterwards goes to the right.

Kerning

This feature lets you move two individual letters closer together or farther apart. It's helpful in larger type sizes, where the white space between some

capital and small letters detracts aesthetically from otherwise nice typography. An example is figure 7.25, where the "Y" and "o" are shown as typed, on the left, and after being kerned, or moved together:



Figure 7.25: Kerned letters



If this seems nitpicky, pick up an expensive magazine and look at display heads in their advertising. The effect without kerning would look much less professional.

To kern letters:

- 1. Put your insertion point between the two letters you want to kern.
- 2. Call the **Kern** command from the Layout menu. You'll see figure 7.26.
- 3. Enter a number of points, and specify move together or apart. Most of the use of this command is to place letters at display sizes closer together, to remove white space. Click OK.

You can also use the two buttons at the right side of the Layout Bar. Successive clicking, kerning one point at a time, may be faster than using the dialog and you can see the results of each adjustment.

Kerning				
Type Move Together	Value 0 🖨 Points			
Yo!				
Cancel)ж. Ок			

Figure 7.26: Kerning dialog

Looking further . . .

Two third-party enhancements supplement WP's footnote/endnote/citation facilities. *John's WordPerfect Citations* comes with a FileMaker runtime database (i.e. self-contained , not requiring the FileMaker program) for academic references, and AppleScripts and macros to transfer reference information into footnotes, endnotes, or tables of authorities, with extensive control over formatting. Users say it compares favorably to Endnote. *John's WordPerfect Note Editor* lets you enter footnotes and/or endnotes into a table in a separate document, for easier editing, and then automatically copy all notes to the main document. Both are free at WPMac.

Summary

This chapter has covered a lot, with the result that you now have extensive capability in WordPerfect. Although much of the "wow" stuff is yet to come, you can see that you'll be able to learn it easily, because of how effectively you've learned everything so far. You can now work efficiently with:

- a great variety of alignments and formatting
- all character attributes available in word processing
- a sophisticated graphic environment for word processing, including paragraph fills and text color
- WordPerfect's formatting codes and detailed commands, for high precision, professional output
- specialized parts of documents, including headers, footers, footnotes and endnotes

As ever, don't forget to practice all of this, and to save your work often. These will hold you in good stead, as we hit word processing hyperspace in the next chapter.

Chapter 8

Columns and Tables

In this chapter, you'll learn how to:

- create and format newspaper columns
- create and format parallel columns
- set borders and fills for columns and rows
- create tables
- add and delete columns and rows in tables
- format tables, including borders and fills
- perform calculations in tables
- move data from text to a table, and back
- protect data
- design visually appealing, highly effective tables

Columns

WordPerfect has a great column feature: powerful, and easy to use. With the addition of tables, which we'll learn next, followed in Chapter 9 by text boxes, it becomes possible to put text in nearly any configuration, anywhere on the page. To start with columns, you'll want to decide first which of two general column layouts you want, illustrated in figure 8.1.



Figure 8.1: Newspaper and parallel columns

The first, the **newspaper** type, has text flow to the bottom of the page (or part of the page) in one column, thence to the top of the column to the right. The other type is **parallel**, where you might have product names on the left, and descriptions on the right.

WordPerfect defaults to newspaper columns and most of our discussion of columns will concern this type, because the tables feature is simply better than parallel columns for most uses. So why have parallel columns? Many people are used to them and, for their basic purpose, they work well. Tables are a newer feature in word processing programs.

If you do much work where parallel columns might be useful, you might want to take the time to learn the feature, to compare it with tables. Otherwise, tables are just easier, besides offering math functionality and greater flexibility. Anyway, off to newspaper columns. First, the quick and easy way:

1. Click in your document where you want multiple columns to start. This might be at the beginning of body text, below a title.

- 2. On the Layout bar, click the pop-up that at present says **No Columns.** Choose **2 Columns.** Presto.
- 3. Click somewhere else in your file, and choose another number of columns.



We won't devote much discussion to optimum number of columns for given purposes, primarily because no one can agree on it. In most general terms, an observer of text in page design might conclude that narrower columns of type are meant to be read faster, since they can be, and thus carry lighter weight material. But newspapers of the broadsheet format (large page, as opposed to tabloid) used to have eight columns on average, and it's now more generally six.

Sometimes, a better solution than working from principles of page design to results is simply to make note of results that you like, and how various elements of layout, including columns, relate to the personality and effectiveness of a given style of book, magazine, newsletter or brochure. *The New Yorker* and *The Economist* are two magazines whose designs seem well suited to their content. But perhaps the most intensive use of text formatting is found in advertising.

There's nothing wrong with experimenting with your publication, especially since it's so easy.

More flexibility in columns

The Columns menu on the Layout Bar gives you columns of equal width. For unequal columns, you can drag the margins around on the ruler, or:

1. From the Columns menu, choose **Other...**. You'll see figure 8.2.



Figure 8.2: Column Format dialog

Newspaper is the default. Type in the number of columns, and watch WordPerfect calculate the margins for each one. Set spacing as you wish – deselect **Evenly Spaced** for more versatility.

Column breaks

When you create newspaper columns, WordPerfect fills each with text in turn, going to the bottom page margin before starting to fill the next column. You can insert a **column break** at any point, though, to move all following text to the next column. To do this, choose **Column Break** from the **Insert** menu, or type **Command-Shift-Return**.

End multiple column formatting by choosing No Columns from the menu



A hard **page break** can also be useful. There's a menu command for this, or typing **Command-Return** does the trick.

Either of these breaks effects a new paragraph, in addition to its main function – noteworthy if you're using paragraph indenting, for example.

Parallel columns

- 1. Pull-down the **Columns** menu on the Layout Bar (which always starts off saying "No Columns"), and choose **Other...**, the last choice. You'll get the Column Format dialog again.
- 2. This time, choose **Parallel** for type, set number of columns at two, and click OK. Your insertion point is now in the left-hand column.
- 3. Type some text, perhaps a product name, in this column.
- 4. Press **Command-Shift-Return**, to get a column break.
- 5. Type some complementary text, perhaps a product description, in the right-hand column.
- 6. Press Command-Shift-Return again, to move to the next column. You cycle back to the left column, moving one row down.
- 7. Proceed in this way until you want to change the number of columns again. You'll do that using the Column Format dialog as well. To end columns, press Command-Shift-Return to go back to the left of your page, and then just choose **No Columns** from the menu on the Layout bar.

Column borders

When we learned paragraph borders, you may have noticed that WordPerfect allows you to set a border around almost any unit of text or graphic – page, character, and column. WordPerfect places a border (and fill, if you want) around the column your insertion point is in, and around all subsequent columns until the point where some column formatting change is reached – you change the number of columns, or the spacing, for example.

With parallel columns, you can limit the number of rows that receive borders by selecting those rows.

To make a column border:

- 1. Click in your text, in the column where you want the border to begin.
- 2. From the **Layout** menu, choose **Borders**, and then **Column**. The dialog is the same as for all other borders. A particularly nice use of this feature, for newspaper columns, is to put a simple (and thin!) line border *between* columns. This looks elegant and in some circumstances can aid legibility.

Column fills

Another nice idea, to enhance legibility with parallel columns, is to fill only some, perhaps alternating, columns or rows. Figure 8.3 illustrates this.

lcon	Name	Use
	Note	Denotes advice, information of a general nature that the user should know
	Caution	Requires the user's immediate attention; she must know this information
	Stop	User should stop what she is doing immediately – loss of data or other misadventure may otherwise result

Figure 8.3: Only the left column has been filled

This is easy to do:

1. Select the row or column, or multiples thereof, that you want to fill.



Be careful when dragging to select text, in columns or elsewhere: if you select some, then realize you wanted to select one more word, so you put your cursor within the selection and drag, WordPerfect thinks you want to drag and drop the already selected text, and you end up moving it where you didn't want it. If your first drag didn't select all you wanted, shift-click to get the rest, or click outside of your selection and start over.

2. With the appropriate columns or rows selected, go back to the Borders dialog, and turn fill on. Bingo.



When in doubt, a lighter fill is better. Fills are much more even and consistent when printed to a Laserwriter than they look on screen. Printing to a Deskjet or Stylewriter is similar. It's best to try a few different fills and compare.

Tables

1. Click on the **Table menu**, looking like a grid, on the Layout bar. A grid will drop, as shown in figure 8.4.



Figure 8.4: Creating a table

This grid, entitled "C x R" for columns times rows, specifies the original size of your table. You can always expand or reduce the number of **cells** (a cell is an intersection of a column and a row, into which you can place data) later.

2. Drag through the grid, to select the number of columns and rows you want. Release the mouse at that point. A table appears, with the insertion point in the first (top left) cell, ready for entry.

WordPerfect identifies cells by column letter and row number. The top left cell is thus **A1**.



Go to the Status Bar menu at the bottom left of your screen and see that **Cell Number** is checked. When your insertion point's in a table, you can see which cell on the Status Bar.

- 3. Pressing **Tab** moves you through the table, from A1 to B1 and down the row, and then back to the first column in the next row. Pressing **Shift**-**Tab** moves you backwards. The arrow keys move you in any direction.
- 4. Enter some text in the left column, and some numbers in the adjacent column. If you've started a new document for this table, and want to put a title or such above it, go to the **Insert** menu, and choose **Paragraph Above**.

Selecting cells

With some data in the table, you may want to select some cells – perhaps an entire row or column – for formatting, or you may want to change the size of a row or column.

Depending where you move your cursor over the table, it will change shape and so indicate a special function.

The **outlined arrow** that you see if your cursor is just to the top or left edge of the table lets you drag to select an entire column or row respectively.

- 1. Move your cursor until it's just at the top or left of your table (it needs to be pretty exact), and see it change to an outlined arrow.
- 2. Click to select the entire row or column.
- 3. Drag to select multiple rows or columns.

The **diagonal outlined arrow** that appears when your cursor is at the lower right corner of any cell lets you drag up and to the left, to select cells to the top and left.

Actually, rather than concern yourself with whether an arrow has appeared or not, you can just click in any cell and drag in any direction you choose. The selected area grows in the direction of your motion. Once data is selected, you can change attributes and formatting just as you would with text not in a table.



Or, the selected area should grow. WordPerfect Mac's biggest drawback is its poor **display**. Text may be selected but not appear so, or the converse. If you have a SheepShaver package from WPMac, its install of WP contains a macro named "Redraw", with the keystroke Control-F9 (WPMacApp) or F9 (SheepShaver-WP). Otherwise, the Redraw macro is downloadable at WPMac. If selection on a page doesn't look right, run this macro to fix it. You can also toggle paragraph markers or fractional character widths. A macro can make either a single-keystroke operation.

Changing cell size

The **double arrows** that appear when your cursor is over a cell border (either an interior border, or the bottom or right side) let you drag that border in either direction, to increase or decrease the size of the cell to the top or left.

You can set cell sizes numerically, and for more than one cell at a time, with the **Column Width...** and **Row Height...** commands on the **Table menu.**



We'll see how to drag the *entire table* around on the page in the next chapter, when we look at text boxes.

Adding or deleting columns and rows

Bring your mouse up to the **Table Bar**, which WordPerfect opened when you created a table. (You can open and close the Table bar manually by clicking the button on the Control Bar, above all the others.)

The first three icons on the bar let you add a row, add a column, or delete either. To add a row or column, put your insertion point in a cell first. The added row will be above the one containing the insertion point, and an added column will be to the left of the insertion point.

For greater flexibility in adding or deleting, use the **Insert**... or **Delete**... commands on the **Table Menu**. You can also delete the entire table here.

Moving data within a table

If you want to move text or numbers from one cell to another, the easiest way is to select what you want to move, then drag and drop it into the other cell. To select an entire cell, triple-click in that cell.



Triple-clicking in a paragraph of regular text, i.e. outside a table, selects the entire paragraph.

Formatting a table

As originally entered, either text or numbers align flush left within a cell. Text is most often best this way, but numbers like to be flush right. Currency also should have dollar signs, and why not let WordPerfect do all this? A sample table is shown in figure 8.5.

Category	Туре	Amount
1	Book sales	25
2	Book signings	2,000
3	Celebrity lectures	12,500
4	Payments from WP not to write any more	250,000
Total		

Figure 8.5: Proceeds from "Teach Yourself WordPerfect Mac"

- 1. Select the cells you wish to format. Let's start with the first row.
- 2. Place your mouse just to the left of the first row (i.e. just outside the table). It will change to an outlined arrow pointing right.
- 3. Click, and the entire row becomes selected.
- 4. From the Font Bar or from the Style Menu, choose Bold.
- 5. From the Layout Bar's second menu, choose Center Align.
- 6. Click in the "25" figure in cell C2, and drag down through C5, to select all the currency amounts.
- 7. From the Layout Bar, make these numbers right-aligned.



In our sample table, we're going to calculate a total of the amounts. Although the cell where the total will go (C6, or the bottom right cell in figure 8.5) is empty now, we can *still format the cell as currency,* so that when a number goes in there, we won't have to come back and format just that cell.

We'll get to math in a minute, but as prep:

- 1. Click the **Math** button at the right end of the Table bar. The **Math Bar** opens.
- 2. Click the pop-up menu between the Σ and Calculator buttons, which now says Text.
- 3. Try these options with your selected numbers. None of them will format the figures flush right, but the second menu on the Layout bar takes care of that.
- 4. Choose **Other** from this menu for a more extensive choice, as you see in figure 8.6.

Number Format		
Predefined: Text • General • # • #.00 • #,### • #,### • (\$#,###.00 • (\$#,###.00) •	Custom Text %T Negatives in Parentheses Leading Dollar Sign Show Commas Show Trailing Zeros Decimal Places: 0 v	
0	Cancel %. OK	

Figure 8.6: Number Format dialog

Table borders

The **Border**... button gives you the flexibility with table borders that we enjoyed with graphic and paragraph (and page and character) borders.

1. With your insertion point in a table, click the **Border** button on the Table bar, or choose **Table Border**... from the Table menu. You'll see figure 8.7.

Table Border		
O Current Cell or Selection %S		
Dou Outside Dou Top Dou Ent Dou Bottom Dou Right Hair Inside Horizontal Hair Inside Vertical		
Cancel % . OK	_	

Figure 8.7: Table Border dialog

where the graphic representation is of a single cell, if **Selected Cells** appears in the pop-up below the graphic, or of exterior and interior border lines, if **Entire Table** is selected, as we show here.

- 2. Click on any border line. In the figure, we clicked on the top line. There are arrows at both ends of the line, showing it's selected.
- 3. From the border type pop-up to the left of the graphic, choose a border. Hairline, the thinnest line your printer can produce.
- 4. The smaller pop-up above the border type sets border color.
- 5. Deselect each line in turn, select another, and format it.



Using both the Entire Table and Selected Cells options, you can format a table very elaborately. Please read the end of the tables section, on visual appeal, before you do this.

Other formatting options

The **Fill** menu (which appears as No Fill) gives you the formatting elegance we explored with parallel columns, so that the reader can distinguish each row more easily. Again, a lighter fill is most often the better choice. The **Text Align** button will move text from the top of a cell (the default) to the center or bottom. This is useful when one column has more data than its neighboring rows, and you might wish to center the neighbors.

Math in a table

WordPerfect gives you mathematical functions you can apply to numbers in any column. If you already know how to use a spreadsheet, this will be a cinch. If you don't know how to use a spreadsheet, this is a start on how you do it, and it's still a cinch.

- 1. Click in the cell where you want the sum of the numbers above. In figure 8.5, this is cell C6 (third column, sixth row).
- 2. The Math bar should be showing. If not, click on the Math button so that it highlights, and the Math bar will appear just below the main body of the Table bar.
- 3. Click on the down arrow just to the right of the long blank pop-up in the Math bar. The menu that drops has two choices, **Average** and **Sum**. Choose Sum, and the pop-up now has a *formula* in it, namely "Sum()".
- 4. Click in the first cell you want to sum, and drag through to the last, to select them. In our sample, we wanted to sum cells C2 (25) through C5 (250,000), so we selected those. As we dragged, the two parentheses in the "Sum()" formula filled with the first cell name, C2, then a colon, then the last cell name. So, when we finished dragging, the formula read "Sum (C2:C5)".
- 5. Click in the **Check Box** (not the X) just to the left of the formula display. The sum of the selected cells appears in the cell holding the insertion point, cell C6.



If you had wanted to cancel this operation, perhaps if you had selected the wrong cells and wanted to start over, you would have clicked the **X Box** rather than the Check Box.



If you want to sum a column and put the total in the cell just below the last number, select the numbers and click the \sum button just to the right of the formula box. If you select numbers in cells in one row, and sum them with this button, the total appears to their right.
Updating calculations

In our sample, we now have a total of \$264,525. Not bad, but our publisher just called, to say that upcoming book signings look good, and to expect \$4000 instead. So we changed that cell, but the total didn't change. To update calculations in a table, once data has changed, click the **Calculator** button at the right of the Math bar.

More complex calculations

Besides the available functions, you can type in any formula you want. Specify cells by their name, and use the operators +, -, * and / for the operators, including parentheses where necessary to affect the evaluation order. Click the check box to place a formula, or the X box to cancel it.

Moving from a table to text and back

You may have a bunch of data in what used to be called a table: tabs between columns, and returns between rows. WordPerfect lets you convert this *tab-delimited* text into a real table.

This is a great feature: you can import plain text from lesser word processing programs, with its tabs and returns, and make a true table from it. Here's how:

- 1. Enter some text, in a plain document format, with tabs between columns, and returns between rows. (It doesn't matter what the tab settings are.)
- 2. Select all of it, and go to the **Table** menu, on the regular menu bar.

3. Choose **Text to Table...**. You'll see figure 8.8.



Figure 8.8: Text to Table dialog

which in the figure shows two columns, the number of tab-delimited quasicolumns of text we selected.

4. Click OK, and watch your text turn into a table. Very nice.

To move from table to text, select the part of a table you want to reformat, and take the same course, choosing **Table to Text** from the Table menu. **Tab-delimited** is the best choice here.

But we don't see a need very often to move data from a table to text. Tables are functional, clean and easy. Put your appropriate data into a table to start with, or convert it as soon as you can. It's just better design than using tabs and returns, or parallel columns, for most uses other than straightahead text.

Protecting data

It's useful to be able to lock all or part of a table, to prevent accidental editing or erasure as you work with the surrounding text.

- 1. Select the cells you want to lock.
- 2. Click the **Lock** button on the Table bar, just to the left of the Math button.

These cells are now locked: the insertion point will not move to them, and you cannot edit or delete anything in them. To unlock cells:

- 1. On the **Table Menu**, note that the last command, **Protect Table**, has a checkmark next to it. Choose this command, so as to turn it off.
- 2. Click the Lock button again. All cells are now unlocked.
- 3. Choose Protect Table again, to turn it back on. This ensures that the next time you lock cells, you won't inadvertently unlock them by clicking the Lock button later, without going through the safety step of turning Protect Table off.

Designing visually appealing and effective tables

One big reason to use WordPerfect is the quality of output available to you, but some thought and practice needs to go into use of the various tools and formatting that make up the whole. We'll discuss this more later, but let us make a couple of quick but noteworthy points here, on table design. Consider the excellent book *Envisioning Information* by Edward R. Tufte (Graphics Press, 1990). He explores many kinds of representation of information: tables, maps, mechanical diagrams, to show what is effective and what isn't, and why. Figure 8.9 shows a railway timetable:

Train No.	XM 3301	3801	A 67	3 3803	3 3201	A3 51	3 3703	3 3807	3 3203	A3 61
New York NY	A.M. 9:10	A.M. 9:40	A.M. 10:10	A.M. 10:25	A.M. 10:40	A.M. 11:10	A.M. 11:40	A.M. 11:50	P.M. 12:10	P.M. 12:40
Newark NJ	9:24	9:54	10:24	10:39	10:54	11:24	11:54	12:04	12:24	12:54
North Elizabeth										
Elizabeth	9:31	10:01	10:31	10:46	11:01	11:31	12:01	12:11	12:31	1:01
Linden	9:36	10:06	10:36		11:06	11:36	12:06		12:36	1:06
North Rahway										
Rahway	9:30	10:10	10:40	10:53	11:10	11:40	12:10	12:18	12:40	1:10
Metro Park	9:44	10:14	10:44		11:14	11:44	12:14		12:44	1:14
Metuchen	9:48	10:18	10:48		11:18	11:48	12:18		12:48	1:18
Edison		10:21			11:21		12:21			1:21
New Brunswick	9:54	10:25	10:54		11:25	11:54	12:25		12:54	1:25
Jersey Avenue		10:28			11:28		12:28			1:28
Princeton Jct. S	10:09	10:41	11:09		11:41	12:09	12:41		1:09	1:41
Trenton N.J.	10:19	10:52	11:19		11:52	12:19	12:52		1:22	1:52

Figure 8.9: A New Jersey Transit timetable (redrawn), 1985

Tufte notes that:

"Proportion and harmony" need not be vague counsel; their meanings are revealed in the practice of detailed visual editing of data displays. For example, in this train timetable a heavy-handed grid interacts with the type, generating a stripy texture and fighting with the scheduled times. The prominent top position in the table shows the least important information, a four-digit train identifier used by railroad personnel and nobody else (p. 54).

	A.M.								P.M.	
New York NY	9:10	9:40	10:10	10:25	10:40	11:10	11:40	11:50	12:10	12:40
Newark NJ	9:24	9:54	10:24	10:39	10:54	11:24	11:54	12:04	12:24	12:54
North Elizabeth										
Elizabeth	9:31	10:01	10:31	10:46	11:01	11:31	12:01	12:11	12:31	1:01
Linden	9:36	10:06	10:36		11:06	11:36	12:06		12:36	1:06
North Rahway										
Bahway	9:30	10:10	10:40	10:53	11:10	11:40	12:10	12:18	12:40	1:10
Metro Park	9:44	10:14	10:44		11:14	11:44	12:14		12:44	1:14
Metuchen	9:48	10:18	10:48		11:18	11:48	12:18		12:48	1:18
Edison		10:21			11:21		12:21			1:21
New Brunswick	9:54	10:25	10:54		11:25	11:54	12:25		12:54	1:25
Jersey Avenue		10:28			11:28		12:28			1:28
Princeton Jct. S	10:09	10:41	11:09		11:41	12:09	12:41		1:09	1:41
Trenton N.J.	10:19	10:52	11:19		11:52	12:19	12:52		1:22	1:52
Train No.	XM 3301	3801	A 67	3 3803	3 3201	A3 51	3 3703	3 3807	3 3203	A3 61

Compare the remarkably different appearance of figure 8.10.

Figure 8.10: Another design

A redesign calms the dominating grid, moves the New York departure times to the very top, de-emphasizes less important data The focus is now given over to information, transparently organized by an *implicit* typographical grid, defined simply by the absence of type . . . (p. 55)

The fact that the reader is *looking at a table* should be as unobtrusive as possible to her: the structure of the presentation of information should not interfere with the information itself. To make an analogy: when you're watching an interesting film, you are only slightly conscious that you're seeing a film. Anything that makes you more aware that you're viewing a film: a bad print, or difficulty with the projector, interferes with your understanding of the message the film wants to convey.

Looking further . . .

John's WordPerfect Table Manager adds several interesting commands to tables. While it's not difficult to manually create a table in a text box (see Chapter 9 for that feature), Table Manager automates the procedure, thereby giving you a table you can drag around the page, or anchor to a page or a paragraph. It also lets you caption and cross-reference a table, and make lists of tables in a document, perhaps placing that list just before the index in a longer document.

Table Manager also increases math functionality, letting you put numeric values in e.g. cells A1 and A2, and filling the column from there, as in figure 8.11.



Figure 8.11: Automatic table increment

You can automatically stripe a table by columns or rows, such as shown in figure 8.10, making it easier to read. And, navigation commands let you locate or select a given number of cells, columns or rows. Free at WPMac.

Summary

You've expanded your word processing horizons considerably in this chapter, with the extensive formatting possibilities and vital communication tools afforded by columns and tables. You can now:

- design, edit and format multiple newspaper or parallel columns
- create and modify tables
- set borders and fills for columns and tables
- perform math, including entry of formulas, in tables
- exchange data between tables and text

- lock cells in a table, to protect data
- judge relative visual effectiveness of table designs

Depending on how you work, tables – perhaps with invisible cell borders – can make formatting much easier, explaining why their use is becoming more common all the time.

Chapter 9

Advanced Formatting

You've learned a great deal so far, and can easily call yourself a competent WordPerfect user. But in truth, it's just at this point where we're able to show you how much this program can do for you. In this chapter we'll cover:

- creating and editing style sheets, for automatic formatting
- basing one style on another, and linking styles
- text boxes
- extensive control over hyphenation
- outlining and automatic paragraph numbering
- make it fit

Style sheets

In past chapters, we used the word 'style' to refer to bold, italic, and other text attributes on the Style Menu, seen as individual elements of formatting. Let's look at something different, a **style sheet** (which many people term a style, causing some confusion).

A style sheet is simply a *collection* of formatting choices that, taken all together, define how words look on a page. If, for the text of your quarterly reports, you use the Times font, 12 point, 1.5 spacing, left-aligned, you can call all of this your "Quarterly Report Text" style sheet. And you can tell WordPerfect that, and put it on a menu, so you can go to it right away.

One advantage style sheets offer is consistency. Your Quarterly Report may have headings, subheadings and captions as well as body text. Your readers get used to your formatting choices and find the report more accessible. Consistency in formatting aids comprehension of content.

Another advantage is convenience. When writing your quarterly report, you might use different style sheets: the one we described above for the text, plus another at the end of each chapter for notes and apocryphal discussion, which might be 10 point Helvetica, single-spaced. Then, to start the next chapter, you'd want a title style, in 18 point Avant Garde, centered.

To switch from one style to another by a menu would be no great trouble, but WordPerfect offers the added convenience of **linking** style sheets, so that you can type some text in one and, when it's time to switch, press the **Enter** key and you're in the next style.

You can of course **apply styles** to text you've already typed, and **edit styles** as you wish. You can define styles for specific parts of a document – a header, say, or a footnote – and so set the formatting of all your footnotes at once.

If you then decided that the body text for your quarterly reports would look better in 12 point Times than in 10 point Palatino, you could make that change in the style sheet, and *when you opened any document containing that style, all the body text in 10 point Palatino would update to 12 point Times.*



For this reason alone, if you do very much word processing past simple letters and memos, style sheets should be an oftused part of your digital toolkit. To top things off, you can save styles either in WordPerfect's **Library**, which WordPerfect uses for all new documents, or you can save styles within a specific document, where they will override Library styles of the same name. You can thus have different styles for e.g. subtitles in different documents.

This would be less of an advantage if you had to define these documentspecific styles each time, but WordPerfect has a **Templates** feature that lets you define any formatting you want in a file, and save it as a default. Then call this example from a menu, enter text, and when you save the file, it's just as though it were a new document, but with all the formatting you specified for that template.

So – do you want to learn styles yet? Off we go.

Creating a style

First, click the **Styles** button on the control bar, so that the **Styles Bar** appears. The pop-up at the left lists all styles available at the moment. **Update** is grayed out. No problem; we'll use the next button, **New**.

1. Select any text in your document with attributes and formatting you want to make into a style.



As we mentioned in Chapter 7, the terms attributes and formatting are used more or less interchangeably. We need to make a distinction, though, so let's call *attributes* anything you can set on the Font bar, and *formatting* anything you set on the Layout Bar or the Ruler Bar. Font, size, and plain/bold/italic are all attributes, and alignment and spacing are formatting. Tabs and margins are also formatting. You could think of an attribute as anything intrinsic to a character, such as its font. Formatting is anything extrinsic to the letter, such as line spacing.

A style sheet can include both attributes and formatting, or either one, as you prefer.

2. Click **New** on the Styles Bar. A dialog like figure 9.1 appears.

New Style							
Name:	untitled Style	Save In: ch 9 🔶					
Preserve:	Attributes 🗢	Apply To Selection					
Descriptio	n:						
	Edit)%E Cancel %. New					

Figure 9.1: New Style dialog

which asks you first for a name for your new style sheet. Use something both short and descriptive (not a bad idea in general, on the Mac). **Save In** is a pop-up that lets you choose between the currently active document, and WordPerfect's library.

At this point, we recommend saving resources like styles, and macros (which you'll learn in Chapter 13), in the Library.



The library is where WordPerfect gets information for many things, including styles, for all new documents. A style saved in the library is more readily available, but a style saved in a document, including a stationery document, overrides a library style. **Preserve** lets you choose Attributes, Formatting or both. Remember, attributes are qualities intrinsic to a character, such as font, size and plain/italics/bold. Formatting refers to qualities extrinsic to a character, such as margins and spacing. Attributes are managed on the Font Bar, and Formatting on the Layout Bar. Your choice to preserve one or the other or both in a style sheet is a matter of how you like to work.

Apply to Selection (which will be active if text in your document is selected) is an initially confusing idea. When you selected text to create a new style, the text was e. g. 12 point Times, 1.5 spacing, etc. You distilled that formatting into the Quarterly Report Text style, but the text you took the description from still knows nothing about a style sheet. Once you create a style, you need to *apply* it, generally by selecting it and choosing the style from the menu in the Style Bar. In this case, since you already have text selected (which you used to create the style), you can then specify that the new style govern that text.

Otherwise, the text stays 12 point Times, no matter what goes on with styles. If you apply the style to the selection, though, and then later edit the Quarterly Report Text style to 10 point Arrus, this text will change with it.

- 3. Leave **Apply to Selection** checked, name your style, preserve both attributes and formatting, and save it in the library. OK this dialog, and you're back in your text.
- 4. Pull down the Styles menu on the Styles bar, to verify that your new style is there.

Now that you have a style on your menu, let's practice applying it to text.

Applying a style

If you choose your new style when you're halfway through a letter, with the insertion point *after* all existing text, the style will then apply to everything you subsequently type. If you select text *first*, and then choose a style, that style will apply to all the text in the paragraph that contains the selection.

If you don't select anything, but have your cursor within a paragraph when you apply a style, the style will then govern all the text in that paragraph *and* succeeding paragraphs, to the end of your document *or* until some text that already has a style applied to it.

-	-	-
4	-	1
-	1	
	-	= [
100		

While this may seem arbitrary, it's a powerful way to do things. It's easy and fast to apply a style just to the paragraph you're in (select any part of it first, even one letter) or apply a style all the way to the end of your file *unless* some subsequent text has had a style applied.

- 1. Select some text in a paragraph that is unformatted.
- 2. From the Styles Menu (in the Styles Bar, not the Style Menu on the top Menu Bar), choose your new style. Presto. The paragraph now has the attributes and formatting of your style and, should you *edit* that style at any later date, then open this document again, this paragraph's attributes and formatting will reflect that edit.

Editing a style

 Choose your new style from the Styles Menu, and click the **Edit** button on the Styles Bar. A dialog appears with the current style highlighted. Click **Edit**, and a window will open at the bottom of your screen, something like a footnote window, as shown in figure 9.2, but with the formatting codes showing, as you learned in Chapter 7. Let's first change the font in your style sheet.

		Li'	brary S	ityle: Icon	Text	P =
Ruler	Layout	Font	Find	BookMark	Speech	
Π						
	<u>/////////////////////////////////////</u>	<u>c Arial</u> j				 -
						▶ 41

Figure 9.2: Editing a style

2. From the Font Menu at the top of your screen, choose a font you like.

and you see that the code for this new font has been added to the line. We pressed the Delete key (Backspace on some keyboards) to delete the code for the Times font first, but it's not necessary.



If, though, we had pressed the keyboard's left arrow a few times first, to put the insertion point to the *left* of the code for a font and then chose another font from the Font Menu, it wouldn't have done much good. It's the *last* code, whether for font or anything else, that governs the text following it. This is true as well in the Show Codes window for a regular text document.

3. Close the style editing window. *All* text in all open documents, and in any you open subsequently, that has been assigned to this style, will now be in the new font.



If it were more convenient, you could of course have made that font change from the Font Bar's Font Menu, or from the Character Format dialog box, reached by the **Other...** button on the Font Bar, or the Other... command from the main Style Menu at the top of the screen. If you want to use the Font Bar, however, be sure you use the one for the style editing window, rather than the one for any text document you have open. Clicking anywhere in that text document just brings that window to the front, and you'll need to go to the main Window Menu to get your style editing window back.

In just this way, you can make any changes you want to the styles in your library or in separate documents. Anything you *can't* change will be grayed out in the Font and Layout Bars in the style editing window. The Table command, for instance, on the Layout Bar between paragraph spacing and view percentage, is gray. It wouldn't make sense to include a table in a style.

Updating a style

Editing a style offers more precision than we sometimes need. WordPerfect lets you update a style without bothering to go to the editing window and fuss with all those codes.



Actually, WordPerfect lets you do almost anything without fussing with codes. You can opt for convenience most of the time, and use the surgical precision of codes when necessary.

- 1. Select some text governed by a style sheet.
- 2. Choose another font and, if you like, some formatting change, perhaps spacing, from the Layout Bar.
- 3. Click **Update** from the Styles Bar.

4. Change **Update Attributes** to **Update Attributes and Formatting** if your update has included the latter. There – the style is updated.

Linking styles

Let's say your quarterly report is mostly text, but with many subheads throughout, which you want to format in a much different style, say in 18 point Humanist Bold Condensed, and you want these subheads indented one inch from the left margin. You can create such a style, and then move back and forth manually, as you enter text, or you can **link** the text and subhead styles, and go back and forth much more easily, just by pressing the **Enter** key.

- 1. Create a subhead style. Preserve formatting as well as attributes.
- 2. Click the **Options** button on the Styles Bar. You'll see figure 9.3.

Style	Options
Style:	Location:
Figure Box Caption Footer Footnote	Library (USA)
Footnote # in Document	Library (USA)
Based On: None 💠 Link To: None 💠	Keystrokes: Assign %A Remove
Description:	
	Done

Figure 9.3: Style Options dialog

with a list of available styles at the top, most of which came with WordPerfect. Our "Quarterly Report Text" and "Quarterly Report Subhead" are among them, though; you just need to scroll to see them, as shown.

- 3. Click on the "Quarterly Report Text" style, to select it.
- 4. Click on the **Link To** pop-up. A menu of available styles appears.
- 5. Choose the "Quarterly Report Subhead", or your equivalent.

Your text style is now linked to your subhead style, and here's what that means: any time you're in the text style and you press **Enter**, your active style changes to subhead. Let's get even fancier:

6. Link the subhead style to the text style. Your subhead and text styles are now linked to each other.

So pressing Enter while you're in either style moves you to the other style.

7. Practice entering text, changing styles for a subhead, and then changing back.



You can later unlink styles, or link more than two. If you want complex formatting, link five or six. This feature sure helps with the speed of your work and, more than that, with the accuracy. Each section of your document will look just as you want it to.

Basing one style on another

As you work, you may develop a style with quite a few elements: margins, spacing, alignment, paragraph spacing, fonts and sizes. You may then want to create a style almost like this one, but with one or two distinguishing features: italic, say, or indented at the left and right margins. WordPerfect lets you make a new style but, instead of re-creating all its features, it can be **based on** any other style.

- 1. Create a new style, and give it only the distinguishing attribute or formatting, perhaps italic or indenting. The easiest way to do this is to select some text that's italicized or that has the margins you want.
- 2. Open the Style Options dialog, as you saw in figure 9.3, and click on the **Based On** pop-up. Choose the style you want.



The distinguishing attributes and formatting you've added to this style take precedence over any conflicts with the style you're copying from. For example, you might have had different margins in the base style, and want to change them for this new style.

While you're in the Style Options dialog, you can type in a description of the style. This has no effect on the style or other parts of program operation; it's just a convenient reminder.

Editing the Document Style

We've worked with style sheets that change attributes and formatting from the **Document Style:** 12 point Geneva (14 point Lucida Grande in the SheepShaver packages at WPMac) flush left, no indents, and so forth, that WordPerfect uses for every new document. If you want to change these defaults, you can. We'll talk about customizing WordPerfect extensively later on, but an important means to set the program up to your liking is to edit the Document Style.

Do this just as you would edit any other style. Some discretion is advised, though, because what looks best printed often isn't what works best on screen, and the Document Style will govern the screen appearance of all new documents. We don't print in the default Lucida Grande font very much, but it's clear for screen display. 14 point is also a little big for the printed page, but a good choice for the Mac screen.

These questions become more important when you consider that it's best to keep your computer screen at least an arm's length away from you, and you might try to work with the brightness turned down a little, so your eyes don't tire as easily. It's also best to sit without hunching forward, so that computer as backache remains a metaphor. All of these suggest the advantages of a clear screen display. There's no reason, though, not to edit the Document Style for formatting, if much of your writing uses indented paragraphs, for example.

Another option, if you share a computer, is to make your own standard style. You can also assign a **keyboard equivalent** to a style (in fact, to about anything WordPerfect can do), to access that style more quickly.

Assigning keyboard equivalents

- 1. Click **Options** on the Styles Bar, and choose the style you want to assign a keyboard equivalent to.
- 2. In the box at the right labelled Keystrokes, click Assign.
- 3. Press any combination of modifier keys and regular keys that you want to use to choose this style. The modifier keys are Command, Option, Shift and Control. Additionally, only in WordPerfect) the 5 or 7 on the keypad, called the **Gold Key**, is another modifier. It does not work in conjunction with other modifiers.

If the keystroke is already in use, a dialog will tell you.

You would *remove* a keystroke from the Style Options dialog in the same way. Choose the style from the list, and its keyboard equivalent(s) will appear in the Keystrokes window. Click on it to select it, and then click Remove.

Using the Librarian for styles

The last thing you need to learn about styles is how to rename, move or delete a style. There's another command and set of dialogs for these procedures. With a document open:

1. Choose **Preferences...** from the Edit Menu. You'll see figure 9.4.



2. Click Librarian. Figure 9.5 appears.



Figure 9.5: WordPerfect's Librarian

with a pop-up at the top left. It says Styles at this point, which is what we want. We'll learn about the other options at a later time.

In the two main windows in the dialog, the one on the left has a list of styles in WordPerfect's library: you can see that a number of styles ship with the program, for specialized parts of documents such as footnotes. There isn't much formatting in these styles; they're included so that you can set a footnote style, probably after finishing your report, and in that way format all your footnotes at once, instead of opening the window for each one in turn.

3. Click on "Quarterly Report Text" or your equivalent, to select it. The action buttons in the middle of the dialog become black – ready for use.

4. Click **Rename**, and give the style a shorter name, say "QR text". WordPerfect pros like yourself like to use shorter names, just for efficiency.

The Librarian will let you copy a style from the library into a specific document and vice versa. This is useful if you created a style in one place, and then wanted it in the other. Another nice use for this feature is that you can create a wealth of styles in the library, copy them into a document, and give that to a colleague who uses WordPerfect. This saves her the time of creating these styles and, more importantly, ensures that her Quarterly Report style and yours are the same style, for a consistency that's critical to professional output.

This is a good reason not to make the names of styles, or anything else, *too* short, and to try for some descriptive quality. "Style 12" doesn't tell your colleague what it includes.

SpeedStyles

The style sheets we've learned so far operate at the paragraph level: everything about them affects one or more entire paragraphs. WP has another set of style sheets that operate at the character attribute level, so you can have any number of SpeedStyles in one paragraph.

To create a SpeedStyle:

1. Select some text with any font, size, and text color you'd like to save, and choose the SpeedStyle pop-up on the Font Bar. You'll see figure 9.6.



Figure 9.6: Creating a SpeedStyle

2. Assign a keystroke and add a description if you like, and click New.

Thereafter, choosing that SpeedStyle from the Font Bar menu or typing the keystroke will apply those character attributes to existing text that's selected, or to text you're about to type.

Edit any existing SpeedStyle from that command on the Font Bar's pop-up menu. Move SpeedStyles from the Library to specific documents and back using the Librarian.



Unlike regular style sheets, SpeedStyles do not update existing text to which they've already been applied, when you edit a SpeedStyle.

Text Boxes

When we learned graphics, we saw how to draw or import any kind of illustration, take it out of the Graphic Editor into the text document, give it

any kind of border, and drag it into position wherever you want on the page.

WordPerfect lets you create a separate **text box** in your document, and do all of this magic as well. This gives you great flexibility in how you design a page. Dedicated page layout programs have this kind of model: everything is its own box: text or graphics.

You can also *caption* the text box or graphic, and automatically generate lists of them. You can refer to that caption in your regular text, e. g. "See Table 6", where 6 is an automatic number. Should you add a table between 5 and 6, Table 6 renumbers to 7 in the caption *and everywhere in your document where you refer to Table 6.* This is what you got a Macintosh for. We'll learn this cross-referencing in the next chapter; let's cover text boxes now.

Creating a text box

- 1. From the **Tools** menu, choose **Text Box** and then **New.** You'll see a dotted rectangle, with an insertion point blinking inside.
- 2. Type (or paste in) some text. The box grows vertically to accommodate it.
- 3. Click outside the box, then click on the box again. The text box now has a border with handles around it that you recognize from your work with WordPerfect graphics, as shown in figure 9.7.

```
This is text within the
box. After typing, click
outside the box, then
click on the text again,
for a draggable box to
appear.
```

- Figure 9.7: Text box
- 4. Drag the box anywhere on screen. Regular text in your document will wrap around it.
- 5. Dragging the two **handles** the small black boxes on the bottom and right sides of the text box makes the box larger or smaller. Doing this does not change the size of the text within the box.



If you wanted to increase or decrease or distort text by dragging a handle, you would enter text in the Graphic Editor, and then manipulate it in text view.

6. Double-click in the text box to reopen it for editing.

Adding a frame

- 1. Click outside the text box, to leave editing mode, and then click once on it, to select it.
- 2. From the **Text Box menu** on the **Tools** menu, choose **Frame...**. You'll recognize the dialog from the graphics environment. Set a frame type, and fill if you want. You can also change **spacing**, both inside and outside the frame. Click OK.

Text box options

1. With your text box selected, choose **Options...** from the same menu. You'll see figure 9.8.



Figure 9.8: Text Box options

to allow precise positioning and several other features. At the top of this dialog, the **Anchor To** pop-up menu lets you position the text box at a fixed place on the **Page**, or fixed with respect to a **Paragraph**, or treat the text box as a **Character**, so that it will move as you add or delete text above it.

On the right, **Wrap Text Around Box** is the normal setting. Otherwise, regular text runs over text in the box.

Text box style

The last command on the Text Box menu opens the style sheet window for all text boxes in WordPerfect or, at your option, just this document. As with styles for other special parts of your document, such as footnotes and headers, styles are useful to format text after you've entered it. Create a long document with 20 text boxes, leave them all in 14 point Lucida Grande as you type, and then format them all at once.

Using text boxes

Among the uses for this versatile tool, annotation is a nice one. Include your notes on the main document this way, when you pass a file to a colleague for her thoughts. See the Looking further . . . section near the end of this chapter for a way to automate annotations, with numerous formatting options.

Drop Caps

Other uses include elegant formatting such as drop caps. Figure 9.9 is an example, where the first letter of a stanza or chapter is in a larger font, and perhaps a decorative one. Here's how to do this:

- 1. Cut to the clipboard the letter that you want as a drop cap.
- 2. With the insertion point where you want the drop cap to appear, create a text box.
- 3. Paste the letter in the box. While still in the text box:

HE curfew tolls the knell of parting day, The lowing herd wind slowly o'er the lea The plowman homeward plods his weary way, And leaves the world to darkness and to me.

- 4. Select it (command-A will work fine), and choose the size that you want. Three or four times the size of the rest of the text is about right, depending on the look you want. Change the font as well if you like.
- 5. Click outside the text box, and then click on it to select it.
- 6. Size the box so that it fits the letter.
- If other text is not wrapping cleanly around the box, with the text box still selected go to Tools > Text Box > Options and set Anchor To: to Paragraph.

You might want to fine-tune the size of the text box, so that your regular text wraps cleanly around it.

As complementary formatting, you might like to set the first two or three words following the drop cap in Uppercase or in Small Caps, done by selecting the text and choosing this command from the **Style** menu.

Figure 9.9: Drop cap at the start of Gray's Elegy

Pull quotes

Many magazines take a few words from the text of a story, format them to a larger size, and put this in a box within the story column, helping to draw the reader's interest, as in figure 9.10.

Suppose that someone confronts the choice between them having as yet embraced neither. He can be offered no *reason* for preferring one to the other. For if a given reason offers support for the ethical way of life — to live in that way will serve the

If it already has force for him, he has already chosen the ethical . . . demands of duty *or* to live in that way will be to accept moral perfection as a goal and so give a certain kind of meaning to one's actions — the person who has not yet embraced either the ethical or the aesthetic still has to choose whether or not to

treat this reason as having any force. If it already has force for him, he has already chosen the ethical; which *ex hypothesi* he has not. And so it is also with reasons supportive of the aesthetic. The man who has not yet chosen has still to choose whether to treat them as having force. He still has to choose his first principles, and just because they are first principles, prior to any others in the chain of reasoning, no more ultimate reasons can be adduced to support them.

- Alasdair McIntyre, After Virtue

Figure 9.10: Pull Quote

WordPerfect makes this easy to do:

- 1. Copy the text you want to put in a pull quote.
- 2. Create a text box, and paste this text there.
- 3. Set border and fill, and position the text box as you like. Again, some fine-tuning is helpful, but practice makes this sort of thing much faster.

Hyphenation

As you've typed regular text, you may have felt the need to hyphenate a long word, so that right-ragged text wouldn't be so uneven, or so that justified text wouldn't have so much spacing between words. With smaller margins for text, such as in tables or text boxes, a more even right margin becomes yet more important for a polished appearance.

WordPerfect has a great hyphenation feature that you can use in any body of text. Unlike almost all other word processing or page layout programs, WordPerfect hyphenates words according to its extensive dictionary *only*, so that it will always be accurate. Other programs use an *algorithm* – a set of instructions, like a recipe – to choose where to break syllables, and this method often makes mistakes. The user can then spend a lot of time making corrections, or let things go and end up with some funny line breaks.



To hyphenate manually: if you want to insert a *soft hyphen:* one that will appear if the word falls at the end of a line, but not show otherwise – when you change fonts or sizes, for example – press **Command-Hyphen**. If you want a *non-breaking* hyphen, so that "Stratford-on-Avon" will not be separated by a line break, press **Command-Shift-Hyphen**.

For most cases, when you'd like WordPerfect to hyphenate words automatically:

1. From the **Layout** menu, choose the last command, **Hyphenation...**. You'll see figure 9.11.



Figure 9.11: Hyphenation dialog

2. Click the **Type** pop-up, and choose **Automatic**. This causes WordPerfect to look in its dictionary for each word that ends a line, to see if there are *hyphenation points:* places where syllables can be separated, to make each line of text more even.



This command works equally well whether you turn hyphenation on first, and then type, or type first and then use this command. Either way, this is a simple yet pleasant part of WordPerfect: accurate hyphenation adds to quality of formatting. If you want to turn hyphenation on as a default (we have), go into style sheets to edit the Document Style, and choose automatic hyphenation there.

The other available type is **Auto-aided**, in which WordPerfect asks you whether you want to hyphenate a word, every time it finds one it can. We don't use this feature, although it does give you more control over the appearance of your text. Setting the hyphenation zone (see below) works as well, and is more convenient.

Hyphenation zone

Fine printing is careful about hyphenation. WordPerfect can be as careful as you'd like. You can hyphenate nearly every polysyllabic word that falls

at the end of a line, or only longer words. WordPerfect uses a **hyphenation zone**, or **H-Zone**, to decide how long a word has to be before it's hyphenated. Setting a larger H-Zone causes fewer words to be hyphenated, for a more aesthetic effect when you have a longer line length. Setting a smaller H-Zone causes more words to be hyphenated, giving a more even right margin, an important consideration with narrow columns. With justified right text, a smaller H-zone produces less extraneous spacing within lines.

Newspapers hyphenate more than academic texts with wide margins. Text in smaller point sizes requires less hyphenation.

How the left H-Zone works is illustrated in figure 9.12. The right half of the illustration has a lot of hyphenation, and the right margin is thus more even. How much hyphenation to use is a judgment call. WordPerfect's H-Zone offers unmatched precision for this.

The *right* H-zone is often best left at zero. A positive value here tells WordPerfect to squeeze onto a line words that extend a little past the right margin. Use this feature sparingly, or type in a line may end up looking compressed. Newspapers with narrow columns need this.

Some hyphenation is helpful for a less ragged right margin, if you're using left-aligned text, or for less obtrusive inter-word spacing, if you've chosen justified text. We'll talk more about this in the section on page design, since the color and flow of text matters, and hyphenation is an influence. Book designers know that we can read comfortably many hours longer if the font, size, spacing and hyphenation are right.

Hypothetical dilemmas, in the abstraction of their presentation, divest moral actors from the history and psychology of their individual lives and separate the moral problem from the social contingencies of its possible occurrence. In doing so, these dilemmas are useful for the distillation and refinement of objective principles of justice and for measuring the formal logic of equality and reciprocity. However, the reconstruction of the dilemma in its contextual particularity allows the understanding of cause and consequence which engages the compassion and tolerance repeatedly noted to distinguish the moral judgments of women. Only when substance is given to the skeletal lives of hypothetical people is it possible to consider the social injustice that their moral problems may reflect and to imagine the individual suffering their occurrence may signify or their resolution engender.

- Carol Gilligan, In a Different Voice

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- Carol Gilligan, In a Different Voice

Figure 9.12: H-Zone without hyphenation, left, and then with. Words that start to the left of the H-Zone and extend to the right margin are hyphenated. Words that start within the zone and reach the margin are wrapped to the next line.



If you have narrow columns, or are working with text in a table or text box, a small H-Zone is advisable. With wider margins, a larger H-Zone causes fewer words to be hyphenated, a desirable effect. WordPerfect defaults to a .694 inch (50 points) H-Zone. Change this as you wish, and you can change the default by editing the Document Style.

Outlining

An **outline** is a structured list of topics in various levels of abstraction and detail, indicated by indentation. As a map to a text document, an outline gives you a sense of development and emphasis in your thesis. We can't think of a reason not to begin writing anything of any length and depth with an outline. WordPerfect has two outlining facilities: basic and enhanced.

Basic outlining

1. Choose **Outlining...** from the **Tools** menu. You'll see figure 9.13,

Outlining		
Number Outline On %T Insert Outline Number Restart Numbering At	Au 1	. ≑ жı ♦ %R
Outline Style		
	Leve	l/Style
Type: Custom 🗢	1	I
	2	A.
	3	1.
Style: Uppercase Roman 🜩	4	a.
	5	1)
Punctuation: #.	0 7	a)
	6	
	0	(a)
Cancel %	. (ОК

Figure 9.13: Outlining (basic) dialog
with numerous options for outlining styles.

- 2. OK this dialog as is. Note that **Outline On** is checked.
- 3. Type a title for your outline. There's no change in format yet.
- 4. Press return. You now have a Roman numeral I to the left of your insertion point, a **label**. Type a major thought here, and press return. You have a new line, with the Roman numeral II to start it.
- 5. For a thought at this same level of abstraction, simply type. If you want to go to a greater level of detail, though:
- 6. Press **Tab**, and the current line is indented, with a heading denoted by a capital A. Type something here, and press return.
- 7. You again have a new line, with Roman numeral II. Press Tab again, and your line is indented to match the line above, but this time with the capital letter B.
- 8. You can type something here, or press Tab again, and get a further indentation, with the Arabic number 1.
- 9. To go back to a level of greater abstraction, press **Shift-Tab**. Pressing Tab indents you further.

To edit an outline:

- 1. To rearrange labels in an outline, select, drag and drop both the label and text elsewhere.
- 2. If you delete a label, other labels renumber to accommodate the change.

Choose the Outlining command again to turn this formatting off. Your outline is then a regular text document for normal editing purposes. You can turn outlining on again at any point.

Enhanced Outlining

Command Keystroke Menu μΞ I. A. I. Mode Menu ctrl-0 Features, Utilities Label Type Menu ctrl-L Utilities ⊧¦i≘ Outline Return ctrl-return |____ +i_ Outline Tab ctri-tab Ì. _ Outline Back Tab ctrl-shift-tab ۶<u>h</u> Add Outline Labels Utilities _ Collapse this Topic Features ____ Expand this Topic Features ____ Fold this Topic Features _ **-**Unfold this Topic Features **-**Show Everything Features Ł Join Topics ctrl-J 슫 Comment Box ctrl-C ctrl-F Features Menu Mode, Utilities Utilities Menu ctrl-U Mode, Features Help Menu ctrl-H Mode, Features, Utilities Topic Up/Down ctrl-up/down _ Jump Up/Down Topics ctrl-shift-up/down ____

Figure 9.14 shows the most-used commands.

Figure 9.14: Enhanced Outlining Button Bar

While Basic Outlining is just that, Enhanced Outlining has a feature set and power equal to anything that's ever been written for the personal computer, on any OS, including the venerated outliner and presentation program More. This may be because WP's Enhanced Outliner was almost a direct copy of More's. WP then adds the benefit of its advanced word processing features, and as well a fair amount of input from the outliner in FullWrite, another powerful word processing program for legacy Macs.

A review in the magazine "About this Particular Macintosh" (vol. 10 no. 3, p. 27) judged that WP's Enhanced Outliner "beats the modern [i.e. OSX] Microsoft Word in several respects" and could be "the most writer-friendly outliner available". (p. 28)

1. From the Button Bar's menu, choose **Outlining Bar**.

	Outline Mode 📃 🗄
A.	Plain Text – Single Indent
B.	Plain Text - Double Indent
C.	✓ Styled Text - Single Indent
D.	Styled Text - Double Indent
Ε.	Features
F.	Utilities
G.	Help

2. Click Mode Menu to set styled text, single indent, as in figure 9.15.

Figure 9.15: Outline Mode menu

3. Click Label Type Menu and choose B: Outline, as in figure 9.16.

	Outline Label Type 📃 🗏
A.	Paragraph (1, 2, 3)
B.	Outline (I, II, III)
C.	Legal (1, 1.1, 1.1.1)
D.	Custom
Ε.	Restart Numbering At

Figure 9.16: Label Type Menu

- 4. Use the next three buttons on the Outlining Bar, Outline Return,Outline Tab and Outline Back Tab, create a short outline something like this:
- I. This is a first topic.
- II. This is a second topic, at the same level.
 - A. Click Outline Return and then Outline Tab to get here. Any amount of text is indented to the topic label.
 - 1. Outline Return and Outline Tab again.
 - a. And again.
 - b. Just Outline Return this time, although there are four more levels available.
 - 2. Outline Return and Outline Back Tab.
 - B. Outline Return and Outline Back Tab again.
- III. Outline Return and Outline Back Tab once more.

Each level has a different color because each level has a different style sheet: "Outlining Level 1" and so on up to 8. You can edit these as you would any style sheet, or choose Plain Text rather than Styled Text from the Mode Menu when starting, or outline in styled text and then Select All and choose None from the Styles Menu.

5. Click anywhere in topic II.A. and, on the Button Bar, click Outline Back Tab. The topic and its subtopics are moved one level left.

- 6. The next two buttons let you **collapse** a topic: hide its subtopics. Click anywhere in topic II.A. and collapse it. Note the bullet after the topic label A, indicating it's collapsed. Click the next button down to **uncollapse** it.
- 7. The next two buttons let you **fold** and **unfold** a topic: show only the first line. Our short outline above doesn't need much of this, but with longer topics it's helpful to condense topics for a better overview of the document's conceptual structure.
- 8. The last set of buttons are for all Enhanced Outlining Features, Utilities, and Help. The Quick Start, Ready Reference and Command Overview help sections explain the feature set, and the demo shows the difference between formatting in basic and enhanced outlining.

Note that at any time, enhanced outlining mode is neither on nor off: you can press Hard Return after a topic and type regular text for a while. When you want another topic, just click the Outline Return button again.

So much for an overview. Adequate discussion of this feature is beyond the scope of this book so, if you do much outlining, take a look at the "Enhanced WP Outlining" documentation at WPMac.

Paragraph numbering

As you see in the Outlining dialog box in figure 9.13, there are a number of options for labelling and formatting. To try one of the most useful, in that dialog change **Type** to **Paragraph**, and set **Level/Style** for Arabic numbers. You can restart numbering at different points in your document.

Subtitles

Inserting subtitles is useful for word-by-word translations, but can be used to insert anything else as well. It's best to size and format original text first, then add subtitles.

- 1. Select a line of text to which you wish to add subtitles.
- 2. From the Language menu, choose Subtitle. Figure 9.17 appears.
- 3. Enter the subtitle (up to 255 characters). Choose font and style. Size is designated in relative sizes, as you learned in Chapter 7. WordPerfect defaults to Fine (50% of Normal, unless you change it) but we used Normal for figure 9.17. We formatted the original in bold, and subtitles plain.

Da neigt sich die Stunde und rührt mich an Now the hour bows down, it touches me, throbs
mit klarem, metallenen Schlag: metallic, lucid and bold:
mir zittern die Sinne. Ich fühle: ich kann – my senses are trembling. I feel my own power –
und ich fasse den plastischen Tag. on the plastic day I lay hold.
– Rilke, The Book of Hours (Deutsch, trans.)
Figure 9.17: Subtitled text

As you see, subtitles are spread evenly along the line.

To remove a subtitle, open the Codes Window, locate the subtitle code, and delete it. To edit a subtitle, click anywhere in the subtitle line (the insertion point will appear to blink within the original text, not the subtitle), and reopen the Subtitle dialog.

Make It Fit

A document may at times need to be a precise number of pages, or more or less than a certain number. Instead of manually adjusting attributes, e.g. font size, or formatting, e.g. margins and spacing, you can ask WP to produce the desired number of pages for you.

1. From the Layout Menu, choose **Make It Fit**. Figure 9.18 appears.

	Make It Fit	
Dagos		
_ Payes		
Current numbe	r of pages: 36	
Desired numbe	er of pages 🛛 😫 🚔	
_ Items to adjust		
🗹 Font Size	第1 🗹 Line Spacing	%2
🗹 Top Margin	🕱 3 🗹 Bottom Margin	%4
🗹 Left Margin	Ж5 🗹 Right Margin	ж6
	Cancel ж . O	<u> </u>

Figure 9.18: Make It Fit dialog

Depending on your document, you may want WP to adjust any of the six possible items or only e.g. all margins.

Looking further . . .

Enhanced WordPerfect Outlining, the complete documentation, is available in both PDF and OS9 Reader formats.

For better keyboard control over outlining, see *John's WordPerfect Outlining Keystrokes 2.0.* This also fixes conflicting keystrokes between the Enhanced Outliner and recent Mac OS versions. A separate macro allows automatic paragraph numbering with Arabic numerals, and all outlining keystrokes can be toggled on and off, for greater convenience.

We mentioned using text boxes for annotations. This is automated by *John's WordPerfect Notes Pro*, which supports one-step creation of text boxes with any of eight background colors – perhaps for different authors of annotations in a shared document, or different purposes or priorities. Notes can be hidden, either all notes or notes of specific colors.

All free at WPMac.

Summary

You've really learned a lot in this chapter, including:

• style sheets, and their significant contributions to ensuring consistency and saving time

- text boxes, which by themselves qualify WordPerfect as a page layout program
- hyphenation, and its value to legibility and readability
- outlining, a tool critical to quality in writing

This has been a substantial amount, but we think you've surprised yourself already not only at what you have learned, but the *rate* at which you're learning now. The Macintosh and WordPerfect create a friendly as well as a powerful environment, and learning it is one of the most exciting things we know. The real magic, though, starts in just the next chapter.

Chapter 10

Data Management and Lists

In this chapter, you'll learn how to:

- define material for and generate a table of contents
- do the same for an index
- generate and update a bibliographical reference, also called a table of authorities
- cross-reference captions for figure, table and text boxes and other special parts of a document
- dynamically link any place in a document to any other place
- sort and filter data according to several levels and criteria

At this point you've covered a great deal of material in word processing, graphics, and Macintosh use in general. We're now ready to learn 'computing' in a more powerful sense of the term.

In past times we thought of the computer as monolithic and mysterious and making millions of calculations per second. Up to now, in word processing and graphics at least, there hasn't seemed to be very much of this millions per second. Appearances are deceiving – rotating a graphic requires extensive calculation – but in general, the Macintosh and WordPerfect have done what you've told them to, step by step.

Here's where we depart from that model. We'll learn commands in this chapter that you execute once, and WordPerfect then performs hundreds or thousands of steps automatically. Many of these serve to organize data, to make it more accessible or easier to comprehend. They serve as well to save you from a great deal of low-level work, and make your efforts more accurate, since people don't do their best at repetitive tasks. We do better when we can think, and let the computer do the hundreds of steps to manage data according to our conceptual model.

An example of this is **cross-referencing.** This, in theoretical terms, is just placing indications at particular points in a document that refer the reader to other places in the same document. "See figure 36" is such an indication.

Great, you say, I can type that fast. Yes, but let's assume that you then add another figure towards the beginning of your manuscript, and what was figure 36 becomes figure 37. With the cross-referencing WordPerfect can do, *every* reference to the figure changes: anywhere in the text, notes, and your list of figures.

Lists

In other lists, such as an index, a table of contents or table of authorities, you can similarly **mark** the points in your text that you want to appear in the list, tell WordPerfect where you want the list to go and what you want it to look like, or **define** it, and, when everything else is done, **generate** it.

Following any amount of editing or formatting that will change pagination all over the place, just hit the generate command once more, and the list is again accurate.

 Click in the Control Bar to open the List Bar, as in figure 10.1, where you see Define buttons for both the Index and Table of Contents. These boxes are black on white, while the icons to the right of these buttons are grayed out.



Figure 10.1: List Bar

2. Select any word in your document. The Define buttons are now grayed out, while the icons to their right are clear. You can use these to **mark** this selection for an index or a table of contents entry. When you generate either kind of list, your selection is included, and its accurate page number shown. Deselect the word you just selected, and let's try an index.

Creating an Index

For this exercise, open any document of two pages or more.

- 1. Select any word or phrase you'd like in your index. If it's one word, just double-click it to select it.
- 2. Click the icon in the List Bar to mark this as an entry. You'll see small symbols appear on either side of the marked text.

Do this for 10 or 15 words, over the several pages of your file.

- 3. Go to the end of the file, and press Return to start a new line.
- 4. Click the **Define** button in the Index box on the List bar. You'll see the notation «« Index Generated Here »» appear at your insertion point.



If you want the index to start on a new page, you can insert a **Page Break** from the **Insert** menu first. You might also like to

type "Index" above the place where you define the generation point.

5. Click **Generate** over on the right side of the List bar. WordPerfect responds with figure 10.2.



Figure 10.2: An index will be generated

6. Click OK, and WordPerfect calculates an index.



Half the value of automatic indexing is that you can change formatting, move paragraphs from one page to another, whatever, and then click Generate again. If you've ever revised an index by hand, you'll appreciate this.

If you've established page numbering for this file (perhaps starting at page 50 since it's chapter two, for instance), or changed numbering style from Arabic to Roman numerals, your index will reflect this.

If you want to *remove* a marking, put your insertion point near the word and choose the **Show Codes** command on the **Edit** menu to show the Codes window. Delete the code from either side of the marked word. The code on the other side of the word is deleted automatically.

To help you find markings more easily, WordPerfect shows a marked word or phrase by means of small arrow symbols on both sides, visible when the List Bar is open or when **Show** ¶ is active (choose this command from the **Edit** menu to toggle it on or off.

Creating an Index with a Concordance

In the last exercise there was still work to do to make an index: finding every instance of every word you wanted to index, and marking it. That could get old, so WordPerfect gives you a much easier way to do it, by making a list first, of all the words and phrases you want to index. This list, entered as a separate file, is called a **concordance**.

You might know your text well enough simply to type a concordance list (place a return after each entry), or, with both your text and concordance open, copy and paste from one into the other.



When we learn macros, we'll learn how to make copying a word in one file and pasting it into a second file a one-step operation, i. e. click in the word, and press command-1, or such. WordPerfect copies the word, switches to the second file, pastes, presses return, switches back to the first file and deselects the word it just copied. Stay tuned.

The advantage of using a concordance is of course the steps saved: you won't need to mark individual occurrences of words in your text. A possible disadvantage is that WordPerfect indexes each occurrence of each word in the concordance. If you wanted to index a word only where you first defined it, and then where you spent a couple of pages on it, marking is a better choice.

Of course, you can do *both.* If you specify a concordance and also mark words, they both show up. A word you've marked but not added to the concordance then isn't referenced 27 places in the index.

There's no need to alphabetize your concordance, although WordPerfect can work a little faster if it is. Don't alphabetize it manually, though: just enter the list and then *sort* it, as we'll learn later in this chapter. Avoid duplicate words, though.

When your concordance file is ready:

1. Click **Other**, the last button on the List bar. From **Type**, choose **Define Index**. A dialog like figure 10.3 appears.

List	
Type: Define Index	
_Attributes	_
Page Numbers: Dot Leaders 💠 🗌 Include Cross Index	
List Type: 🚺 🗘 🗌 Allow Underlining	
ी 🔅 🗹 Line Between Entry	
Autogenerate Hyperlinks through level: 5	
Concordance File	
Generate %G Find File %F Define]

Figure 10.3: List dialog

with the insertion point blinking in the **Concordance File** box. Instead of typing anything here, though, click **Find File.** A standard open dialog lets you show WordPerfect the path to your concordance. Click **Set** in the open dialog when you find it.

You're returned to the List dialog, and you can see how WordPerfect defines the path to the location of, and the name of, your concordance. If

you change the name or location of this file, just repeat these steps. You can at this point define and generate an index from the List dialog. Let's look at some formatting choices first, though.

Formatting an Index

1. Click the **Page Numbers** pop-up, which now reads **Dot Leaders.** You'll see figure 10.4.

Type: Define Inc	(No numbers) Follows Entry () Follows Entry Flush Right	
Page Numbers:	🗸 Dot Leaders 💦	🗌 Include Cross Index
List Type:	List 1 🗢	Allow Underlining
	1 🜲	🗹 Line Between Entry
Antogenerate Hyp	erlinks through leve	k 5 🔹
Concordance File		
	L	
	Generate	Find File Define

Figure 10.4: Formatting options for lists

These options produce formatting like figure 10.5.

		WP	book Ind	ex exan	1ple 📃			
Ruler Layout	Font	Find	Styles	Table	List	Merge	BookMark	HTML
Dot Leaders:								A
Camerata								8
Cassier, Ern	st						150, 170, 17	7
Centeno, Au	gust							9
Chase, Stuar	rt							0
Chaucer, Ge	offrey							2
Ching Hao .							9	9
Chopin, Fréd	leric							7
Coleridge, Sa	amuel Tay	lor					32,10	7
Flush Right:								
Camerata							13	8
Cassier, Ern	st						150, 170, 17	7
Centeno, Au	gust						5	9
Chase, Stuar	rt						7	0
Chaucer, Ge	offrey						12	2
Ching Hao							9	9
Chopin, Fréd	leric						8	7
Coleridge, Sa	amuel Tay	lor					32,10	7
() Follows Ent	ry:							
Camerata (1	38)							
Cassier, Ern	st (150, 17	0,177)						
Centeno, Au	gust (59)							
Chase, Stuar	rt (70)							
Chaucer, Ge	offrey (122	2)						
Ching Hao (99)							
Chopin, Fréd	leric (87)							
Coleridge, Sa	amuel Tay	lor (32, 10	7)					
Follows Entry	:							
Camerata 13	8							
Cassier, Ern	st 150, 170	0,177						
Centeno, Au	gust 59							
Chase, Stuar	rt 70							
Chaucer, Ge	offrey 122							
Ching Hao 9	9							
Chopin, Fréd	leric 87	-						
Coleridge, Sa	amuel Tay	lor 32, 10	7					
(Adapted from S	Suzanne La	anger, Pro	blems of A	rt)				▲ ▼
< > III								< → ///

In each case, we deselected Line Between Entry in the List dialog.

2. Define and generate your index as before.



The best place to put an index is at the end of text, not just by convention but because WordPerfect calculates an index first, then builds it. If you have the index in front, with consecutive page numbering, the index itself will push other text onto subsequent pages, and page numbers will be incorrect. If you wanted, you could generate your index to see how many pages it is, then define it somewhere else and set page numbering starting on that page to accommodate.

Indexes with two levels of entries

In this past exercise, all index entries were at the same **level**: each entry was at the same level of abstraction as another. You can specify that each reference in an index be either a **main entry** or **subentry**. The List dialog box needs to be open to do this, and here's a tip for that:

Open the List dialog and size your active document, and place document and dialog so both are visible on screen. You'll be going back and forth frequently, and this makes the task much easier.

 Select a word in your text that you want as a main entry. Click in the List dialog to activate it. The **Type** pop-up will switch to **Mark for Index**, if it doesn't read that already. Your selection appears in the **Entry** box. Click **Mark.** You're returned to your file, and the selected word is marked.

- 2. Select a word you want as a subentry, and click in the List dialog. The word appears in the (main) Entry box since, of course, WordPerfect does not at this point know you want it as a subentry.
- 3. Type the name of the main entry for which you want this to be a subentry. *As soon as you begin typing,* the word in the entry box moves to the subentry box. Click Mark when done.
- 4. Your next selection defaults to a subentry, if your last one was, with the last main entry still there. Tab to move between the two boxes.

When you generate an index, you'll have subentries underneath and indented by one tap stop from the main entry. If you checked **Line Between Entry** in the List dialog, main entries will have a blank line between them while subentries will not.

If you check **Include Cross Index** when you're creating two entry levels, WordPerfect will create a second reference in the index with the two levels switched. Where the first reference might read "Computer, confusion", the second would be "Confusion, computer".



An index (or table of contents, or any other list) is fully editable after you generate it. If you generate it again *after* you've edited it, though, your editing will be lost. Look in the codes window, at the codes surrounding index text. Delete those codes and your index then becomes plain text that will not be regenerated when you update lists.

Table of Contents

Generating a table of contents is very similar to an index. WordPerfect gives you more levels, though: two on the List Bar, and five using the List dialog. Let's start with the List bar.

- 1. With the List bar open, select a word or phrase you'd like for a first level entry. On the List bar, in the Table of Contents box, the **Define** button goes gray, and both marking buttons become clear.
- 2. Click the first level marking button.
- 3. Continue finding, selecting and marking first and second level entries.
- 4. Go to the front of your document, to the point where you want the table of contents to appear. This might be after the title page, and before text page numbering starts.
- 5. Click **Define** in the Table of Contents box. You receive a message saying «« Table of Contents Generated Here »».
- 6. Click Generate, and WordPerfect calculates your table of contents.



For either an index or table of contents, there's no need to generate right after you define, or define right after you mark. It's easier, for example, to format before generating these lists. Pagination is then right the first time. Also, the Generate command builds every list you've defined. If you have a lot of lists or a long document, the Generate command might take a few minutes.

Using the List dialog for a Table of Contents

As before, WordPerfect gives you more options when you use the List dialog. Let's open it and see what's there.

- 1. Select a word or phrase you want in your table of contents.
- 2. Either click the **Other...** button on the List bar, go to the **Tools** menu and choose the **List...** command, or type **Command-J.** You'll get figure 10.6.



It's useful to resize your document window and place it and the List dialog so that both are visible at once, if you're going to be doing much marking of text.

- 3. Choose **Mark for Table of Contents** from the **Type** menu. Note that all options in the **Attributes** box are gray except **Level** and **Autogenerate Hyperlinks through level**.
- 4. Click Level. Mark your selection at any of five levels. Figure 10.6 shows the first level chosen.

Many Tables of Contents have only one level but, like multiple levels of an index, you can have that here, in fact up to five. You can also specify that each entry, up to the fifth level, will be a **hyperlink** – just click on the Table of Contents entry, which appears in blue and underlined, as though it were a link on a web page, and WP takes you to that chapter, subheading, or whatever you marked for the TOC.

- 5. When done marking, recall the List dialog (without any text selected), and choose **Define Table of Contents** from the **Type** pop-up.
- 6. Set **Max Level** to the maximum number of levels you have marked.

Chapter 10: Data Management

List	
Type: Mark for Table of Contents 😫	
Attributes	
Page Numbers: Dot Leaders 🗢	🗌 Include Cross Index
List Type: List 1 🗢	Allow Underlining
Level: 1 🗢	Line Between Entry
Autogenerate Hyperlinks through level:	5 🜲
Entry Text to be in TOC	
SubEntry	
Generate	Find File Mark

Figure 10.6: Table of Contents marking

- 7. With **Level Format** set at **1**, choose the formatting in the **Page Numbers** pop-up that you want for the top level of your table of contents.
- 8. If you have more than one level, choose level **2** and set the formatting you wish for that level. A nice formatting choice is to have the top level set flush right with dot leaders, and the second level with the page numbers following their entries. Continue to format as many levels as you have marked.
- 9. A useful option for the last level is to **wrap** it by clicking the **Wrap Last Level** check box. This produces something like figure 10.7.

```
Chapter Five: Truth and Probability .....
                                                              87
    What is truth (87); Definition of a proposition (88);
          The words 'true' and 'false' function in the
          sentence simply as assertion and negation
          signs (88); the 'problem of truth' reduced to
          the question, How are propositions validated?
          (90); the criterion of the validity of empirical
          propositions is not purely formal (90);
          Observation confirms or discredits not just a
          simple hypothesis but a system of hypotheses
          (94); the 'facts' of experience can never
          compel us to abandon a hypothesis (95);
          Danger of mistaking synthetic for analytic
          propositions (96); Hypotheses as rules which
          govern our expectation of future experience
          (97); Definition of rationality (100); Defini-
          tion of probability in terms of rationality
          (101); Propositions referring to the past (101)
(from A. J. Ayer, Language, Truth and Logic)
```

Figure 10.7: Wrapped Last Level

for a table that is well detailed or with longer labels.

To *remove* an entry from a Table of Contents, you would remove the marking from the text by showing the Codes window and deleting the code on either side of the word or phrase. Or, you can choose **Find Code** from the **Edit** menu, and get figure 10.8.

🗆 🔤 Find Co	de 📃 🗄 🗄
Select Code:	
Mark List	MarkList 🔺
Mark Reference-Define Target	Target
Mark Reference-Refer to Target	Ref
Mark Table of Authorities	TofA
Mark Table of Contents	MarkTofC
Merge-Chain to Macro	Merge Macro File 🔇
Direction: Forward 😫	
Remove Remove then Find	Remove All Find

Figure 10.8: Find Code dialog

in which you can choose a code from the scrolling list, and find or remove one or more occurrences of that code in your text.

Tables of Authorities

Here comes one elegant feature. Structurally, it's similar to indexing and tables of contents: references to marked text are gathered in one place, and can be dynamically updated. Conceptually, it bears a resemblance to footnotes or endnotes, in that it's an excellent way to list citations or quotations in a legal or academic document.

You can have up to 16 sections: that many separate lists of different kinds of citations. Cases might be one; statutes another. Its most common use might be for legal briefs, but its advantages in listing any kind of reference or source suggests wider bibliographic application.

There's one distinction to understand first. For an Index, you marked all the occurrences of words you wanted indexed (or had a concordance do it for you). For a Table of Authorities, you select the full reference or citation as it first occurs in your text, and call it a **full form**. You then mark subsequent occurrences with a nickname, calling it a **short form**.

The Table of Authorities (or bibliography) then lists the reference and everywhere it occurs in your text. Here's an example. You've referred to and quoted Nel Noddings' fine book *Caring* at several points in your paper. You wish to list bibliographic information so that references within your text will give the whole citation [Noddings, Nel. *Caring.* Berkeley: University of California Press, 1984] only in the first instance, and then just show "[Noddings 1984]" every succeeding time, with the full reference again appearing as a bibliography entry at the end of your paper. Here's how you do it:

- 1. Select the complete citation as it first appears in your paper, and call the List dialog (command-J).
- 2. Choose **Mark Full Form** from the **Type** pop-up, and choose which **Section** (i. e. which of the 16 possible lists of citations) you want.
- 3. In the **Short Form** text entry box, you'll see the first 40 characters of your selected citation, but you'll want to use less than that as a nickname for this reference. Just the first word, i. e. the author's last name, is best. Delete everything in the Short Form box except the author's last name, and click Mark or press Return.

You're given a window similar to a footnote or endnote editing window. Make any changes you want in the text of the full form, should you want it to differ from the text as it appears in your document. Close this window when done.

4. At every subsequent citation of this reference, put your insertion point within the text, call the List dialog, and choose **Mark Short Form.** If

this was the last citation you marked, the short form should already be in its box. If not, just type it in. That's the point of using just a last name or other short nickname in the short form.

- 5. Mark other references using the full and short forms. When marking a full form, be sure to indicate the correct section number if you're using more than one.
- 6. Put your insertion point at the place in your document where you want the Table of Authorities to appear. If you are creating more than one section, you can put each section in a different place.
- 7. From the List dialog, choose **Define Table of Authorities.** As with other lists, you can choose the **Attributes** for **Page Numbers** according to **Section.** You can also select **Line Between Entry,** and **Allow Underlining.** The last option is specific to legal use: it's standard within the text to refer to a case with the names of the parties underlined, as in "Brown v. Board of Education, 347 U. S. 483 (1954)". In the table or bibliography, though, you might object to such concentrated underlining. So disallow underlining in this dialog, to save the trouble of editing the table after generating it.
- 8. Click **Define.** Repeat as necessary for each section.
- 9. Click **Generate.** You'll have a list like figure 10.9.

] 📃 WP book references example 📃 🗉							JE		
Rul	er	Layout	Font	Find	Styles	Table	List	Merge	BookMark	ITH
					Referen	ices				•
	An Un	nas, Juli iversity	ia. 1993. Press	Moralit	y of Happ	oiness. Ne	ew York:	Oxford	16	≡
	Ap Phi	piah, Kw ilosophy	ame Ant of Culture	thony 19 2s. New '	92. In M York: Oxf	ly Father ford	's House.	: Africa i	in the 42	
	Ar of (endt, Ha Chicago I	nnah. 19 Press)58. Hur	nan Cond	lition, The	e. Chicag	o: Univ	ersity . 111	
	Ar Inc	istotle. 1 lianapoli	985. <i>Nicl</i> is: Hacke	homache tt	an Ethics	. Transla	ated by I	rwin, Te	erence.	
	Be: Phi	nnett, Jo ilosophy	nathan. 49, p. 12	1974." 3-134.	The Cons	cience of	Huckleb	erry Fii	nn". 14, 114	
	Boi All	isvert, Ra bany: Sta	aymond ate Unive	D 1998 ersity of	3. John D New Yor	ewey: Re k Press.	thinking	Our Tim	e.	
	Bo Be	oth, Way rkeley: U	ne. 1988 Iniversity	3. Compo y of Cali	any We K fornia Pr	eep, The: ess	An Ethic	s of Fict	ion. . 111	▲ ▼
		1	Ш						< 1	14

Figure 10.9: Bibliographic references from a Table of Authorities

Editing a Table of Authorities

You can edit this or any kind of list by hand after you generate it. Subsequent regenerations will delete your editing, though, and WordPerfect has a single generation command that updates all lists. Thus, you can't update the Index while keeping editing changes to the Table of Contents.

As far as Indexes or Tables of Contents go, you should simply edit the text you've marked, or edit the Table after you're sure you won't want to regenerate again. A Table of Authorities is more flexible, though. To edit a citation as it will appear in all regenerated lists:

- 1. Put your insertion point near the text you selected and marked as the full form. Showing the codes window or using the Find Code... command may be helpful here.
- 2. Call the List dialog and, from the **Type** pop-up, choose **Edit Full Form** (**Previous**) or **Edit Full Form** (**Next**), depending on whether your insertion point is sitting before or after the full form you want.

You see an editing window again. Make changes here, and close the window when done.

Other lists

What we've looked at so far are lists with certain structures helpful to their purposes. WordPerfect will let you make up to *nine* additional lists as well, so you can include in your document ready references to tables, graphics, text boxes, and any other parts of your file you wish. You can include all graphics, for example, in one list, and some graphics and some tables, according to subject, in others. Your readers will be very impressed.

As preparation for this exercise, make or import a couple of simple graphics into your text document.

- 1. Click on a graphic to select it, so that a box appears around it with handles at the right and bottom.
- 2. From the **Tools** menu, choose **Graphic** and then **Caption...** Enter an appropriate caption. Leave the figure number intact, and type whatever else you want. Click outside the graphic to return to the body of your file, and repeat this for another graphic. Again, click outside the graphic to return to your document.



Just as you double-click a graphic to go into the Graphic Editor, you can double-click a caption to access it for editing.

3. Place your insertion point where you want the list of figures to be, open the List dialog, and define the list, choosing the type of page numbering, line between entries or not, and **Figure** as the list type, all as in figure 10.10.

Type: Define List Attributes Page Numbers: List Type:	List 1 List 2 List 3 List 4 List 5 Figure Table Table	 Include Cross Index Allow Underlining ☑ Line Between Entry
Antogenerate Hyp	Generate	ret: 5 🔹 Find File Define

Figure 10.10: Defining a list of figures

and generate your list. You'll have something like figure 10.11:

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi purus velit, ultrices eu ante sed, pulvinar commodo sapien. Pellentesque



habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Nam nec massa at justo placerat imperdiet. Duis sit amet blandit lacus, eu convallis metus. Sed lobortis placerat purus quis congue.

Pellentes que

habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed imperdiet pharetra mauris, ut vulputate neque tempus sed. Praesent ac euismod est. Morbi tortor mauris, interdum a velit nec, venenatis fermentum lectus. Phasellus



Figure 2: For bad news comes with the dawn

eleifend volutpat risus, id egestas eros viverra sit amet. Sed risus eros, aliquam ut ultricies a, pharetra eget neque. Curabitur dapibus tincidunt sapien eu aliquam. Duis id nulla sem. Nulla facilisi. Quisque lacus magna, hendrerit a purus eget, egestas semper tellus.

Figure 1: Party while we may	1
Figure 2: For bad news comes with the dawn	1

Figure 10.11: Figures captioned and referenced in the list below

Updating lists

 Select and cut the second graphic (the rooster in our sample, figure 10.11), by selecting it and choosing **Cut** from the **Edit** menu.

- 2. Click to put your insertion point *above* the first graphic, and choose **Paste.** Click and move the rooster a little to wrap text around it. Move the dancers if you need to, to get them out of the way. See how Word-Perfect has changed the figure numbering.
- 3. Generate the figure list again, and see how it has updated. This would work the same way if you had added or deleted a figure.



We cut and pasted, rather than just dragging the graphic, since WordPerfect numbers them according to the graphic box **code** that was inserted in your file, at your insertion point, when you first pasted or drew these. The code doesn't move when you drag a figure.

Listing tables

Listing references of pre-defined types, such as figures, is fairly automatic, since WordPerfect knows where all the figures are – they're internally labelled as figures.

You can take other parts of your document and label them yourself. WordPerfect will then gather a list of them in just the same way. One use of this is for tables which, by themselves, can't be captioned in a way that WordPerfect can reference.

Putting a table in a text box permits this, though – and is often a good idea anyway, since you have greater flexibility in positioning and sizing text boxes. With a table inside, it positions and sizes along with the box.



If you have a table not in a text box, it's one quick move to select all the contents by dragging through the table, cut them, create a text box and a table in it, and paste the contents into the box. We can then call it a *Table Box.*



When we learn macros – automating steps – we'll learn how to make a Table Box all in one motion.

Let's make a couple of table boxes, and list them.

- Start a new document, and create a text box by choosing **Tools** > **Text Box** > **New**. You should have an insertion point blinking in the box.
- 2. From the **Table** menu, choose **New.** Specify the number of rows and columns you want.
- 3. Click outside the table box, and then click on it so as to select the box it will have a thin frame around it, with handles at the bottom and right sides.
- 4. Again from the **Text Box** menu, choose **Options.**
- 5. From the **Label Type** pop-up, choose **Table.** You'll see figure 10.12.

Text	Box Options
Anchor To: Character 😫	☑ Wrap Text Around Box ೫₩
Label Type: Table 😫	☐ Hide Contents of Box ೫H
Horizontal Position	Box Size
O Absolute 0.0 in O Margin	Horizontal Vertical 100 % 100 %
Column 1 to 1	2.306 in 0.250 in
Alignment: Left 🔶	Contents
offset 0.0 in	Horizontal Vertical
_Vertical Position	Size 0.0 in 0.0 in
O Absolute 8.8 in	Offset 0.0 in 0.0 in
🖲 Relative To: 🛛 Box Bott 🜩	
Offset 0.0 in	Cancel %. OK

Figure 10.12: Text Box Options

- 6. Label as many table boxes as you have.
- 7. **Caption** each Table Box, in the same way as you captioned figures.
- 8. Put your insertion point where you want this list. Call the list dialog, and define page numbering and such as you wish. From the **List Type** popup, choose **Table**.
- 9. Generate your list of tables. Say hey.

You can do this for **user defined** lists – simply one more kind of list of anything you first label and then gather, and for equations, when we get to the latter.

Custom lists

As you noticed in the List dialog, there are List Types for figure, table, userdefined and such, and also five lists identified simply by number. Using this, WordPerfect lets you define a list of *anything*.

Let's say that although you've defined a list of all the graphics in your document, you want to define another list according to subject.

One consideration is that since you know what you're making a list of, and WordPerfect doesn't, you have to **mark** the items you want on the list, just as though for an index.

- 1. Open the List dialog, perhaps resizing and repositioning your active document so that both it and the dialog are visible. Go to your document and:
- 2. Double-click on the caption for a graphic. This will open it for editing, and you can then drag across it to select it.
- 3. Switch to the List dialog, choose **Mark for List** from the **Type** pop-up, and choose **List 1** from the **List Type** pop-up.
- 4. Mark the caption for another graphic in the same way.
- 5. Define your list, with **List 1** as the type, and Generate.

Cross-referencing

So far what you've done has been to reference something to a list. Nice, but WordPerfect lets you cross-reference *anything* to *anything*, which is even

nicer. Let's use your last sample document, something like figure 10.11, to look at this.

Somewhere in that file, you want to refer the reader to figure 12, with the words "See figure 12". If you just type that, and then add or move figures, though, what was figure 12 may end up as figure 1, or 20. So let's do it better.

- Put your insertion point where you want this reference, and type "See figure " leaving a space between the word *figure* and the closing quotes. With your insertion point to the right of that space, call the List dialog and:
- 2. Choose **Create Reference.** In the **Target Type** pop-up, choose **Figure.**
- 3. You'll need to type a **Target ID** in the box labeled for it. This can be anything one word is best to identify this reference and its target. In figure 10.11, we wanted to refer the reader to the figure captioned "Party while ye may", so we used "party" for the Target ID. Lower-case is fine.
- 4. Click **Create**, and you're back in your file with a question mark where a number will appear.
- Select the figure you want as a target and, just to check, open the Codes window. See that the insertion point in the codes window a thick vertical bar is *just* to the right of the code for your target, as in figure 10.13.
netus¢et¢malesuada¢fames¢ac¢turpis<mark>æ^{skt}::</mark> egestas.¢<u>Figure Box Border : Border On Figure Box)∎Figure Box Border : Off</u>Nam¢nec¢massa¢at¢justoæ<u>skt::</u> placerat¢imperdiet.¢Duis¢sit¢ametæskt::

Figure 10.13: Codes Window, showing the insertion point

- 6. Go back to the List dialog, and choose **Mark Target.** In the **Target ID** box, type the name you chose for that. Click **Mark.**
- 7. Again from the List dialog, click **Generate.** The question mark in "See figure ?" will be replaced by the number of the figure you targeted.
- 8. Cut and paste the figure you've referenced, so as to change its order with another one. Call the Generate command again, and see how your cross-reference remains accurate. Awesome, no?

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1	

As you saw when you created the reference, you have your choice of several target types: figure, page, paragraph and so on. You can easily create a reference and mark the same target for it twice, using both page and figure types, so your reference will read "See page 62, figure 14". Use the same target ID for both.

You can also create any number of references for one target, or refer the reader to multiple targets ("see figures 95, 96, 97"). WordPerfect puts the commas in for you.

Referring the reader to a paragraph is of special use when you're using paragraph numbering, discussed in the Outlining section of Chapter 9. You can as well refer your reader to a point in an actual outline. You can also create dynamic references to footnotes and endnotes, a most versatile feature. As with marking other targets, the insertion point in the Codes Window has to be just to the right of the target. This should be automatic, if you put your insertion point to the right of the footnote or endnote itself in the document window.

WordPerfect's lists and cross-referencing are powerful tools that can make your document much more coherent and accessible to a broad readership. Don't feel, after only one run-through, that they're too complex to use. It's like driving a car: after a while, you don't even think about the tool, just about where you want to go.

Sorting

WordPerfect provides an extensive and elegant sort facility.

Compile some data you'd like to work with. Figure 10.14 is an example where each food's data is on one line, with tabs separating the columns, and hard returns demarcating lines. We want to sort this alphabetically by name.

There are two ways to sort in WP, **Simple Sort** and **Sort...**. Let's look at the simple option first. Select the lines, i.e. paragraphs you want to sort and:

1. From the Tools Menu, call Simple Sort.

In the first section, different commands will be active if you're sorting a table. In the second section, **Ascending** is e.g. A to Z or 1 to 10. Use **Alphabetic** if the word you're sorting by, e.g. the first word in each line starts with an alpha character, or **Numeric** otherwise.

Protein Content of Vegetarian Foods (Average Servings)								
Food	Туре	/pe Amount (oz.)		Protein (grams)				
Bread (whole wheat)	grain	1	65	3				
Banana (1)	fruit	6	100	1				
Raspberries	fruit	8	85	2				
Collards	vegetable	6	40	5				
Orange (1)	fruit	8	70	2				
Egg (1 large)	dairy	2	80	7				
Beans	legume	4	100	8				
Broccoli	vegetable	8	50	6				
Milk	dairy 8 140 10							
Rice	grain	8	225	4				
Spinach	vegetable	6	25	4				
Cottage Cheese	dairy	3	40	8				
Source: Rudolph Balle	ntine, M.D.	, Transition to	Vegetarian	ism				

Figure 10.4: List of foods ready for sorting

The second and third sections don't cause a sort; these are options. Set them as needed, calling the menu once or twice to do so, and then choose a command from the first section, e.g. First Word in Line. Your data is sorted.

Simple Sort is all most people need most of the time, but the last command on the Tools Menu, **Sort...**, is much more powerful.

You can call the dialog without text selected, in which case WP assumes you want to sort an entire file, and gives you an Open dialog to locate the file. Or, if you select text first, just that text will be sorted. Let's try that.

1. Select what you want to sort.

2. From the Tools menu, call the Sort... command. You'll see an initially bewildering dialog as shown in figure 10.15.



Figure 10.14: Sort and Filter dialog

Fortunately, everything's as it should be for the first sort we're doing.

3. Click **Begin.** WordPerfect alphabetically sorts the text you selected.

If this didn't work right, make sure you select only the text you want to sort. Settings should be as in figure 10.15, which are defaults. Try again.

What you just did was sort items of text that each ended in a hard return. WordPerfect calls each unit of text separated by a hard return a **zone**. You also sorted (in our example) by the contents of the left column. WordPerfect calls such a column a **field.** Note in figure 10.16 that the Field box, towards the top of the dialog, has the number 1 in it – the leftmost field, or the name of the food.

We could as easily sort by any other field.

Sorting by alternate fields

- 1. Select all the zones you want to sort, and call the Sort dialog.
- 2. Change the **Field** number to (in our case) **5**, so as to sort by amount of protein. Click **Begin.** We got figure 10.16.

Protein Content of Vegetarian Foods (Average Servings)							
Food	Туре	Amount (oz.)	Calories	Protein (grams)			
Banana (1)	fruit	6	100	1			
Milk	dairy	8	140	10			
Orange (1)	fruit	8	70	2			
Raspberries	fruit	8	85	2			
Bread (whole wheat)	grain	1	65	3			
Spinach	vegetable	6	25	4			
Rice	grain	8	225	4			
Collards	vegetable	6	40	5			
Broccoli	vegetable 8 50 6 ge) dairy 2 80 7						
Egg (1 large)							
Cottage Cheese	dairy	3	40	8			
Beans	legume	4	100	8			
Source: Rudolph Balle	entine, M.D.	, Transition to	Vegetarian	ism			

Figure 10.16: Alphanumeric sort on the fifth field

and we can immediately see that something went wrong. WordPerfect defaults to sorting in ascending order (A to Z or 1 to 10), although you can easily reverse that in the Sort dialog. The amounts of protein, though, go from 1 to 10, then to 2. Huh?

This happened because we did an **alphanumeric** sort, again the default. WordPerfect treated the numbers like letters and, since the 1 in 10 comes before 2, that's where it went. Let's try it again.

- 3. Select all the zones (paragraphs) again, and call up Sort. This time:
- 4. Change the **Type** pop-up from Alphanumeric to **Numeric**. Now sort.

Using multiple sort levels

When we sorted by name of food or amount of protein, we used one or the other **sort key** – the basis for the sort. We then got either kind of ordering.

The telephone book has something more sophisticated: everyone is sorted by their last name and *then* by their first name. In computerspeak, we say that the phone book has two **levels** of sort. Last name is the **primary key**, and first name is the **secondary key**.

For our food list, let's say we want to sort first by amount of protein, and then by number of calories. This will be helpful because spinach and rice, beans and cottage cheese, and oranges and raspberries have the same amount of protein per average serving.

- 1. Select the zones, and call the Sort dialog.
- 2. For the *first* sort key, see that field 5 (protein), and numeric for type are still chosen.

3. For the *second* sort key, choose field 4 (calories), and numeric type. Click **Begin**.



WordPerfect's nine levels of sort let you do some amazing things with data. Multiple levels are only useful if you have overlaps, though, as we had with amounts of protein.

For example, if you're sorting a list of employees, first by last name, then by first name, then by employee ID number (unique to each employee), the third key will be useful only if more than one employee have the same first and last names. Also, if you sort by the unique ID number as the first key, sorting by any further keys is meaningless.

Sorting in groups

So far we've only sorted single zones, in this case single lines. More than one (wrapped) line of text can be a zone, as long as there's only one hard return before and after it.

Easy enough, but on many occasions we'll want to sort **groups** of lines. An example that comes to mind immediately is names and addresses, all in one column, where the first line is a whole name, the second line is the street, and the third is city state zip. There's then a blank line, and then the next address. Groups in this example are thus items of text separated by *two* hard returns, creating the blank line.

WordPerfect understands not only that you want to sort these groups, but that you might not want to sort by the first letter of the first word in each group, or even by the first zone in each group. Just as you can sort by the zone of your choice within a group – or, indeed, as many zones as you like, up to the nine levels of sort WordPerfect offers – you can sort by the individual **word** within a zone. Consider the list of addresses in figure 10.17.

Janet Sullivan 155 Lakeview Rd. Ithaca NY 14850
Barbara Williams 71 Mechanic Place Ithaca NY 14850
Jodi Martin 612 Iris Drive Auburn NY 13882
Ted Harris 2883 Willow Ave. Dryden NY 14301

Figure 10.17: Addresses

We want to sort this list by last name. Note that these people all have just first and last names (for the moment).

- 1. Select your addresses, and call the Sort dialog.
- 2. Specify a group sort, one key of zone one, field one (there's only one field, i. e. column, anyway), and *word 2.* You're telling WordPerfect to sort by the second word on the first line.
- 3. Go for it.

4. Choose **Undo**, to reverse this sort. Here comes some power. Let's change the names to look like figure 10.18, where some names have a middle name or initial.

Sorting by imbedded words



Figure 10.18: Addresses with middle name or initial

Now, sorting by the second word isn't going to work. Not a problem. When you entered the numeral 2 in the Word box, you told WordPerfect to count from the left within that zone. If you enter a *negative* number in the Word box, WordPerfect will count from the *right*. So change this sort option to -1, and go for it some more.

You can also use a negative number for zone or field.

Sorting a table

Actual tables, rather than the tab- and hard return delineated text we've worked with so far, are a nice place to use the sort feature.

We moved our original food protein chart from a quasi-table (tabs and hard returns) into a real table, where it belonged in the first place. When you select cells in a table the Simple Sort submenu changes to look like figure 10.19, with line commands deactivated and table commands activated.



Figure 10.19: Simple Sort for a table

The main Sort dialog changes too: the **Item** pop-up defaults to **Table Row,** and the key specifications that used to read Zone, Field and Word now read **Cell, Zone** and **Word.**

We set the primary and secondary keys to cells 5 and 4, and sorted, to get protein and then calorie orderings.

Other considerations in sorting

All of the sorting we've done has been to parts of a file: we selected what we wanted to sort, and called up the dialog. If you call the Sort dialog without selecting text first, WordPerfect assumes you want to sort an entire file, and asks you for it. Simple Sort commands are inactive unless text is selected.

You can **Redirect Output** as well, with a check box in the dialog, and WP asks you what to name and where to put the sorted file. You can thus sort data without ever seeing it on screen. You can also keep a file in its present, unsorted state, sending the sort to a new file.

There's one last kind of sorting to cover: how to sort a *mail merge* (sometimes called *print merge)* data file. This will make quite a bit more sense if we cover it after you learn what mail merge is, in the next chapter.

Filter

WordPerfect gives you the means to filter data by almost any criteria you set, so that from 100 or 10,000 addresses or other data in a file, you can select only the 20 or 200 that match those criteria. Let's take a look at this.

- 1. Recall our food list (figure 10.14), or your equivalent. We want to derive a sub-list of grain foods only.
- 2. Select the list, or the part of it you wish to work with.
- 3. Call the Sort dialog. In the **Action** box, we selected **Filter** and deselected **Sort**. In Items, we chose Group. For the keys, we used only the first,

setting it to Field 1, Word 1, so that WordPerfect will locate the kind of food.

4. Now we need to tell WordPerfect what to look for in the food kind. Since we want to filter for grain, we typed the following in the **Filter Accep**-**tance Criteria** box at the bottom:

key1=grain

so that the whole setup looks like figure 10.20.

			So	ort 📃		
_Sort Key:	5					_Action
Key	Туре		Zone	Field	Word	🗌 Sort 🛛 🕱 S
⊡1 ≋1	Alphanumer	÷	*	2	1	⊡ Filter ೫F
□2 %2	Alphanumer	٢	0	0	8	Items: Zone 😫
□3 %3	Alphanumer	٢	0	0	8	_Order:
□4 ≋4	Alphanumer	٢	0	0	8	● Ascending
□5 %5	Alphanumer	٢	0	0	8	O Descending BD
□6 ≋6	Alphanumer	٢	0	0	8	🗌 Redirect Output %R
□7 %7	Alphanumer	٢	0	0	8	
□8 %8	Alphanumer	٢	0	0	8	Cancel %.
□9 ₩9	Alphanumer	٢	0	0	8	
Filter Ac	cceptance Criteri	a				Begin
key1=gra	in					

Figure 10.20: Filtering data

and we're ready to filter. First, though, note this caution:



When you filter a list or table, WordPerfect *removes* whatever doesn't match the filter criteria. So unless you want to throw away the original data, use the **Save As** command after the filter, and save derived data under a different name.

It's actually a better idea to use Save As *first,* so that you don't inadvertently forget, after performing the filter.

Alternatively, we could **Redirect Output**, to send the filtered data to a new file, leaving our original document intact.

5. Click **Begin.** We get the two foods in our list that are grain.

Filter criteria operators

In the example, we used an equals sign to tell WordPerfect what to look for and filter. There are eight operators in all, and you can use them in any combination. They are:

- = equals
- <> doesn't equal
- < less than
- > greater than
- < = less than or equal to
- = > greater than or equal to
- * and
- + or

Let's use multiple operators on our food list. We want to derive two lists: the first is a filter of all foods that are grain *and* have less than 100 calories per normal serving; the second is a list of all foods that are grain *or* have

less than 100 calories per serving. This use of 'and' and 'or' is called *Boolean logic.*

- 1. Use the first key setting as in the last example, to locate the word grain in the table.
- 2. Set the *second* key to numeric, field 4, word 1, to pick up the number of calories.
- 3. To find foods that are grain *and* less than 100 calories, the key acceptance criteria should read:

key1=grain*key2<100

- 4. Click **Begin.** The result should be one food: bread.
- 5. To test for foods that are grain *or* less than 100 calories, the key acceptance criteria should read:

key1=grain+key2<100

which will return all the foods except banana, beans and milk.



If you want to test an entire item, rather than one key, use **KeyG** (for global).

You see how elaborate your filter criteria can be.

WordPerfect evaluates a formula from left to right, but any parts within parentheses are evaluated first, as standard algebraic usage prescribes. For hierarchical parentheses, WordPerfect evaluates from the inside out.

Sorting and filtering at the same time

In the **Action** box, select both **Sort** and **Filter**. In our last example, the first key filtered for grain, and the second for calories. The third and succeeding keys are still available for sorting.



Once again, you may want to keep your original file intact when you sort or (especially) filter a copy. If you forget to do this, it's a good reason to have WordPerfect's original file backup feature turned on, as you learned in Chapter 6.

Summary

You've really made progress in this chapter and, more than that, you've developed a sense of WordPerfect's *data environment*, and how powerful and flexible it is. You can now:

- create tables of contents, indexes, and tables of authorities (or bibliographies)
- make lists of figures, tables, text boxes, and any other features in any kind of document
- cross-reference your writing to given pages, paragraphs, figures, tables, footnotes or endnotes
- set up sort functions according to multiple keys and levels of criteria
- filter data using all the power of the sort function, plus arithmetic and boolean operators

and, once again, we strongly endorse practice of any of these features you find interesting. You can see already how powerful they are; another run-through will confirm how friendly their implementation is.

Chapter 11

Document Linking: Merge, and Publish & Subscribe

In this chapter, you'll learn how to:

- print any number of personalized letters, using a form letter and an address list
- have that process ask for user input as it proceeds
- tell that process to branch to other files
- have WordPerfect documents update other WordPerfect documents automatically
- bring data from a great number of Macintosh programs into WordPerfect, so that changes in the original update changes in the WordPerfect file automatically
- take data from WordPerfect into any of these programs, again with automatic updating

Merge

How often have you received mail that had your first and last names and parts of your address splashed all over the sales letter? The computer took a list of hundreds of names and addresses, and one form letter and merged them to compile any number of seemingly individualized letters.

This feature can save enormous amounts of time, promote accuracy, and is a substantial help for mailing lists of every type, including those that use electronic media as well as paper – an AppleScript (which we'll learn in Chapter 13) can easily take merged letters created by WordPerfect and make emails out of them. Let's take a look.

The two parts

Merge works by having two documents, a **Form File** and a **Data File**, and merging information from each.

The Form File

Let's try an example of a form letter, personalized for several recipients. The first thing to do is simply write that letter but, in place of information specific to any individual, we'll put a placeholder, called a **field**, where something like the individual's first or last name or favorite food is going to go.

- 1. Display the Merge Bar by clicking its button on the Control Bar.
- 2. Start a short letter, maybe a note to a few friends, with an idea about the sorts of places in the letter you'd like to include personal information. Think of these places as fields, with the first field their first name, the second field their last name, the third their street address, the fourth their city/state/zip, and the fifth the name of their cat, or something.
- 3. When you get to the first place in your letter where you want individual information to appear:
- 4. Click the **Field...** button on the Merge Bar. Figure 11.1 appears.



Figure 11.1: Merge Field Number dialog

and what we want is field number one, so just click OK. The code **<Field:1>** is placed in your letter.

5. Repeat this for the five or six fields you have in mind, numbering the fields sequentially as you go. Your result should look something like figure 11.2.

In this example we'll use Field 1 for a first name, and Field 2 for a last name. Note that we entered the Field 1 code, then typed a space, then the Field 2 code so, in the finished letters, there will be the proper space between first and last names.

Save and close this document, and let's look at the data that we'll merge with the form.

```
<Field:1> <Field:2>
<Field:3>
<Field:4>
Dear <Field:1>:
```

We are sorry but we cannot send you a free copy of our new book *Teach Yourself WordPerfect Mac.*

Although you are undoubtedly correct to say you're the only person to use WordPerfect for **<Field:5>**, you still have to buy our book like everyone else.

Thank you, and do say hi to **<Field:6>** for us.

Sincerely,

Figure 11.2: Form letter showing field codes

The Data File

What we need at this point is a list of information about each person we want to send a letter to. Each line on the list would have the name and other information about one individual. A table format would work well, where each column would be a field, and each row would have the individual information. We could call each row of the table a **record**, and the various fields of each record would fit in the slots indicated. When we finished, we'd have a complete letter for each record.

An example of such a table is figure 11.3.

Larry	Smith	123 Maple St.	Somewhere NY 14558	ransom notes	the King of Spain
Moe	Jones	456 Elm St.	Elsewhere FL 30366	communicating with Klingonss	Captain Spock
Curly Joe	Brown	789 Oak St.	Nowhere CA 94568	translating Proust back into French	Napoleon

Figure	11.3	3: Re	cords	to	use	in	а	merge	
J								- 3 -	

1. Create a table with however many columns (fields) and rows (records) you'll need. Enter whatever data you like here. Save this file.

Now, we have to make one change in this file for WordPerfect to be able to merge it with the form letter.

- 2 Select all of your table: triple-click in the bottom right cell and drag up and to the left, to the top left cell.
- 3. From the Table Menu, choose **Table to Text...**.
- 4. In the resulting dialog, choose **Merge Format**. The table will change to text as you see in figure 11.4.

Larry<End of Field> Smith<End of Field> 123 Maple St. < End of Field> Somewhere NY 14558<End of Field> Ransom notes<End of Field> The King of Spain<End of Field> <End of Record> Moe<End of Field> Jones<End of Field> 456 Elm St.<End of Field> Elsewhere FL 30366<End of Field> Communicating with Klingons<End of Field> Captain Spock<End of Field> <End of Record> Curly Joe<End of Field> Brown<End of Field> 789 Oak St.<End of Field> Nowhere CA 94568<End of Field> Translating Proust back into French<End of Field> Napoleon<End of Field> <End of Record>

Figure 11.4: Data in Merge Format

In the form letter you inserted **<Field:** > codes, and there are similar codes here. Wherever you went to the next cell in a row when entering data, there's an **<End of Field>** code, and wherever you went to the next row in the table, there's an **<End of Record>** code. This is just the format that WordPerfect needs to work in, and we'll call this the **data file.**

5. Use Save As, to save this as a different file from the table, and close the file.

Merging the two parts

Now that the work's done, here comes the fun part.

1. Start a new file and display the Merge Bar.

2. Click **Merge...**, the button at nearly the right end of the bar.

WordPerfect opens a dialog that asks you to **Select Form File.** Navigate to your form letter, select it and click **Merge...**. A second dialog then appears, asking you to **Select Data File.** Again tell WordPerfect which file to use – this will be the data in merge format, as in figure 11.5.

WordPerfect thinks about it for a moment, and then produces something impressive like figure 11.5.

Larry Smith 123 Maple St. Somewhere NY 14558

Dear Larry:

We are sorry but we cannot send you a free copy of our new book *Teach Yourself WordPerfect Mac.*

Although you are undoubtedly correct to say you're the only person to use WordPerfect for ransom notes, you still have to buy our book like everyone else.

Thank you, and do say hi to The King of Spain for us.

Sincerely,

Moe Jones 456 Elm St. Elsewhere FL 30366

Dear Moe:

We are sorry but we cannot send you a free copy of our new book *Teach Yourself WordPerfect Mac.*

Although you are undoubtedly correct to say you're the only person to use WordPerfect for communicating with Klingons, you still have to buy our book like everyone else.

Thank you, and do say hi to Captain Spock for us.

Sincerely,

Figure 11.5: Merged Form and Data files

If your result has field data colliding with surrounding text, check your form to see that you have the appropriate spaces between field codes and text.

The horizontal lines between each letter in the output are hard page breaks, so each letter sits normally on a page when you print.

Other merge codes

Speaking of printing, you may want to print these merged letters as you merge them, rather than look at the file, maybe save it, and then print it. You will probably want to keep the form and data files, but there's often no point in keeping the particular merge of the two. It also consumes disk space.

You can put a code in either the form or data file, and WordPerfect will send the merge to the printer when it encounters this code during a merge. There are several such codes you can use to govern a merge, available from the **Other** pop-up on the Merge bar, as shown in figure 11.6.



Figure 11.5: Merge Codes

where the code **To Printer** is listed next to last. Choosing this puts a **<Print>** code at the insertion point. The **Date** command, the first one on this menu, inserts the date of the merge.

Release the menu for a moment, and let's look at the codes on the Merge Bar itself. The first two, **End of Field** and **End of Record**, let you insert these codes if you're entering a data file directly, instead of making a table as we did in the example. We sure prefer a table so we can see what we're doing, but it does involve the extra step of converting the table to text in merge format. You may prefer to cut the data file in one step, using these codes, especially if your data file is a short one.

We used the **Field...** code button when making a form file. You can of course use any field as often as you want in a merge. In our example, we used the recipient's first name both in the address and in the salutation.

The next button, **From Keyboard**, is used in a form file and tells Word-Perfect to stop and ask you for input at that point, when it encounters a **<Keyboard>** code each time it repeats the form. This is a useful feature to customize letters as you go through the merge. WordPerfect will stop at the code; type what you wish, and click the End of Field button on the Merge bar to resume the merge.

In fact, if you have some boilerplate as the form and only a couple of places to customize, you can create a merge with a form file but *without* a data file. Remember, when you start a merge WordPerfect asks you first to identify the form, then the data files. In the latter's open dialog, there's a button saying **No file.** Click this, and then enter data as you go: WordPerfect won't need <Keyboard> codes, but will stop at each <Field: > code.

At the right of the Merge bar, the **Markers** button (which stays lit while it's on, to remind you it's on, substitutes small icons for field or other codes. Open your form letter again, and see how these look. These are useful for

writing or proofing a form without the perhaps visually disrupting influence of the spelled-out codes.

At this point, you have everything you need to use the Merge feature effectively. Let us end the basic discussion with a thought on structuring data files, and then go on to the power features of WordPerfect's merge capability.

Before starting to create a Data File

In our example, we put each person's street address in one field, and all of their city, state and zip in another. That was fine for our simple use, but you might make more extensive application of your address list, either now or in the future.

It's especially important to be able to use data as flexibly as possible. If you had zip codes in a separate field, for example, you could then *sort* the table by that field, then select only zip codes for the state of Texas or which met certain demographic criteria, copy and paste into a new file, make that into a data file, and talk to just those people.



In general, it's best to cut data into chunks as small as you're ever likely to want.

Power Merge

Let's go back to the **Other** Menu on the Merge Bar, to see what else is there.

Defining Field Names

Define Names is an elegant feature. In our example, we numbered the fields as we went. No problem, except that it's not hard to forget which field has which number, especially with larger merges. So why not name the fields instead of numbering them? To do this:

- 1. Open your data file (the one in merge format). This could be a blank document at this point, or you could have the data already there.
- With your insertion point at the top of the document, choose the Define Names command from the Other Menu on the Merge Bar. A < Define Names> code is placed in your data file.
- 3. Type the name of your first field. For our example, a good name would be "First Name". Press Return.
- 4. Type a name for each succeeding field, pressing return after each one. When done, click the End of Record button on the Merge bar. You should have something like figure 11.7.

<Define Names>First Name Last Name Address CityStateZip use of WordPerfect Sav Hi To Larry<End of Field> Smith<End of Field> 123 Maple St. < End of Field> Somewhere NY 14558<End of Field> Ransom notes<End of Field> The King of Spain<End of Field> <End of Record> Moe<End of Field> Jones<End of Field> 456 Elm St. < End of Field> Elsewhere FL 30366<End of Field> Communicating with Klingons<End of Field> Captain Spock<End of Field> <End of Record> Curly Joe<End of Field> Brown<End of Field> 789 Oak St. < End of Field> Nowhere CA 94568<End of Field> Translating Proust back into French<End of Field> Napoleon<End of Field> <End of Record>

Figure 11.7: Data file with defined field names

which is the same as figure 11.4 above, with the equivalent of a first record containing field names.

- 5. Save and close this file, and open your form. This could again be a new document at this point. In practice, we often write new forms to merge with existing data files.
- 6. Where you want to enter a field, click the Field... button on the Merge bar, as before. Figure 11.1 appears again. This time, in the Type area, click **Field Name**.

At this point, you could type in the field name *if* you're sure of its exact spelling, including spaces. An easier way is to:

- 7. Click the **Get Field Names** button. WordPerfect responds with an open dialog box for you to open the data file you'll use for the merge.
- 8. Navigate to your data file, and click Names. WordPerfect will pick the names out of the top of this file.



If you're told instead that no field names were found, and you're sure you're using the right data file, open that file and make sure that the <Define Names> code is right at the start of the document.

You're returned to the Merge Field Number dialog with the name we gave the first field showing in the Field Name box. If the first field is the one you want, click OK. Otherwise:

9. Click on the pop-up to the right of the Field Name box, to see a list of all field names in the chosen data file, as in figure 11.8.



Figure 11.8: Field Names

10. Choose the field you want, and click OK. We deleted the field number codes from our form letter, shown in figure 11.2, and replaced them with the equivalent fields by name. Our form now looks like figure 11.9, and this extra step, like setting data up in a table to begin with, makes the whole procedure easier to do.

```
<Field:First Name> <Field:Last Name>
<Field:Address>
<Field:Address>
<Field:CityStateZip>
Dear <Field:First Name>:
We are sorry but we cannot send you a free copy of our new book
Teach Yourself WordPerfect Mac.
Although you are undoubtedly correct to say you're the only person
to use WordPerfect for <Field:use of WordPerfect>, you still
have to buy our book like everyone else.
Thank you, and do say hi to <Field:Say Hi To> for us.
Sincerely,
```

Figure 11.9: Form letter with named fields

Messages

You can include a **message** in your merge data so that, during execution of the merge command, that message is displayed on screen. This is helpful as a reminder to a regular user of these files, or to provide instructions or hints to another user. Let's try a message in a form file.

1. With your form file open, choose Message from the Other Menu on the Merge Bar. Figure 11.10 appears.

Merge Message
Type: User Message 😫
Message (Click OK when complete)
Cancel ೫. OK ೫0

Figure 11.10: Merge Message dialog

with the following kinds of messages available:

- **User Message** puts up to 255 characters in a box at the bottom of your screen while the merge is running. You can put this kind of message in either a form or data file. In a data file, put it at the start for best results.
- **Keyboard Response** is a user message plus a From Keyboard code. This is quite helpful for another user, so that they will know what kind of data is expected when the merge stops for keyboard input. As with the regular keyboard input, the user must click the End of Field button on the Merge bar to resume the merge. (It's often good to include *that* instruction in the message.) You can put this kind of message only in a form file.
- **Macro** pauses the merge, and opens a dialog box so that the user can select a macro to run. We'll learn about macros in Chapter 13: they're sets of instructions that can automate hundreds of steps and commands. Your message, if any, is displayed on the screen during this time, perhaps to help the user select a macro.

- Form File pauses the merge and asks you to select a new form to use. This is a nice feature if, say, you're sending the same set of data to your representatives in different states, but want to change the form for each state, since some information pertinent to that state will be the same for all letters going there. It's easiest to use a new form rather than include the specific information in all the records for the reps in that state. To do this, you'd put this message in a data file. Use it in a form file if you want a succession of form files, one for each data record, until the merge reaches a form without this code.
- **Data File** pauses the merge so that you can change data files. This is useful if you have one form you want to send to more than one data file. In that case, put the message code at the point in a data file where you want to switch data files. Used in a form file, it will switch data files at the end of the form in which it appears.
- **Field Number** presents the Merge Field Number dialog, so the user can choose which field to include at that point. This message can be inserted in a form file only.

Next Record

You may have a nice data file for general use, and want to use only part of it for this particular merge. Insert this code in your form at the point where you want the merge to move on to the next record, leaving the rest of the fields unused in this merge.

Form File...

Without invoking a message as above, this code pauses the merge and asks the user for a new form file. Used midway through a data file, the code lets you send the first half of the records in a data file to one form; the remainder to another. Used in a form file, WordPerfect asks you for a new form immediately after using the one containing the code.

Quit

This code stops the merge. If you want to use only part of a data file, inserting this code in it tells WordPerfect where you want to stop.

Run Macro

Without invoking a message as described above, inserting this code pauses the merge and asks the user to choose a macro to run. Macros are versatile and powerful tools to automate sequences of tasks, or even give WordPerfect commands not available on menus. We'll learn macros in Chapter 13.

Data File...

Without invoking a message, inserting this code tells WordPerfect to let you choose a new data file. Used at the end of one data file, you can then go right to another with the same form. Used midway through a form file, this lets you switch data files and continue with the merge. You can customize merges greatly this way.

Since it's a more basic command, we covered To Printer above.

Transfer

Used in a form file only, this command stops execution of subsequent merge commands, and includes these commands, literally, in the merged file. The *second* time WordPerfect encounters this code, it transfers again and executes merge commands as usual.

Merge with database files

Although WordPerfect's table, sort and filter features give it remarkable database capability, you may want to use a dedicated **database** program for record entry and management, and **export** records to WordPerfect for merge tasks. Nearly every database program (such as FileMaker Pro, Fourth Dimension, Omnis, Panorama, Helix, Foxbase) can export records in a format WordPerfect can read. The most common is **tab-delimited** text, a plain text file in which fields are separated by tabs, and records by return characters. A spreadsheet program would also work for this purpose.

WordPerfect converts this file type or others to its own format, with the appropriate codes, using a macro. We recommend reading the macro chapter so you will understand the background as well as the specific steps, covered in that chapter, to take a data file exported from a database and convert it to a WordPerfect merge data file.

Envelopes

WP's merge feature interfaces with its envelopes facility. If you print envelopes, please look at that section in Chapter 16.
Publish & Subscribe

The feature looks like copying and pasting text or graphics from one document into another, but there's a major difference. When you write some text or draw a figure, and put it in the scrapbook or in another file, the data in the receiving file does not change if you change the original.

What we're going to look at here is a means for copying data from one document and putting it into another, so that if the original is later revised, *the receiving file is updated automatically.* In the terms Macintosh uses, we'll choose all or part of one file, and **publish** it. We can then take another document and **subscribe** to the published **edition**. Since most of the good Mac OS 9 programs use this technology, any sort of program – word processing, graphics, spreadsheet – can publish data, and any of these programs can subscribe to it.

It's a tremendous benefit to accuracy and productivity. The copy of your accounting department's spreadsheet and accompanying chart that you've put in your quarterly report will remain current with the accounting department's original, even with all the changes those guys make.

There's no limitation on how many subscribers one publication can have. Hundreds of Mac users, probably but not necessarily on a network, can subscribe their documents to your spec sheet. Conversely, you can subscribe one document to any number of publishers. The parts catalog on your Mac can stay current with individual product descriptions created on 25 other machines.

For our first example, let's both publish and subscribe within WordPerfect. Here's what to do:

Publishing data

- 1. In any file, select the text that you want to publish.
- 2. From the Edit menu, choose **Publishing** and then **Create Publisher...**. You'll get a standard file dialog, but with a **Preview** section to the left with, in this case, the text you selected. Figure 11.11 gives an example of this.

Preview	🕲 Part Descriptions 🔹	📼 Startup Disk
Part 1011B Price \$120.50 Available 7/1/14 Description : molybdenum alloy ball bearing U.S. Spec		Eject Desktop New
	Name of new edition:	Cancel
	1011-B	Publish

Figure 11.11: Publisher dialog

This dialog asks you for the name of a new edition: the term for the actual chunk of information. Enter anything appropriate as a name, and locate it, just like saving a file, where convenient. We'll talk more about locating editions in a bit. Click **Publish**.

The dialog box goes away, and you're back in your text but, instead of being selected, it now has a new kind of border around it, indicating that it's an edition, as shown in figure 11.12.

Part 1011B Price \$120.50 Available 7/1/14 Description: molybdenum alloy ball bearing U.S. Spec #41-72300001-9151

Figure 11.12: Published text

and is available for subscription by any document in any program that can use this technology. This border stays visible as long as the insertion point is within the edition.

Subscribing to data

For now, let's subscribe to this edition with another WordPerfect file.

- 1. Open any other WordPerfect document, and place the insertion point where you'd like this edition to appear.
- From the Edit menu, choose Publishing and, this time, **Subscribe To...** Navigate to the edition you just published. The Preview area to the left now shows the text in the edition. Click Subscribe.
- 3. The text appears in the window of the subscribing file, as shown in figure 11.13.



Figure 11.13: Text as published and subscribed to

Characteristics of an edition in a subscribing file

Although the edition as subscribed to looks just like regular text, you cannot update it in the subscriber. Double-click anywhere in it, and the whole edition highlights – and gains the border around it that it has in the publishing file.

If you could update it in the subscriber, you'd lose the guarantee that updates in the publisher would always be reflected in the subscriber.



This means also that spell- or grammar-checking, or searching for synonyms with the thesaurus, will not work with a subscription.

Updating data

Here's the fun part.

- 1. Open both the publisher and the subscriber (although they don't need both to be open at once for Publish & Subscribe to work), and offset them so that you can see the text in both.
- 2. Update anything in the publisher.

Nothing happens as long as the change is only in RAM. The publish/subscribe structure doesn't see the change until you save the publishing file.

3. Press Command-S to save, watching the subscriber as you do. Bang.



This is handiest on a network, where each subscriber has immediate electronic access to the publisher, or on an individual computer where a project includes many parts comprising a whole. But it works just as well if you put an edition on a flash drive and circulate it to other Macs. Each subscriber then updates as soon as it is opened, with the drive available. If the subscriber isn't open when you update the publisher, the subscriber updates whenever you open it.

Publisher Options

With your sample publisher as the active document, and your insertion point in the edition (the border is showing), go back to the Publishing menu and choose **Publisher Options.** This command, which is active whenever you're in a document that you've published in whole or in part, produces the dialog shown in figure 11.14.

Publisher to: 🖾 1011-B 🔻	
Send Editions: On Save Manually Send Edition Now	Cancel Publisher
Latest Edition: Monday, June 16, 2014 3:56:46	Cancel OK

Figure 11.14: Publisher Options dialog

which, in the pop-up at the top, shows you the path you set to the edition. You can then opt to Send Editions Manually instead of automatically on save, if you're making a lot of intermediate changes and don't want to cause unnecessary activity all over the network. The Send Edition Now button is for manual use. The date and time of the latest update are shown and, finally, you can cancel this publication. Other publications from this document will be unaffected.

Subscriber Options

Switch to your subscribing document, select the subscription and, from the Publishing menu, choose **Subscriber Options.** The dialog box now looks like figure 11.15,

Subscriber to: 🖾 1011-B 🔻	
Get Editions: Automatically Manually Latest Edition: Monday, June 16, 2014 3:56:46	Cancel Subscriber Open Publisher
✓ Preserve Formatting Changes	Cancel OK

Figure 11.15: Subscriber Options

which lets you choose to get editions manually and, if so, click on a button to update to the latest one, or to cancel this subscription or all subscriptions in a document, and to open the publisher – from WP or a different program.

You also have the option to Preserve Formatting Changes. Although you can't change text in the subscriber, you can change formatting. If you want to do this, check this box so that a publishing update won't overwrite the formatting you've given the subscriber.



You can also double-click on an edition to open the Subscriber Options dialog.

Working with graphics

Publishing a graphic involves only the extra step of going into the Graphic Editor to create it. Once that's done:

- 1. Close the drawing window.
- 2. Click on the graphic once, to select it.
- 3. Go through the same sequence to publish it, and then to subscribe to it.

In the Subscribe To dialog, the Subscription Format to Use pop-up will normally default to the best format choice. Note that here it says **PICT**, the generic drawing format WordPerfect uses for graphics.

Working between different programs

Now that you know what you're doing, let's look at how publish and subscribe work going from one program to another. For these examples, we'll use Lotus 1-2-3, a spreadsheet, charting and database program. Feel free to substitute another program while following along; any program that has the legacy Mac's publish and subscribe capability has the commands we've discussed on the (almost always) Edit menu.

Figure 11.16 shows a pie chart made in Lotus from spreadsheet data.



Figure 11.16: Subscription to a pie chart

The chart was selected and published, using exactly the same commands as you used a moment ago in WordPerfect. We then subscribed to the chart in a WordPerfect document, selected the chart and gave it a border. Any changes our marketing people make in their worksheet numbers will reflect in the pie chart in Lotus and, in turn, in our word processing file here.



One difference between an edition and a regular graphic is that, if you subscribe to an edition with your Preferences set to treat a graphic as a character, you can't drag the edition and thus anchor it to the page. Select it and change the anchoring in the Graphic Options dialog, or set Preferences first.

Putting live spreadsheet numbers into WordPerfect is easy, and data will update whenever it's changed in the Lotus worksheet.

Amazing connectivity

The dynamic linking of live data is a powerful tool, and it's made even more so by the ease with which you can track linked data back to its source. We spoke a moment ago of double-clicking on the subscription to open the Subscriber Options dialog, and of the button in that dialog to open the publisher.

The upshot is that with a total of three clicks of the mouse, Lotus 1-2-3 has in effect become a part of WordPerfect – just another window, with additional menus and features – that you can open at any moment to update original data. We can think of the programs, as well as their documents, being dynamically linked.

Handling an edition

The editions created by publishing programs are small files of their own at the location of your choice, probably on your hard disk or on a network server. Their icons are bordered with the same pattern that a publisher shows when it's selected. Since the path to their location is how both the publisher and subscriber(s) find them for updates, they should not be moved. Since there's little reason to access them directly, they may as well be nested in some little-used corner of your disk, such as the WordPerfect folder in the Preferences folder of the System folder. They can be viewed directly, though. Double-click an edition icon to get a preview, the type (e.g. PICT), and a button to open the publisher.



If you discontinue publication of this edition in the Publishing Options dialog, the edition file is deleted from disk.

Summary

This chapter has looked at two powerful and versatile ways to link data from different documents, and so provide a linking of program features – first, between WordPerfect and databases; then, between WordPerfect and most major programs of any type – that increase what you can do by orders of magnitude. You can now:

- create form and data files, and merge them
- exercise extensive control over the merge process, using discretionary commands and codes
- include instructions for other users of your merge files
- publish all or part of any WordPerfect document, and subscribe other WordPerfect documents to it, on one computer or several, or over a network
- publish data in a wide range of other programs, and subscribe a Word-Perfect file to it
- publish data in WordPerfect and subscribe any document in hundreds of other programs to it
- work with WordPerfect and these other programs as though they were one program, lending a "document-specific" instead of "programspecific" versatility to your work

With so many tools now available to you, it's time to look at the workspace in which you use them. WordPerfect gives you extensive choices in how to customize that space to suit you best. We'll look at this in the next chapter.

Chapter 12

Customization

In this chapter you'll learn how to:

- set up WordPerfect's environment just as you like it
- make any changes in command key equivalents in menus
- create automatic access to folders for resources, including folders on networks
- set formatting defaults using templates
- add and delete buttons from bars, and make entirely new bars
- change language in WordPerfect

This chapter will be, for many of you, one of the most pleasant parts of learning this program. Up to now, you've worked with the settings, defaults, or parameters that WordPerfect developers either felt would suit most users best, or were a less complex setup and so more amenable to learning.

Real power users, though, take pride and satisfaction from setting up their copy of WordPerfect to reflect both the kind of work they do most often, and their personal preference as to where things are and how they work.

This is hardly a trivial pursuit. Study after study shows that quality of output and enjoyment of the producer of that output are greatly enhanced by the producer's ability to arrange workspace to suit herself.

The Macintosh began with a desktop metaphor, and the windows and folders you see when you first turn on your Macintosh in the morning (all right, afternoon) were designed to seem to you like an electronic desktop. WordPerfect takes the metaphor a step further, by giving you maximum latitude to arrange your workspace to suit yourself.

We've already looked at some important tools for customization. Style sheets, including editing the Document Style as discussed in Chapter 9, is a major component. We've also looked at Button, Status and Ruler Bar display options, and WordPerfect's backup feature, all in Chapter 6. There's lots more.

Preferences

All that we'll look at here governs **defaults**, or the way the program will work until you make a change.

Environment

From the Edit Menu, choose **Preferences**. From the window of buttons, click the one in the top left, **Environment**. You'll see a dialog like figure 12.1, where the first features you see are the backup options that we looked at in Chapter 6.

Here, many chapters later, it's worth a reconsideration of what these do, and their value to you. Our experience of the Macintosh system (as well as others of course) is that it does crash, bomb, hang and go south from time to time, and backing up data is vital to successful computing.

Environment		
Format Options Windows Graphics Units Language	٦	
Backup ☑ Backup Every 15 € Minute≇T □ Original File Backup ≋F		
Screen Colors Foreground: Background: Highlight:		
Cancel ೫.	כ	

Figure 12.1: Environment dialog

We're lucky that WordPerfect is an exceptionally stable program, but other factors – such as the inherent complexity of the Macintosh operating system, the **extensions** and **control panels** (small programs that you can drop into your system folder, and which then load into memory when you turn the Macintosh on, and which can cause conflicts leading to system errors), or viruses (see Chapter 17 for a discussion of these) – can all disrupt WordPerfect's operation, and even destroy (or, more exactly, *corrupt)* a document, making that backup a very handy thing to have.

Screen colors

These options, for foreground text, background and highlight (the color that surrounds selected text), will differ according to the color or gray-scale capabilities of your Mac, and the system settings you've given it. Monitor appearance is important – the appearance of anything you look at for hours at a time is going to be – and varying the fore- and background colors may significantly reduce eyestrain as you work. There are many things to consider; the kind of lighting in your workspace is one, so there's no one correct setting for screen color. And you certainly don't want to look like a Windows user on their way to Disneyland. Try a very light gray for background, though, and see if you don't like it. It lowers contrast, too much of which can lead to eyestrain.

Format Menu

The Environment dialog has its own Menu Bar, across the top. Click on the first menu, **Format.** You'll see figure 12.2.

Environment		
Format Options W	'indows Graphics Units Language	
[™] ✓ Paragraph Single Paragraph		
✓ Dormant Return ✓ Font Mapping	5 🖨 Minutes 🗌 Original File Backup	
✓ Asian Wrap Asian Hanging Asian Condensed	Background: Highlight:	
	Cancel OK	

Figure 12.2: Environment Format Menu

The first section lets you choose either **Paragraph** or **Single Paragraph** (checking one will uncheck the other). This is an important distinction

when formatting text, and users certainly tend to prefer one or the other. Here's the difference:

Paragraph: let's say you're in the eighth paragraph of a 20-paragraph file. You change anything on the Ruler or Layout Bar: margins, tabs, line or paragraph spacing, or alignment. The change flows from the paragraph your insertion point is in through to the end of your file (or until the point where a style sheet takes effect).

Single Paragraph: the formatting change you make affects *only* the paragraph your insertion point is in. If you have used either Microsoft Word or WriteNow, you're familiar with this configuration.



If you select text first, then change formatting, you essentially reverse this distinction: with the Paragraph option in effect, if you select two paragraphs and change margins or alignment, only those two are affected. With Single Paragraph in effect, you can change more than one paragraph by selecting that amount first, and then applying the change.

Dormant Return is an elegant feature, turned on and off for a specific document in Layout > Keep Together; the setting here is the default for new documents.

Font Mapping is a feature that's useful if you're importing WordPerfect documents from other computer platforms. With the feature on, WordPerfect will substitute a character in the active font for a character in the file you're importing, should that character be unavailable in the font you're changing to. If the feature is off, WordPerfect substitutes the character at the same point in the Macintosh font character set.

The additional items on this menu are useful only if you have an Asian version of Apple's **Worldscript** installed, letting you use nearly any

character set in any language. Contact your dealer, WordPerfect Corporation or Apple Computer to obtain non-Roman language scripts. The last release of WP unfortunately predates Apple's implementation of Unicode.

Options Menu

Let's look at the second menu within the Environment dialog, as in figure 12.3.

	Environment			
F o	ormat	Options Windows Graphics	Units Language	
Backup		✓ Graphic Font Menu ✓ Extra Menu ೫ Keys		
	🛾 Back	Password Protect Documents	Original File Backup	
S	Screen - Num Lock			
Foregro	Wrap Around Search	Highlight:		
	✓ Snap to Grid in Ruler ✓ Show Ruler Guides ✓ Preselect Items In Ruler	Cancel OK		
		Spell As You Go ✓ Thesaurus As You Go		

Figure 12.3: Environment Options Menu

with these features: **Graphic Font Menu** is a useful and enjoyable option that will show every font in your menu in its actual design, rather than 12 point Charcoal. This is great for font freaks like ourselves, who forever search for that perfect typeface, and forget half the time what those we already have look like. (Fonts in the Character Format dialog in the Style Menu (Command-H) also appear in their actual design).

The downsides are two: some special fonts such as symbol or display characters, are hard to read when displayed on the menu this way. The other is minor: since WordPerfect builds its map of what all your fonts look like when you start the program, it takes a moment longer to load.

Extra Menu Command Keys shows keystrokes for many more commands on the menus. Try this and see the difference. We'll learn how to *change* these keystrokes later in this chapter.



Command key equivalents work whether or not they're displayed with this option.

We would recommend leaving the extra keys displayed, so you can learn them. Keyboard equivalents are helpful when you're entering text and don't want the interruption of reaching for the mouse. Some people don't select many commands from the keyboard, but we think that's because they haven't learned how valuable a part of the word processing environment command key equivalents are.

Password Protect Documents sets this as a default. Normally, you'll need to check a box in the Save As dialog to enable a password. With this default, that box is checked for you.



If you password-protect a document, don't lose the password. Aside from employing a tech security firm, there's no way to recover the document.

Drag and Drop is an elegant way to move (or, with the Option Key, copy) text.

Num Lock sets your numeric keypad to enter numerals. With this off, the keypad helps you navigate in a document, as explained in Chapter 2. The default is set here; change use of the keypad on the fly by pressing the Shift and Clear keys.

Wrap Around Search tells WP to look for the word or phrase you've entered in the **Find/Change** dialog starting at the insertion point, moving forward or backward as you've specified and, when either end of the document is reached, to keep searching from the other end, until the insertion point is reached again. You can choose this option from the Find/Change dialog itself (from the **Direction** menu). The option here sets the default, every time you open the Find/Change dialog.

We leave it on as a default; then, if we're sure we want to check only the last 1000 words in our 10,000 word essay, we can turn it off. More often, we're not sure of the exact location of what we want to find, and wrapping the search is a simple convenience.

Snap to Grid in Ruler is a convenience for precisely locating margins, first-line indent, tabs and columns. Snap points are every 1/16 inch, or a comparable distance in other units of measurement. With this feature on, press the **Shift** key to disable it as you move an individual marker.

Show Ruler Guides is a great feature. Click in the tab set area of the ruler, and a dotted vertical line extends to the bottom of the active window. This is a nice help for precise work.

Preselect Items in Ruler darkens an item, such as a margin indicator or tab stop, when your mouse is hovering over it. You can thus tell whether your click will be at the right place.

Spell As You Go enables contextual spelling – a word you've typed that's not in one of WP's dictionaries (main, user or document) gets a squiggly red

underline. Clicking on the word will produce a menu of suggestions; choose any one to replace the misspelled word.

Thesaurus As You Go lets you click on any correctly-spelled word to get a list of synonyms; choose any one to replace the original word.

Windows Menu

This menu is shown in figure 12.4.



Figure 12.4: Environment Windows Menu

Remember Window Locations assumes that you work with multiple windows open, perhaps tiling or cascading them with the Window Menu at on the main Menu Bar, and that you want a given window to retain its position and size each time you open it. Otherwise, WordPerfect will size it to full screen each time you open it. **Remember Cursor Location** causes an existing document to open with the cursor in the same place as when you closed the file. A helpful minibookmark, as it were.

Wide Insertion Point is a miracle for anyone with a large monitor, or who otherwise doesn't like to search for the thin blinking insertion point. The wide option is twice as wide when it's not just to the right of a character, and blinks over the width of an entire character when it is just to the right. A simple idea, as Tolstoy said all good ideas are.

Show White Space is useful if you pay special attention to margins, or are doing page formatting and also using headers, footers or footnotes. WordPerfect doesn't show these parts of a document when you're in editing mode; you need to open their individual windows, or go to Print Preview, to see them.

If you select Show White Space, however, WordPerfect leaves room for them in editing view, and shows page breaks as actual beginnings and ends of sheets of paper, rather than the dotted line. This can be a good help for page layout, including positioning graphics.

Show ¶ turns tab, space, return and list marking symbols on as a default. You can turn them on and off for any one document with the command of the same name (or **Hide** ¶) on the Edit menu. It's a useful feature from time to time to see where returns, tabs (shown as arrows) or spaces (shown as dots) fall. We don't leave these symbols showing otherwise, although some people like to see them.

Show Merge Markers tells you where codes are that will affect a merge operation. Again, it's a matter of preference, but helpful when creating merge documents.

Show Codes opens the codes window with every document. The Codes are more detailed than the paragraph markings visible with Show ¶, but the Codes window takes up room, and slows scrolling down drastically, since WordPerfect is now drawing two windows instead of one. The Codes Window is tremendously helpful at times, and available as a default here.

Graphics Menu

This menu's commands are shown in figure 12.5.



Figure 12.5: Environment Graphics Menu

The first three commands govern how WordPerfect treats a graphic you've placed in the document. **Character** means that the graphic is treated just like any letter or numeral in your file. It is placed on one line, and probably adds height to the line. Entering text to the left of the graphic moves the figure to the right. Text does not flow around the graphic. Alternatively, you can **anchor** the graphic to the precise place in the **paragraph** in which you've placed it, or to the exact point on the **page**. In both of these cases, text flows around the graphic.

You can select any of these options for any individual figure in the Graphic Options dialog; the command here sets the default.

Anchored to a paragraph, the graphic stays with that paragraph, and at the same position relative to the beginning of the paragraph. (That position can be changed in the Graphic Options dialog.) If you add text to an earlier paragraph, causing the paragraph with the anchored graphic to move to the next page, the graphic moves with it. This takes a little getting used to, but is the most effective setting for most graphics embedded in a document.

Anchored to a page, the graphic does not move. If you add or delete text at an earlier place in your document, text moves around the graphic. If you add or delete enough text that the code for the graphic moves to another page, the graphic moves from one page to the other but stays in the same position on the new page.

This setting applies to Text and Equation Boxes as well as Graphics.



Once you place a graphic with whatever setting here, if you drag it from its original location it becomes anchored to the place on the page to which you dragged it.

Display Figures is a command you will certainly want active much of the time. The advantage to not displaying graphics is that WordPerfect can scroll faster. Any figure is displayed if you select it, returns to a blank box on screen once you deselect it, and prints in any case. **Display Overlay** is much the same idea.

Units Menu

This menu governs the default for units of measurement. You can change units in any individual dialog box by clicking the abbreviation (e. g. "in"), to cause a menu to drop with the other units available. There's no indication that the abbreviation holds a menu, but abbreviations for units of measurement in all dialogs in WP do this.

The other units of measurement are: centimeters (2.54 per inch); points (a printing measure, with 72 per inch. Type sizes are commonly expressed in points); picas (another printing measure: six picas are an inch, and 12 points are a pica); ciceros or didots (European units of measure: there are 5.63 ciceros to an inch; 67.5 didots to an inch; 12 didots per cicero);and em widths, again a printing unit, with eight to an inch.

Language Menu

You will never need to change these settings unless you're working with alphabets other than English and (especially) scripts other than Roman. Obtain a copy of the **Apple Language Kit**, software that allows use of different scripts, such as used by Asian languages.

Show Unknown Alphabets causes WordPerfect to display a character with the **Unknown** symbol (two question marks, with one inverted) when importing a character from another script for which there is no equivalent in the script presently in use.

Search Mixed Alphabets is used when one language may be written in two alphabets. The Find command will look for one character in both, if this feature is on. The **Match** menu in the Find dialog will include two more commands, **Character Representation** and **Alphabet**, when this feature is enabled. **Switch Font With Keyboard** defines the relationship between a script, e. g. Cyrillic or Kanji, and a font appropriate for that script. If activated, when you choose another script WordPerfect switches to the last font you used with that script in the current session or, if you have not used that script in this session, to a font it recognizes as appropriate.

Switch Keyboard With Font does the same in reverse. Choose a font that is used with a different script, and WordPerfect switches to the appropriate script.

Allow Setting Fonts of a Different Script lets you modify text in two scripts in one action, just by changing fonts.

Use Inline lets you enter text in non-Roman script into the main window of the Document Editor, rather than a separate window, if you have installed Apple's Language Kit.



See the **Language** section later in this chapter for other commands relating to different languages.

Close the Environment dialog, and you're back in the Preferences window. Let's look at what the next button down has to offer.

Keyboard

Click the Keyboard button, and you'll see figure 12.6,



Figure 12.6: Keyboard dialog

with a large scrolling window chock full of WordPerfect commands. Scroll down this list for a look at these, some of which *aren't available on menus*. Others are available on the small menus on the ruler bars.

Using this dialog, you can create (or change) these command key equivalents, or keystrokes, for any command in this scrolling window. Let's say, for example, that we want to add a keystroke for the command to place a bullet and a tab indent at the insertion point. We could use the button on the Button Bar but, sophisticated word processors that we are, we want to keep our hands on the keyboard.

1. Scroll down the command list to **Bullet With Indent.** Hint: If you can type "bul" fast, you can select this command on the list that way.

- 2. With a command selected, the **Assign** button in the **Keystrokes** box becomes active. Click **Assign**. The **Assign Keystroke** dialog appears.
- 3. On your keyboard, hold down the **Command** and **Shift** keys, and press the letter **B**. This will look like figure 12.7.

Assign Keystroke		
Press the ke assign to th	eystroke combination you e Command "Bullet With	ı wish to Indent".
Keystroke:	光	
Assigned:		
	Cancel	Assign

Figure 12.7: Assign Keystroke dialog

4. Click **Assign.** You're returned to the keyboard dialog, which now looks like figure 12.8.

5. Click Done.

Test your new keyboard equivalent. Pretty slick, no?

You can as easily *remove* a keystroke. Select the command in the scrolling list, and its equivalent (one or more) will appear in the Keystrokes box. Click on the one you want to remove, to select it, and click **Remove**.



Figure 12.8: Keystroke has been assigned

To assign a keystroke, you can use the Command Key and any regular key, or any combination of Command, Shift, Option and Control keys.

As well, you can use the five or the seven key on the keypad, which Word-Perfect calls the **Gold Key**. With the other keys, you have to press the Command or other keys and hold it down while you press the regular key. With the Gold key, you can press and release it, then press the regular key.

You can press the Gold Key once, then the regular key *or*, for a separate keystroke, you can press the Gold key *twice*. So, Gold-M might mark a word for a table of contents level one, while Gold-Gold-M would mark for level two.

When you press the Gold Key once, the cursor changes to the numeral 1, to reflect this. Press it again, and the cursor is the numeral 2. Press a third time to cancel.

Here's a hint: there are plenty of modifying key combinations for whatever you want, and the secret to not forgetting them is to structure them. All the Control-Shift combinations might be for one kind of command; all the Gold Key combinations for another.

Keystrokes for other program features

The keyboard dialog defaults to **Commands** in the **Type** pop-up above the scrolling list. Click that menu to see what else is available; you'll see figure 12.9.

If you choose **Characters** here, you can assign a keystroke to any character. Tired of typing "c" to get that letter on screen? Want to type "h" instead? Why sure. Actually, the more common use for this is if you type many characters that require use of the Option and Shift keys, you can simplify the task this way.



You can, to be sure, remap an entire keyboard here, but it's time-consuming and besides, someone else has probably already done it. The Dvorak keyboard is an example, part of the Mac OS.

In WordPerfect's Keyboard dialog, if you choose **Menus** as the type, you can assign a keyboard equivalent to a whole menu. Type the equivalent and the Open Latest menu, for example, appears in its own dialog box in the center of your screen. Type the letter next to what you want, and it's done. Who needs a mouse?



Figure 12.9: Type Menu in the Keyboard dialog

While not all menus *show* letters to the left of the commands, all letters work. Type D, for example, to get the fourth command on a menu you've opened this way. While awkward at first, this is a helpful way to access from the keyboard any menu command you use often, but not often enough to assign its own keystroke.

If you choose **Styles** here, you can assign a keystroke to a style sheet. You've already learned how to do that in the **Style Options** dialog; here is just another place to do it.

The other possibilities, **Macros** and **Variables**, are topics we haven't covered yet.

Alternate keyboards

As you see, you can make extensive changes to keyboard mapping and functions, and you might want more than one keyboard setting to do all of this to. Your associates who share your computer and WordPerfect might want that also.

- 1. Click **Copy Keyboard.** You can create and name a new keyboard here, which will then appear on the pop-up at the bottom left. Set up different keyboards for different specific tasks. To delete a custom keyboard, select it from the pop-up, and click **Reset Keyboard.** You'll have the chance to rename the custom keyboard first, to avoid losing its data.
- 2. Click **Create Listing**, to get a text file with every keyboard equivalent assigned in the active keyboard. This will be helpful if you're planning to assign a lot of equivalents. It's also helpful, just to see what's there that's not on menus. Did you know you can hit **Command-Option-W** to remove the Status bar (and restore it)? Same with **Command-Option-B** for the Button bar.

If you assign an equivalent to a command, and the same equivalent is already assigned to another command, WordPerfect removes the assignment from the original command. The program asks you first, by noting its assignment in the **Assigned** box in the **Assign Keystroke** dialog, as in figure 12.7 above.

Libraries

We discussed Libraries in Chapter 9, as a location for style sheets. You can keep most other resources in the Library as well, keyboards among them. You can also copy a keyboard into a document and give it to a colleague, so she doesn't have to repeat the elaborate key mapping you spent all weekend on.

To make a copy of WordPerfect's library, switch back to the Finder. Then go to your System Folder, thence to the Preferences folder, thence to the WordPerfect folder. You'll see a file named **Library** followed by **(AUS)**, **(CAN)**, **(GBR)** or **(USA)**. We'll call it the Library file.

Give a copy of that to your colleague. Archive another copy on a backup disk, now that you have all that work in it.

Your colleague can put the Library file in the same place in her System Folder (having quit WP first), but doing that will replace the Library file already there. No problem, if she hasn't done any customizing yet. But if she has, her modifications are stored in her Library file, and she won't want to lose them.

Instead, using the **Librarian** feature in **Preferences**, she can copy anything she wants from your Library style into hers. See the Styles section of Chapter 9 for a discussion of how to copy Library resources.

A better way to do this, if you have a network, is to copy the Library onto a network volume and rename it **Common Library.** All the styles and keyboards (and macros, which we'll learn in the next chapter) will then be available to every WordPerfect user on the network. Users will not have to perform any steps to access these resources; they will simply appear in the appropriate menus.

Locating a Common Library

If you put a Common Library on a network, you will have to tell WordPerfect where it is. This procedure also lets you tell WordPerfect where many other resources are, either on your hard disk or the network's. If everyone's hard disk is full, for example, your network administrator can place one copy of WordPerfect's dictionary and thesaurus on the network, and everyone can use it there.

To tell your copy of WordPerfect where these resources are, open the Preferences window from the Edit menu, and click **Folders.** In the resulting dialog, click the **Type** menu. You'll see figure 12.10.



Figure 12.10: Preferences > Folders

The first choice, **Documents**, tells WordPerfect always to go to the specified folder when you choose the Open command from the File Menu. It's a timesaver, rather than navigating your way around your hard disk. You can of course put many folders inside the specified folder, and go to any of them, from the standard Open dialog, by typing the first letter of their name. Click **Set Path**, and proceed through the standard file dialogs. Click **Set** when the folder of your choice is open in the dialog box.

The **Library** choice is already specified: the **Current Path** should point to your System folder > Preferences folder > WordPerfect folder.

The **Common Library** path will depend on where your system administrator has put this file, on the network server. Once again, click Set Path and navigate to the file in the standard manner.

Language Tools are the main dictionary and thesaurus. These files should be in the **Language** folder in the WordPerfect folder that the Installer program created on your disk when you first installed WordPerfect. This is a good place for them unless you have a specific reason otherwise.



Mostly, where WordPerfect puts things is a good place for them. Many people like to move the WordPerfect program out of the WordPerfect folder, so it's more readily accessible. Well and good, but run the program at least once from its original location before you do this. The other folders: Language, Templates, etc., are best left where they are. You can then tuck the WordPerfect folder out of sight on your disk, and leave the program icon in view. Or, leave the application in the folder and place an alias to the application wherever you like.

User Dictionary contains the specialized spellings you've included as legitimate by clicking the Add button when checking spelling. This file belongs on your disk, not on the network, because of its specificity and because you frequently make changes to it. The main dictionary and the thesaurus aren't files you change the contents of (although you can change the main dictionary, including the hyphenation points, using the **ST Utility** that comes with WordPerfect). So WordPerfect lets you place the User Dictionary separately from the other language resources.

Help is the on-line treasure we studied in Chapter 6, plus separate help files for macros and grammar, and the balloons. Again, best left where it is, unless you want to put it on a network.

WordPerfect Folder is the folder the Installer created and put everything in. If you move the program itself out of the folder, check to see that this setting points to the folder containing the various resources, rather than the application.

This is because there are not separate paths to set to the Conversions and Templates folders in the WordPerfect folder. Conversions are those resources WordPerfect needs to open files created by other programs, and Templates is a set of default documents, which you can add to and change as you wish, that can save a lot of time setting up individual documents of certain types – letters, reports – that you do often.

We'll learn how to add and modify templates later in this chapter. For now, let's explore the rest of the Preferences window. We looked at **Show Bars** in Chapter 6. Here's the others.

Files

Access this by the third button on the right in Preferences. You'll see figure 12.11.

The **Open Latest Menu** governs the command on the File menu that lets you go directly to the last several documents you've opened. Of interest is the **Number of files.** Although the default is ten, we recommend a larger number – why not make maximum use of this convenience? As explained above, we've assigned a keystroke to the Open Latest Menu: pressing that will open the menu in its own window, with letters to the left of each menu item. Type a letter and that file opens. So we've set 26 files to show in this menu, one per letter of the alphabet.


Figure 12.11: Preferences > Files

Open File Dialog lets you set what kind of documents you want to be listed. This, set for a particular work session, is a helpful timesaver – you're working intensively with figures, say, and are opening graphic files from folders that have many other files besides. By specifying that you want only graphics files displayed, what you want is easier to find. For general use, we prefer to leave **Documents** as the setting.

Show Preview in Open Dialog is elegant and practical. You can see at least part of whatever file is selected in the open dialog's scrolling list, a feature easy to appreciate. You can turn this feature on or off from the dialog itself; the present checkbox sets the default. One reason to leave it off is speed.

Save As File Dialog gives you a choice among the various file formats to which WordPerfect can save or export. You can choose any of these when you first save a file, or choose Save As for an existing file. This menu sets the default.

The standard, **Mac WordPerfect**, is what you want for most purposes. Of the others: **Mac WP Template** creates a template of the kind we'll look at later in this chapter. **HTML** (Hyper Text Markup Language) is the formatting protocol used for web pages. **RTF** (Rich Text Format) is a file type that Microsoft Word can read – use this for files you're giving to people who still use that word processor, when you want to retain formatting, something that a text file (also called **ASCII Text** or **Plain Text**) can't do. Use **Text** to write a file that nearly every Macintosh word processor, database, spreadsheet, etc. can read.

User Dictionary lets you export a list (one word per line) into WordPerfect's user dictionary format, so that you can add a few hundred words at a time to it. This is rarely useful as a default, though. **WordPerfect 2.1 Export** writes in a format that the earlier version of WordPerfect can read. **WP 3x** writes a file that WP 3.0 through 3.4 can read.

Now that WP 3.5e (which is really version 4) is free, there's no need to use earlier versions. See the WPMac Support Group page at the start of this book to download this latest version.

WP for PC 5.0 and **5.1**, **5.2** write a file that these versions of WordPerfect for DOS or Windows can read. This is a great feature if you work with

people who use those platforms, especially on a network. **XTND Export** is a file exchange format developed by Claris Corporation.

Date/Time

When you choose either **Text Date/Time** or **Auto Date/Time** from the Insert menu, or add this data via the button in a Header or Footer window, the date, time or both are placed in your document, in a format governed by this setting. Text does not update once placed; Auto updates every time you open or print the document.

These three menus allow extensive flexibility in how this data will appear in your file. Click to place your insertion point, delete a code with a key-stroke, and add another from a menu.

Font

When you learned how to edit the Document Style, you saw that one use was to change the default font. This button in the Preferences window does the same thing. It's faster to set, but a font set in the Document Style will override the setting here.

Once again, may we caution against changing the font or size too radically at this point, instead of when you format or print. How long you can productively stare at your screen results from a combination of factors. Screen colors are a part, as we saw earlier this chapter. Font and size play a role too. WordPerfect ships with Geneva 12 as default; the two SheepShaver packages at WPMac, designed for more modern screens with higher resolution, use Lucida Grande 14. Something large enough and easy enough to read onscreen is best for composing, and you can change it to 10 point Times for formatting and printing.

Word Services

This button lets you add utility programs, such as dictionaries, that are newly programmed to interface with other applications using a protocol called **Apple Events**. Programs you choose in this dialog are added to WordPerfect's **Tools** menu, and are then available every time you run WordPerfect, just as though they were part of the program. The freeware Excelsior dictionary, for example, is an excellent resource you may want to use in addition to or even instead of WP's own dictionary. Download Excelsior from the Files section of WPMac and install it here.

Other buttons in Preferences

The two remaining buttons in Edit > Preferences are HTML and Mailer. HTML is covered in Chapter 16 in the section on Hyperlinks. Mailer accesses an Apple feature called PowerTalk, a means for sending and receiving email as documents of different formats, such as WP's. This feature was introduced in Mac OS System 7 and has since been deprecated. It was a good idea but, when email first moved from mainframes to personal computers, dedicated programs like Eudora captured the public's imagination first.

Templates

In our discussion on style sheets, we noted that you can save style sheets either in the Library or in a document. A style in a document will override a Library style of the same name, allowing you the flexibility of a second set of specific styles any time you open a particular document.

Instead of cooking up a new document every time you want a new set of styles or other defaults, you can cook once and save it as a **template**. Then, every time you open a template document, you're actually opening a copy of it, to enter text and graphics as you wish and save as normal. The formatting, attributes and style sheets you've added, go with it. Let's head for the kitchen.

Creating a Template

- 1. Start a new document. Change the left and right margins to 1.25 inches. Type "A Note from [your name]..." and make that 18 point bold italic. Press return. Set font size to 12 and attributes to plain text.
- 2. From the Layout menu, choose Borders and then Paragraph. In this dialog, in the Border box, allow only a top border. Choose a type you like (double thin lines?), and click OK. Press return twice more.
- 3. On the Layout bar, set line spacing to 1.5, and paragraph spacing to 1.
- 4. Save this document in Mac WP Template format, and save it in the Templates folder in the WordPerfect folder. Title it "Note".

You've created a template that you can use repeatedly, without disturbing the original.

Using Templates

- 1. From the File menu, choose the Templates submenu. You'll see "Note" among the choices.
- 2. Choose this, and a new document will open as Untitled. The formatting, text and border (and style sheets if you had made any and saved them in the document) are all there.
- 3. Press down arrow until you're at the end of this file (still near the top), type a note, and save this. It saves as a new document, prompting you for a name, and does not alter the Note template.

You can make and save as many templates as you want, and add to each all of the program features you've learned so far in this book. You can add macros to template files, once we learn them. There isn't much you *can't* do.

For boilerplate, you can create a template with most of the text you need, and just a few blanks. You can then clear all tabs except for one at the start of each blank. Distribute this template around the office, or over the network. You'll be seen as a Macintosh guru.

You can create WordPerfect templates, using that file format, and put them anywhere. The single advantage of putting it in the Templates folder is that it's available from that submenu.

Aside from the convenience, templates offer accuracy in formatting. Each of your various kinds of word processing output will be consistent, coming from the same source. To modify a template, open it as Untitled, make changes, and save it, in template format, to the same place with the same name, replacing the original file.

Templates that affect all new documents

If you want to change default formatting for *all* new documents, create a new file, set formatting as you wish, and save it as a template in the Templates folder with the title "New Document Template". Every new file you start will then have these settings. Move this document out of the Templates folder to restore WordPerfect's original defaults.

Button Bar customization

You've seen how to move the Button bar around on screen. You can also edit it, or make new ones. Let's try a new one first. Start a new document, and:

 Click the Button Bar menu, represented by the down arrow at the top of the bar (or at the right, if you've aligned your bar horizontally). Choose New. In the resulting dialog, from the Save In pop-up, choose Current Document, as in figure 12.12.

	New Button Bar	
Name: Unnamed Bar	Save In: Current Document	\$
Description:		
	Cancel %.	New

Figure 12.12: New Button Bar dialog

2. Name the bar "Sample Bar", type a short description if you want, and click **New.** You'll get figure 12.13.

Show: Features Editing Formatting Layout Macro Commands Table Commands Tools Applications Help: Active Bar : Sample Bar	Buttons Solution Date Buttons Solution Date Buttons Solution Date Buttons Solution Date Buttons Solution Date Solution Date Buttons Solution Date Solution Dat
--	--

Figure 12.13: Edit Button Bar dialog

- 3. Move your cursor over the collection of buttons; it changes into a hand. In the **Help** box, you see a description of what that button does. When you find a button you want:
- 4. Click and hold on it, and drag it over to the Button bar. A dotted square follows your motion.



You can also double-click the button.

5. You can rearrange buttons on the bar by dragging them.

Add some buttons, from among the possibilities in the Editing, Formatting and Layout categories (feel like you're in a shopping mall?).



Changes to this new Button Bar, saved with your document, are not saved until you save the document itself. In a major Button Bar effort, exit the edit mode every so often to save your file.

- 6. Click the **Show** pop-up to go to the Drawing buttons which, although you can add them to your new bar in the Document Editor, will be grayed out until you enter the Graphic Editor.
- 7. Choose **Custom** from the **Show** menu. Fun begins here. None of these buttons are assigned to anything. You do that.
- 8. Double-click a button that looks nice. Figure 12.14 appears.

Assi	gn Command 📃	
Commands:		
<date></date>		▲
<define names=""></define>		
<end field="" of=""></end>		
<end of="" record=""></end>		
<field:nn></field:nn>		▼
Description:		
	Cancel %.	Assign

Figure 12.14: Assign Command to a Button

with the same list of commands you saw when assigning keyboard equivalents. Choose any of WordPerfect's commands for this button.

Moving on, you see that you can assign macros, templates and styles to buttons.



We asked you to save this new Button Bar in the document rather than the Library just to facilitate practice. If you like your customization, you can move this Button Bar into the Library, using the Librarian feature in Preferences.

You can as easily move a Library Button Bar to a document for transport, and Button Bars can be added to the Common Library on a network.

If you've edited a Library Bar, and want the original back:

1. Switch to a different bar, and then open the Librarian.

2. Delete the bar you edited. WordPerfect replaces it with the original bar of that type.

Changing languages

WordPerfect has main dictionary and thesaurus files for 18 languages. All are available at WPMac. You can combine languages in a document: have a first page in English and then switch to Spanish, for example. You will want to tell WP where you're making the switch, so that when you spell-check or look for synonyms, WP can access the correct language files.

You might also want the default language to be other than English. Just make a New Document Template and set language there.

1. From the **Tools** menu, choose **Language** and then **Set Language...**. You're given a list to choose from, as in figure 12.15.

Set Language			
Select Language:			
English-U.S.A.			
Finnish			
Flemish 🗧			
French-Belgium 🚽			
French-Canada			
French-France			
French-Switzerland 👻			
Cancel %. OK			

Figure 12.15: Set Language

Your choice from this list takes effect at the point in your document where you make it. The importance of this is that you may have a document in two or more languages and, for spell-checking, hyphenation or thesaurus purposes, you need to tell WordPerfect where in your document to switch from one dictionary to another.

2. If you want to delete a change in language, show the Codes window, where a code for each language change appears. You can also use the Find Codes command.

Use Inline

This command is operative if you have Apple's Language Kit installed, and will let you enter and edit two-byte text, such as Japanese scripts, in the Document Editor rather than in a special text entry box similar to the subtitle box.

Summary

This chapter has given you a wide range of capabilities to personalize your word processing environment, an important consideration for high-quality and creative work with text and graphics. More advantages of customization will occur to you as you go along, but you have the tools now. You can:

- make substantial changes to WordPerfect's environment
- add and change keyboard equivalents for any WordPerfect commands
- establish paths to resources, permitting great flexibility in individual and network use

- create templates and add them to the menu, offering substantial flexibility with standard forms and documents, accuracy and consistency in formatting, and ease of use
- create and modify Button bars, including adding any of WordPerfect's commands to Buttons
- work with language modules and set subtitles

and we think the description "advanced user" is beginning to apply to you.

Chapter 13

Macros and AppleScript

In this chapter you'll learn how to:

- record your own macro, in two quick and easy steps
- use the many macros that come with WordPerfect
- copy, rename and delete a macro
- edit the script of a macro
- write, rather than record, a macro
- use macros for organization of large amounts of textual data
- use variables, loops and other programming concepts in a macro
- do much the same with AppleScript, Apple's system-level equivalent to WP's macros

In generating lists, cross-referencing, sorting, and merge, you set up the kind of thing you wanted to do, and told WordPerfect to do the perhaps hundreds or thousands of steps involved. These features promote accuracy, and save a lot of time, but they're limited to the certain structures that cross-referencing, for example, may provide.

What if you taught WordPerfect a certain sequence of steps – *any* sequence – and then had it do that sequence the hundred or thousand times you wanted? Such a sequence might be:

- a. Find the next word in your file that's in bold.
- b. Copy it.
- c. Switch to another document and paste the word there.
- d. Add a hard return, to start a new line.
- e. Switch back to the first file, ready to look for the next word in bold.

You could then tell WordPerfect to repeat these steps all through your file, as long as it might be.

This sequence is largely how we constructed the index for this book. As we wrote, we put a word or phrase in bold if it was the first time we used the term or command, or if we gave it extended discussion. These are also nearly precisely the words and phrases we wanted to index. We could have marked the words for the index at the same time we made them bold, but what would be the point? WordPerfect already had a way to distinguish them from the rest of the text.

Such a sequence of steps is called a **macro**. It can also be called a **script**, and these can be synonymous, or we can say that you *record* a macro and *write* a script. WordPerfect lets you do both. Let's look at some easy examples.

Macros

Let's start by recording a simple macro, to end a letter.

Recording a macro

Think of this exercise as turning on a tape recorder, doing some actions, and then turning the recorder off. You can then play those actions back at any time. Let's make a simple recording to close a letter in one keystroke:

1. From the Tools menu, choose Macro and then **Record...**. Figure 13.1 will appear:

	New Macro
Macro:	Location:
Append to clipboard	Library (USA)
Apply Style	Library (USA)
Apply Style by Name	Library (USA)
Arrow	Library (USA)
Assign Glossary Entries	Library (USA)
Name: untitled Macro	Save In: Library (USA)
🗹 Show Macro in Menu	۶ Keystroke ۳۶ Assign ۳۸
Description:	
	Cancel %. New

Figure 13.1: the New Macro dialog

with the contents in the Name box, "untitled Macro", selected.

- 2. Type "Close Letter" here.
- 3. In the Keystroke box, click **Assign**, and give it the keystroke Command-Option-C. Save it in the Library (USA), as is the default.
- 4. Type a short description if you like, although the title should do in this case.

5. Click **New**.

WordPerfect is now recording the steps (keystrokes and menu commands) that you do. It is *not* recording the time you take to do them. Go slow – this

is your first macro – and type the following:

- 1. Press Return twice.
- 2. Press Tab nine times.
- 3. Type "Sincerely," or whatever you wish to use.
- 4. Press Return four times.
- 5. Press Tab nine times.
- 6. Type your full name.

As you do all this, note that the Status Bar says "Recording Macro".

7. From the Macro menu, choose **Stop Recording.** You'll get a dialog like figure 13.2:



Figure 13.2: the Save Changes dialog

8. Click Save. That's all there is to it.

Playing back a macro

Erase the "Sincerely" and your name that you typed while recording, press Return to start a new line in your open file, and type what might be the last line of a letter. After you finish that, just hit Command-Option-C. Bingo.



WordPerfect will record a macro consisting of anything you type, plus anything you do in the menus, buttons, or dialog boxes with your mouse. It will *not* record general mouse clicks you make in a document itself, to move your insertion point down two lines, for example. Use the arrow keys or the keypad for this.

You can play a macro by pressing its keystroke, if you gave it one, or by choosing it from the Macro submenu off the Tools menu or by going to the Macro Menu and choosing **Run**, as in figure 13.13.

Ru	un Macro	
Macro:	Location:	
Bibliography Duplicates	Library (USA)	
Boolean Search	Library (USA)	
Calculate table	Library (USA)	
Calendar	Library (USA)	
Cap It	Library (USA)	-
Description:	Key	strokes
		*
	Cancel %.	Run

Figure 13.3: the Run Macro dialog

You probably won't want to give lesser-used macros keyboard equivalents, or even show the macro in the menu – if you rarely use it, say – or it's going to be a component of some other macros.

Macros that come with WordPerfect

The macros that come with WordPerfect often perform actions that are just too complex for a single program command to accomplish. Try Daniel Midgley's "Emboss", for a useful decorative graphic. We selected text and ran the macro for the following display, as shown in figure 13.4.



Figure 13.4: Result of the Emboss macro

A useful macro if you're doing a merge with a file from a database is "Database <-> Merge File". Databases can export records in formats such as *tab-delimited*, a text file in which the contents of each field is separated by a Tab, and each record separated by a Return. This macro turns these characters into the End of Field and End of Record codes WordPerfect needs to merge this data with a form.

To use this, first determine how the data text file you're importing separates its fields and records. Then open the data file in WordPerfect, and run the macro, answering its questions as you go. Quick and easy.

A number of macros, among other useful resources, have been provided by WordPerfect Corporation in "Document Experts", free at WPMac.

Editing a macro

What if, in the process of recording your first macro to close a letter, you spelled your name wrong? Change your name to match? Buy another copy of WordPerfect? No, there's an easier way. Let's **edit** your macro.

1. From the Macro menu, choose **Edit...**. You'll see figure 13.5.

Edit	Macro
Macro:	Location:
Change Attribute	Library (USA)
Character Widths	Library (USA) 🔤
Citation	Library (USA) 🔤 🗌
Close All	Library (USA)
Colon-Space	Library (USA) 🔍 👻
Show Macro In Menu Description:	Keystrokes Assign Remove
	Done %. Edit Content

Figure 13.5: the Edit Macro dialog

2. Scroll to the Close Letter macro, and click **Edit Content**, or just double-click on the name of the macro. A new window opens showing the following lines, the actual **script** of your macro:

Hard Return Hard Return Tab Tab Tab Tab Tab Tab Tab Tab Tab Type (Sincerely,) Hard Return Hard Return Hard Return Hard Return Tab Tab Tab Tab Tab Tab Tab Tab Tab Type (Charles Babbage)

where the letters in bold form a WordPerfect command, and the plain text in parenthesis is what the command is to type. The plain text is called a **parameter** or an **argument** to the command.

3. Make what changes you want here: delete or add tabs or returns, or change what the macro types.

4. From the row of buttons at the top of the macro window, click Save. Then close this window.

If you make a mistake editing the script, and include a command WordPerfect doesn't understand, the offending text will be underlined. If you then click Save, you'll see figure 13.6.



Figure 13.6: the macro error alert

At this point, you shouldn't be having problems with the commands "Tab" and "Hard Return" but you might have mistyped one.

A couple of useful macros

By now, you've probably had, several times, the gem of an idea, "Hey, I could use a macro for ...". Yes. For instance, if you're as sorry a typist as we are, you can record these next two:

Letterswitch

We often get two lettesr switchde when we tyep. Such a drag. Here's a fix.

As setup, type a word with two letters in switched position, e. g. "Thsi". Leave the insertion point just after the second letter, and start recording. Letterswitch might be a good name and, for keystroke, find something like Control-Z, or one of the F (function) keys, that you can get to easily with one hand. Now that you're recording:

- 1. Holding down the Shift key, press Left Arrow to select the "i".
- 2. Choose Cut from the Edit menu.
- 3. Press Left Arrow, to move the insertion point to the left of the "s".
- 4. Choose Paste from the Edit menu.
- 5. Press Delete to remove the space added after the pasted letter.
- 6. Press Right Arrow to move the insertion point to the right of the switched letters. Stop recording, saving changes.

Check this macro out. You *should* let WordPerfect do this kind of low-level stuff for you. Since studies say that switching letters is among the most common typing mistakes, this macro may save you energy as well as irritation. Let's try another:

Cap It

Another common typing mistake is failing to capitalize the first letter of a word. As setup for a macro to fix it, type a word in all lower-case that should have an initial cap, such as "tahiti". With your cursor just at the right end of this word, start recording, again giving this macro a convenient keystroke.

- 1. Press Option-Shift-Left Arrow, to select the word.
- 2. Choose **Initial Caps** from the Style menu. The first letter of the selected word will become capitalized, with the word remaining selected.
- 3. Press Right Arrow, to move the insertion point to the right of the word, deselecting it in the process.
- 4. Stop recording.

This macro works at any point in the word that needs an initial cap or, when you're proofreading, you can just click anywhere in a word and hit the keystroke.

Page X of Y

Here's a simple macro that will let you enter, as one keystroke, the current page and the total number of pages in the document. The data updates as you add or delete pages. You could do this manually, but it's a good example of automating the several steps of a task.

Open a multi-page document, put your insertion point where you want "Page X of Y" to appear – or put it on a separate line anywhere, since you can cut and paste it later – and start recording, with a name and (optionally) keystroke you like. Then:

- 1. Type "Page" and a space.
- 2. Choose **Page Numbers...** from the Layout menu.
- 3. Click "Place Page Number at Current Position", and click OK. You should have "Page X" so far. Type a space, "of" and another space.

4. Choose the **List** command on the Tools menu. In the dialog, choose **Create Reference** as Type, with **Page** as the Target Type. For a Target ID, type something short, descriptive and easy to remember (as always); "end" will serve well. Your dialog should look like figure 13.7.

🗌 🔤 List	
Type: Create Reference 🔹	
_Attributes	
Page Numbers: Dot Leaders 🔶	🗌 Include Cross Index
Target Type: Page 🗢	🗌 Allow Underlining
1 🗇	🗌 Line Between Entry
Autogenerate Hyperlinks through level:	5 \$
Target ID end	
Generate %G	Find File Mark

Figure 13.7: the List dialog, appropriately set up

5. Click Mark.

- 6. Go to the very end of your document (Gold-Gold-2 on the keypad), and recall the List dialog. Your target ID should still be there, since this is the next action. Choose **Mark Target**, and click **Mark** again. There's now a question mark in your file where page "Y" will be.
- 7. Stop recording, saving changes.
- 8. Call the List dialog again, and choose **Generate.** Recreate lists when asked. Page X of Y should now be accurate, and stay accurate as you add and delete text.



If you paste text at the *very* end of your file, though, you might put it after the target, so simply open the codes window before you do this, and see that the insertion point is to the left of the target code.

9. Play this macro in any document. You can include the generate command in it if you want, but that's a command most profitably run at a late point in document creation, since it updates all defined lists.



A nice place for this page information is in a header. It won't work if you *play* the macro there, since the target at the end of the file will then be put at the end of the header. So play the macro in your document, then cut "Page X of Y" and paste it into a header. It will work just fine.

Automatic paragraph numbering

We often number paragraphs, such as the steps in this book, but don't want every paragraph numbered, e.g.:

3) This is a numbered step.

This is further explanation.

4) This is another numbered step.

Easy enough to do manually, until you then do much editing, including deleting a step or adding one in the middle, and the numbers are off. Why not let WP count for you? Start a new macro, name it whatever you like, and record these steps:

Hard Return	Type a hard return
Set Paragraph Level (5)	Open Tools > Outlining,
	<i>uncheck</i> Outline On , and check
	Insert Outline Number. Note
	the styles in Level/Style below.
	From the popup to the right of
	Insert Outline Number, choose the
	style you want. Level 5 is just our
	choice here. Click OK.
Indent	From the Insert menu, choose
	Indent.
Display (On)	Click in the macro editing window
	to bring it to the front, and type this
	line. This just refreshes screen
	display at the end of a macro,
	always a good idea.

Save and close this script.

The point of all this is that anything that you do more than once, and involves a series of steps, might as well be defined as a macro. To facilitate handling macros, let's look at how to handle them as **resources** which, in Macintosh speak, is just a general name for things like style sheets and Button Bar configurations as well as macros – anything that's handled by WordPerfect's Library.

Handling macros

As with styles, you can do some things with macros in their own edit dialog – change or add a keyboard equivalent, for example – but other tasks are

performed in WordPerfect's **Library**, accessed through the **Preferences** command on the Edit menu.

Copying, naming and deleting macros

Go to Edit > Preferences > Macros. You'll see figure 13.8.

	Librarian		
Resource: Macros	\$		
Library (USA) 🗢		ch 13	\$
Assign Glossary Entries Auto Character Style Auto Number Table Auto ¶ Number Auto ¶ Number w/ res AutoFill v	>> Copy >> Remove Select All %A Rename		•
		Do	one

Figure 13.8: the Librarian, showing Macros

where you can select a macro and remove or rename it. You can also copy it into the active document (or vice versa, if you created a macro in a document in the first place). So an individual document can contain macros as well as styles and other resources, which will override Library resources of the same name. A **Common Library** on a network can provide macros to all network users too. See Chapters 9 and 12 for further discussion of the Common Library feature.

Macro file formats

When you edited a macro, you saw several buttons at the top of the macro window, as in figure 13.9.

🔲 🔲 Macro:Auto ¶ Number 📄 💷						
Save	Save As	Save Text	Read Text	Pause	Resume	
Figure 13.9: The Macro editing window						

with the **Save** button first. Then, **Save As** will let you save this macro under another name, in the same manner as saving files with a new name. **Save Text** saves the script as regular text, for editing as a normal Word-Perfect file. **Read Text** does the opposite: you can make a text file into a macro. **Pause** and **Resume** are of special use when editing a macro by recording new parts: you can pause the recording, do some actions that are not added to the script, and then resume recording the macro. **Pause** and **Resume** are also available on the macro main menu.

Saving a macro as text is often the easiest way to share it with others, or edit it at length. WordPerfect will *parse* it when you read it back into macro format. Saving As under a new name is helpful for taking one macro, making changes to it to fit other needs, and saving the new one while keeping the old.

Scripting

After you recorded your Close Letter macro, you looked at the script WordPerfect wrote as you recorded it, and maybe made some changes. Let's record another macro, planning to make a change in the script afterwards. This is a macro that will print the one page containing the insertion point, with no muss no fuss.

To set things up, open any document of more than one page.

- 1. Start a macro recording, name it "PrintPage", and assign a keystroke of Command-Option-P.
- 2. Choose the Print command, set the page range from 1 to 1, all other options as normal, and print it. Stop recording.
- 3. From the Macro menu, choose Edit, and navigate to PrintPage. You should see a script like this:

Print Options (1;1;1;Document;Every Page;Forward;Print Overlay)
Print (Document)

which describes your recent print command. On the first line, in the parenthesis following "Print Options", there are three numerals, each a 1, separated by semicolons.

We're concerned here with the first two numerals, which specify the start and end pages for the print job. Let's change both these numerals from 1 to what WordPerfect calls a **variable**.

A good way of thinking about a variable is as a name for some data. "Address" is an example. Your address is 123 Maple Street; mine is 456 Elm Street. The data is different, but the name we've given that particular kind of data is the same. We call this a "variable" because the data it names can vary.

The variable we want to use is **PhysicalPage** which means, simply, the page the insertion point is in, discounting any page numbering you have set. If you're in a document called "Chapter Five", for example, and have set page numbering to start at 160 – the first page of this chapter – but you're in page 12 of the chapter, the physical page number is 12.

- 1. In the macro window, select the first numeral 1 and change it to "PhysicalPage" and do the same for the second numeral.
- 2. Click the Save button at the top left of the window. Both instances of "PhysicalPage" should change to bold, and you should be able to save the macro. It should now look like:

Print Options (PhysicalPage;PhysicalPage;1;Document;Every Page;Forward;Print Overlay) **Print (**Document**)**

- 3. Close the macro editing window.
- 4. Press Command-Option-P. Without going through the Print dialog, the page you're on should print.



This is an example of recording a macro, as far as we're able to, and then refining it by editing the script. You could have written the script from scratch, but it would have been more work, with greater possibility for error.

Macros with pauses for user input

What we've done so far is make macros that always run the same way. Press a button, get a sequence. Let's write a macro that will pause in certain places to let you personalize the product. This example will be a memo, one that's easier to use than the stationery memo that ships with WordPerfect. We'll set the word "memorandum" flush right, white text in a paragraph with black fill, and other formatting as shown in figure 13.11:

[Figure 13.11: a Memo form done with a macro. Everything except the addressee and subject enter automatically]

where the "To" and "Subject" fields are left blank by the macro, for you to enter data. When you do, and press Return, the macro resumes until the insertion point is below the double line. *No* need to move around manually as you enter data in the address. Very slick.

Except that the script seems very long and involved, so we'll record most of it, and *switch in and out of the macro editing window as needed.* Why not?

1. Close all open documents, and start a new one. Drag the window down a little so there's about half an inch between the title bar and the menus, and start a macro recording. You see the macro editing window behind and above the document window, just where we want it.



To record, have the document window in front and choose commands or type data as usual. To script, click in the macro editing window, to bring it to the front. Whatever you type in this window goes into the script, not into the recording.

2. Let's work from the following macro script. Follow along, and record this macro according to the instructions on the right, which produce the script on the left:

New Document Clear All Tabs	Start a new document. From the Tabs dialog, click Clear All.
Set Tab (Right;No Leader;1.0in) Set Tab (Left;No Leader;1.250in)	Set these from the Ruler.
Font Name ("Arial")	Choose a font you like from the menu.
Font Size (18)	18 is a good size for the title.
Attribute (On;Outline)	Click Outline in the Character
	Format dialog.
Set Text Color (65535;65535;	In this dialog, set text color to
65535)	white. OK it.
Begin Border Options (Para-	Choose Paragraph from the Borders
graph)	menu.
Border Fill Options (0;0;0;1;On)	Turn Border off, Fill on, color
	black, pattern solid.
End Border Options	OK this dialog.
Right Align	Choose this from the Layout Bar.
Type (memorandum)	Type this word.
Hard Return	Press Return.
Begin Border Options (Para- graph)	Open the Paragraph Border dialog.
Border Fill Options (0;0;0;1;Off)	Turn Fill off.
End Border Options	OK this dialog.
Plain Text	In the Character Format dialog, turn outline off.
Set Text Color (0;0;0)	Change text color to black.
Hard Return	Press Return.
Left Align	Choose left-aligned text from the
-	Layout Bar.

Font Size (12)		
Tab		
Attribute (On;Bold)		
Туре (То:)		
Attribute (Off;Bold)		
Tab		
Pause Until (#Hard Return#)		
Hard Poturn		
Attribute (Op:Pold)		
Type (Cathy Jones)		
Hard Return		
Tab		
Attribute (On;Bold)		
Type (Date:)		
Attribute (Off;Bold)		
Tab		

Set font size to 12. Press Tab. Turn Bold on. Type this word. Turn bold off. Press Tab. *Now* – switch to the macro window by clicking in it, check to see that what you have matches this script so far, and then type, in plain text, "Pause Until (#Hard Return#)" and press Return. WordPerfect bolds the command if it's correct, or underlines the error otherwise. With the insertion point on a new line in the script, click in your document window, to switch back to it. Press Return. Press Tab

Press Tab Turn bold on. Type this word. Turn bold off. Press Tab Type your name. Press Return. Press Tab Turn bold on. Type this word Turn bold off. Press Tab.

Date Text	Choose Text Date/Time from the Insert menu.
Hard Return Hard Return	Press Return twice.
Tab	Press Tab.
Attribute (On;Bold)	Turn bold on.
Type (Subject:)	Type this word.
Attribute (Off;Bold)	Turn bold off.
Indent	Choose Indent from the Insert
	menu.
Pause Until (#Hard Return#)	Again – switch to the macro win- dow, and type this command. Press
	Return to put the insertion point on
	the next line, and switch back to
	your document.
Hard Return Hard Return Hard Return	Press Return three times.
	Pross Up Arrow twice
	Fless Op Allow twice.
Down (Select)	Press Shift-Down Arrow.
Begin Border Options (Para- graph)	Open the Paragraph Border dialog.
Border Sides (Top Off:Left Off:	Set the bottom border on: others
Bottom On:Right Off:)	off.
Border Options (0;0;0;1;Sq1Sq1)	Choose a Border style you like for
Border (Op)	Turn Bordor on
End Border Ontions	OV this dialog
	OK ulis ulalog.
Down () Down () Down ()	Press Down Arrow three times.
-------------------------------	--
Home()	Press the Home key.
End()	Press the End key (these two commands just bring the whole document back into view).
Display (On)	Type this last line in the macro script, and save and close the macro.

All of which produces figure 13.10, with pauses for user input.

		memorandum
To: From: Date: Subject:	Fred Smith Cathy Jones May 19, 2014 Something important	

Figure 13.10: Result of an automatic Memo macro

Two things of note here: first, you can record most of a macro, and easily switch into the macro editor to script the rest, and second – you've just learned how to read a WordPerfect macro script. There are other commands, of course, but nothing very hard to understand.

Macro help

Here's a good place to take another look at WP's Help feature, the part about macros. Choose the sixth command on the Help menu, WP Macro Help... and, this first time, click on the third item, Using Help. As shown in figure 13.11, explanations are given for the kinds of topics in Macro Help, such as commands (like "Type"), objects (like "Window") and variables.



Figure 13.11: Macro Help dialog

Take a moment to become familiar with navigation here, and then click Contents at the top left, and from there click Index in the list of Help Topics. WordPerfect's 900 commands, objects and variables are at your fingertips here. The separate QuickHelp file also has macro information.

We don't recommend learning the macro language this way, though, any more than learning Spanish by using a dictionary. This is more of a reference. See the last section of this chapter, Looking further . . . , for a better way to learn more.

Graphics macros

You can do anything with macros in the Graphic Editor as well, and we think WordPerfect advertising missed a beat by not advertising that this is the *only* graphics program for the Macintosh with full-fledged scripting.

Some draw programs say they have macros, but they mean object macros, which is a fancy name for their own scrapbook. What we're dealing with here are command macros.

You can draw a shape while recording, and then edit the script forever, to make any changes with complete precision. You can have a graphics macro pause for user input, so any user can customize a complex drawing in great detail.

Managing data

At the start of this chapter we mentioned finding bolded words in one file, copying and pasting them into a list in a second file. To start, open the file you want to copy from, and a second document for the list (there should only be these two files open).

Here's the script we used. It was entirely recorded, not written. We won't give you so many hints this time:

Find/Change Direction (For- ward;No Wrap) Find/Change Where ({All})	Set these options in the Find dialog.
Find/Change Match (Partial Word;Case Insensitive;Alphabet Insensitive;CharRep Insensitive; {Style})	Match partial word, and style only.
Find/Change Action (Select Match)	Select match.
Find String ("[Font:Geneva] [Size:12][Language: USA-English][Bold On][Match n]")	From the Insert menu, choose Match Multiple Characters . Drag across that code to select it, and choose Bold from the Style main menu.
Find Copy	
Cycle Windows	This is the Next Window com- mand on the Window Menu.
Paste Hard Return	

You can change options depending on what you want to find. Writing this book, we identified the location of every figure with a line in the manuscript with the figure number and caption, all enclosed in brackets. Then, to produce a separate list of figures for the first edition's book designers, we ran a macro that found every instance of "[Figure" and then selected the entire line the match was on (by selecting the match and pressing Command-Shift-Right Arrow, to select the rest of the line). The macro then copied the line and pasted it into another file.

Cycle Windows

Managing text with macros

Besides the little gems we've looked at, macros can be used far more extensively, to organize large amounts of textual data. Interviews are a prime example. An in-depth interview may span diverse conceptual areas, and the responses need to be categorized logically to be studied effectively.

We are indebted in the following discussion to Professor Dalva Hedlund of Cornell University, who has conducted research in problems of rural adolescence and the importance of interaction with adults (Hedlund, "Listening to Rural Adolescents", *J. Research in Rural Education,* Vol. 9, No. 3, 150-159, and to Albert Reid, "Computer Management Strategies for Text Data" in Crabtree and Miller, eds., *Doing Qualitative Research* (Newbury Park CA: Sage, 1992).

Professor Hedlund and his research team have engaged adolescent subjects living in rural areas in New York State in extensive interviews relating to their views on achieving maturity, values and self-direction. Relevance of school, family, and community to feelings, needs and beliefs were primary to the study.

Each interview thus included discussion in disparate areas. A critical step in organization of data of this type is identification and manipulation of responses on specific topics. There may be ten major categories of responses to be studied, with subcategories among them. There may be 500 pages of transcriptions of interviews of 50 subjects. How can we manage this data?

Professor Hedlund divided the transcripts into segments, often only a paragraph or two, dealing with specific topics. Researchers, working on the transcriptions in WordPerfect, then headed each paragraph with a code, developed from guidelines in Reid, that would allow subsequent work to select the interview data, segment by segment, into an ordering that would benefit further study. Hedlund describes the coding procedure:

The first level of coding was conceptually defined by the interview structure, which focused on the perceptions of community, family, school, social life or self. We developed a second and third level of codes inductively by reading interviews and iteratively comparing notes among three raters (Miles & Huberman, 1964). Reliability of the coding procedure was increased by defining the lower level codes so they will fit under different first level codes. A segment could be coded @FMY (1st level) %SXX (2nd level) %VLU (3rd level). In this instance, the coder judged that the segment described family values about sexuality and dating behavior.... With this coding system it is unlikely that interview segments of interest to a particular researcher will be lost.... ("Listening to Rural Adolescents")

With each interview segment given a code at the start of the segment as it appears in the word processing file, and with a blank line at the end of each segment, a researcher can find and copy into a new file all segments from the original data that contain the pertinent codes. Putting codes at different levels of abstraction, and using the Match Multiple Characters command in the Find dialog, lets researchers find all occurrences of, for example, a first level and third level code, for all second level codes. The @ and % symbols serve only to identify the following letters as codes, to make it unlikely that the Find operation will include text of the interview. Numbers placed immediately after each set of codes identified the page and paragraph of the original interview, so the context of each segment would be immediately available.

A macro to gather interview segments by code would first search for the code, select it, then search for a blank line, and extend the selection (from the Action menu in the Find dialog) to the blank line. Copy, cycle windows and paste.

As Reid (1992) says, "Computers cannot perform *analysis* of qualitative data, but they can perform many of the labor-intensive tasks of data *management* quickly and easily, freeing the researcher's time for the more interesting and rewarding work of analysis". (p. 125)

Reid also offers the valuable advice that since macros can do so much with one keystroke, it's wise to test a new one on a copy of your data. It's another reason to save and make backups often.

More on variables

We looked a few pages ago at a variable called **PhysicalPage**. This is an example of information WordPerfect stores internally, and that your macro can call as needed. Because the information is set, and the the macro can't change it, we call this a **read-only variable**. Another kind of variable is called a **read/write variable** because a macro can put information in it as well as get it.

There are three kinds of read/write variables in WordPerfect macros: **document**, **global** and **local**. Document variables are saved with an individual document, and are available whenever that document is open. Global variables are available for any macro in any document in a particular session of WordPerfect. Local variables are available only in a specific macro.

You could, for example, put some text or numbers in a variable, and then access that later on. Using multiple variables, you could set up the equivalent of multiple clipboards, for flexible and extensive pasting of text in various parts of your document. You can further refine macros with **if...then...else** kinds of statements, so that the macro will perform one action if certain conditions are met, and another action otherwise. An elegant example is WordPerfect's own macro "Multiclip". This gives you ten clipboards for text (up to 255 characters each), asking you which one you want to put selected text in. When you want to paste from a clipboard, press Command, Option, and a number from one to zero, the clipboard identifiers. The dialog box, produced by the macro, looks like figure 13.12.

🗉 🗏 Y	Vhich Clipboard? 🗏 🗏
A.	one
В.	two
C.	three
D.	four
E.	five
F.	six
G.	seven
Н.	eight
I.	nine
J.	zero

Figure 13.12: Ten Clipboards

Here's the script to put text on the clipboards. It has to be written – it digs too deep into the program to record.

If (SelectionFlag)	Do the following only if text is selected.
Сору	Copy to the clipboard.
<pre>Menu (Var01;"Which Clipboard?"; {"one";"two";"three";"four";"five";" six";"seven";"eight";"nine";"zero"}) ;</pre>	Present a menu with this question and ten possible answers. The index of your answer goes into Var01.
Case (Var01;{1;one;2;two;3;three;	Branch the macro: chooses which
4;four;5;five;6;six;7;seven;8;eight;	label to go to, depending on the
9;nine;10;zero};cancel)	value of Varo1.

Else

Alert ("You must have text selected for this macro to work.")

End If Label (cancel) Return

Label (one) Assign (GlobalVar01;Clipboard) Return

,

;

Label (two) Assign (GlobalVar02;Clipboard) Return

Label (three) Assign (GlobalVar03;Clipboard) Return

;

If no text is selected, Present this text in a dialog box for the user to OK.

End the If...Then...Else part. Do this if user clicks the close box. The **End Macro** command will work here too. That ends *all* macro activity, while Return exits the current label if any and the current macro otherwise.

The Case command will branch here if Var01 is one. Clipboard contents are then assigned to GlobalVar01, and the macro ends.

Same thing, if Var01 is two.

(Any line starting with a semicolon is a **comment line**. WordPerfect ignores it, so it's useful for people scripting and reading macros or, in this case, to separate labels for easy reading.)

(You can copy a label and comment line, paste it nine times, and then make the two changes in numbers for each one. Note that it's easy to skip one or more changes inadvertently.)

```
Label (four)
Assign (GlobalVar04;Clipboard)
Return
Label (five)
Assign (GlobalVar05;Clipboard)
Return
Label (six)
Assign (GlobalVar06;Clipboard)
Return
Label (seven)
Assign (GlobalVar07;Clipboard)
Return
Label (eight)
Assign (GlobalVar08;Clipboard)
Return
Label (nine)
Assign (GlobalVar09;Clipboard)
Return
Label (zero)
Assign (GlobalVar00;Clipboard)
Return
```

For the final step, go to Edit > Preferences > Keyboard, and choose Variables from the popup, to get figure 13.13. Scroll down to GlobalVaro and click Assign... on the right. Assign any keystroke, perhaps Command-Option-O, to this variable. WP will then type the contents of that variable

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into your document at the insertion point when you press that keystroke. Continue up through GlobalVar09.



Figure 13.13: Assigning keystrokes to variables

Large-scale macros

The first edition of this book benefitted from Henry Holt & Co.'s expert editing and production staff. This second edition did not. Macros were essential to its publication with anything approaching a reasonable expenditure of time and effort.

The Table of Contents was produced by gathering the three levels of subheads by searching for style sheets: head (level) A in 24 point Stone Sans, head B in 21 point italic, and head C in 18 point. Head A finds were checked to see whether they contained the word "Chapter", since part of the chapter title formatting is also in A-Head style. If so, they were given Table of Contents (TOC) level 1; otherwise they were given level 2. B-heads became level 3 and C-heads became level 4 with this macro:

Repeat	Repeat until no more changes in style sheet are found
Find Next Code (Forward;Style On)	Find next style sheet
, If (CurrentStyle="A-Head") End of Line (Select) Copy SubString Position (Var00;"Chap- ter";Clipboard) If (Var00) Mark TOC (1) Else Mark TOC (2) End If End If	If style is "A-Head" Select the line Copy, so we can look at it Does the clipboard text contain "Chapter"? If so, Mark it for TOC level 1 Otherwise, Mark it for TOC level 2
; If (CurrentStyle="B-Head") End of Line (Select) Mark TOC (3) End If	If style is "B-Head"
If (CurrentStyle="C-Head") End of Line (Select) Mark TOC (4) End If	If style is "C-Head"
; Right () ;	Press right arrow to deselect text

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End repeat when no more style changes are found

For the index, we collected every word or phrase in bold, noted its page number, and placed that information in a list:

Display (Off) Repeat	Turn screen display off for speed Start repeat loop
Find Next Code (Forward;Bold On)	Look for bold attribute
Right (Select)	Start selecting text
Repeat	Start nested repeat loop
Raw Read (function; Right)	Read formatting codes in file, going right
Until (!BoldFlag) Copy	Stop when bold attribute is off Copy selection
Right ()	Deselect text, a best practice when done with it
Assign (Var00;LogicalPage) Select Window (NextWindow)	Record page we're on Go to next window, which will contain Index
Paste Tab	Paste the bold text we found Tab to page number column, i.e. right side of page
Type Var (Var00)	Type the page number
Hard Return	Return for next line
Select Window (NextWindow)	Go back to document
, Until (!FindStatusFlag) Display (On)	Stop when no more bold is found Turn screen display back on (a
,	good way to end any macro)

For a 700-page book, these were exceptional time-savers, and accuracy always benefits whenever you can automate repetitive tasks. These add up to a good example of power in word *processing*.

AppleScript

This elegant technology is something like WordPerfect's macro feature. Although AppleScript does not *record* actions you perform in WordPerfect as macros can, you can use AppleScript's **Script Editor** to write scripts that will then govern WordPerfect's actions, as well as those of many other programs.

What's the point to a scripting utility? WordPerfect already has macros. Yes, but many other programs don't, so Apple decided to write system software that we could use with any program designed to be aware of it and which would, as a big plus, let *one program control another*. Additionally, AppleScript is seamlessly integrated with WordPerfect's macros: a script can run a macro with just one line of instruction, and pass up to 50 variables of information to the macro. A WordPerfect macro can also run an AppleScript.

Some sample scripts

To start this exercise, open WordPerfect and a file with some text in it. Then open Script Editor (it came with your Mac. Later versions of OSX have changed this program's name to AppleScript Editor.) Its initial window looks like figure 13.14.

		===== u	Intitled	
🗢 Description :				
				•
Record Stop	R	Un		Check Syntax
tell application delete word	"Wo 1 o 1	rdPerfect" F <mark>window</mark> 1		4
end tell				-
AppleScript	•	•		▲ ▶ 4//

Figure 13.14: AppleScript's editor

1. In the larger text entry area, type the words:

```
tell application "WordPerfect"
delete word 1 of window 1
end tell
```

in the script window. Your typing will appear in 10 point Courier, the default for script that the editor hasn't yet checked for accuracy.

2. Click the **Check Syntax** button at the right (or press Enter). AppleScript may first need to know where WordPerfect is on your disk. It will save this information with the script. Locate WordPerfect in the standard dialog, and click Open.

After a moment, the Script Editor's text changes to 10 pt. Geneva, with some words in different colors. Your text is good, and you're ready to run with it.

- 3. Click **Run** (or press Command-R).
- 4. Switch to WordPerfect. The first word of your text should be gone. Call the Undo command to get it back.
- 5. Return to Script Editor, delete that script, and try this one:

tell application "WordPerfect" set style of word 1 of window 1 to bold end tell

Conditional statements and dialog boxes

AppleScript, like WordPerfect macros, can use conditionals and will let you set up your own dialogs. Here's an easy example of both.

```
display dialog "Enter password to beep Macintosh" default answer ""
if result = {text returned:"boogie", button returned:"OK"} then
        beep 3
else
        display dialog "Sorry." with icon stop
end if
```

where the default answer's empty quotes produce the blank space to enter the password. The word "result" here is a **read-only variable**, and the use of the equals sign is **Boolean logic**. AppleScript can make use of the Boolean operators *equals*, *does not equal*, *greater than*, *less than*, *and*, *or* and *not*. The *beep* command will repeat the number of times specified, and the command to display "Sorry" is followed by the icon specified.

More complex scripts

We might have several WP files open, and want to concatenate their contents into one file for archival. Let's have AppleScript do that for us. We'll use a **read-write variable** or two and a **repeat loop**. These are similar in AppleScript and WP macros (and in other programming languages). The differences are that in WP macros, read-write variables are numbered, e.g. "Varoo". In AppleScript they are named, and that name can be any alphanumeric string without spaces, e.g. "thisText". In WP, repeat loops start with only the command "Repeat" and the ending line, "Until", contains the test to end the repeat. In AppleScript, the test is on the Repeat line. So:

WP macro:

```
repeat
; do something
assign (var00; var00+1)
until (var00=10)
```

AppleScript:

repeat with thisVariable from 1 to 10 -- do something set thisVariable to thisVariable + 1 end repeat

The point is that now that you know the concepts of variables and repeat loops, you can move from one programming language to another without much trouble. Here's the script:

set allText to ""	Initialize a variable, or set it up (WP variables come pre-initialized to the equivalent of "" or zero)
tell application "WordPerfect"	A "tell block" contains commands directed to an application
activate	Start running if not already, and come to the front
repeat with i from 1 to (count	Repeat with a counter variable ("i"
windows)	is common, an abbreviation for
	list item)
set thisText to text of window i	get the text of this window
set allText to allText & thisText	add it to allText, and add two hard
& return & return	returns to separate items being
	concatenated
end repeat	end of repeat loop
make window with data allText	open a new window and place concatenated text in it
end tell	end of instructions to WP

Saving a script as a separate program

While you can save a script just as any other document – double-clicking on it opens the Script Editor, whence you can run the script – you can also save a script as an application itself. This paragraph distribution script would be a handier tool if the user could just double-click on its icon, choose a file and go.

1. Choose Save As from the File menu. The standard dialog has a pop-up added at the bottom, as in figure 13.15.



Figure 13.15: Saving a script as an application

- 2. Choose Application, and check "Never Show Startup Screen". Give your program a name and click Save.
- 3. Close the script window (you don't need to quit Script Editor).
- 3. In the Finder, test this **stand-alone** script.



If you don't check the "Never Show Startup Screen" option when saving a script as an application, you'll see an initial window with a description if you added one, and a button to click to run the script. Few scripters use this option.

AppleScript control of WordPerfect macros

To include a WordPerfect macro in a script, just use the command "Do Script" followed by the WordPerfect macro in quotes. Put the tell command first if it isn't already active. Thus:

```
tell application "WordPerfect"
make new window
activate
Do Script "memo"
end tell
```

You can pass up to 50 variables to the macro with the Do Script command, for extraordinary power. See page 485 for further reading.

Using AppleScript to get information from a database

One of the more important interapplication uses of AppleScript is to retrieve specified information from a database and insert it in a WordPerfect file.

While Publish & Subscribe works well for information that is all of a chunk: contiguous cells or a chart in a spreadsheet or text in another word processing file, database information is hard to handle in this way.

This is due to the **modal** quality of a data file. The information you want is in this record and in that field and in the other layout. Working with a scriptable database program such as FileMaker Pro, you can write a script to open any data file and retrieve any information, and put it where you want in a WordPerfect document. It's something like merge but at another level of sophistication.

AppleScript, Prefab Player and Menu Events

WP supports many AppleScript commands and objects, but not every command on the menus is supported. **Prefab Player** and **Menu Events** are two system extensions, free at WPMac, that let AppleScript access WP's menu commands. See Chapter 18 for more information.

WP's AppleScript Dictionary

Every application that is scriptable – can be controlled by AppleScript – has a **dictionary** of the commands and objects it supports. You can view the dictionary with the Open Dictionary command in Script Editor, or drag the WP application icon on top of Script Editor.

Looking further . . .

WordPerfect has an extensive macro language, with over 900 commands and objects, as well as complete object model support for **AppleScript**, which can control applications other than WordPerfect in a single script, for an added dimension of power. Delving further into these powerful tools is beyond the scope of this book, but the 185-page *John's WordPerfect Scripting Guide* teaches all of it. The Guide is free at WPMac. WP has its own *Macros Manual*: this teaches the basics and then has a complete reference. Another 140-page file, *John's WordPerfect Tips & Macros,* has over a hundred macro scripts and, beyond the explanation and examples in the Scripting Guide, going through these examples is the best way to learn. Also free at WPMac.

Summary

In conceptual terms, you've probably learned more in this chapter than in any other. You can now:

- record a macro, to do anything you can do manually
- edit a macro in its own script window
- copy, rename and delete macros, and convert them from and to plain text
- record and script parts of the same macro
- conceptualize use of macros for research data organization and retrieval
- write scripts with such programming tools as variables, conditional statements and branches
- write and edit AppleScripts, to futher automate WordPerfect and enable its interoperability with other programs

Although what we've looked at might seem to be a wealth of possibilities for powerful, elegant and sophisticated word processing, we've actually only scratched the surface. WordPerfect's macro feature is a robust programming language, and you may well be inclined to learn more about it. Same with AppleScript.

Chapter 14 Equations

In this chapter, you'll learn how to:

- create an equation in a specialized module of WordPerfect
- move within and select parts of an equation
- fine-tune placement of symbols and expressions
- format and size the equation to fit the text around it
- work with frames and options for an equation

A lot of technical writing in diverse fields – from physics to business – needs equations. Creating these used to be the job of separate Macintosh programs, from which the equations could be pasted into your word processing document. Your word processor couldn't edit or format them, so revision meant going back to the separate program. Formatting was iffy in any case, and creating lists of equations in documents and cross-referencing such as saying on page 20, "See equation 12 on page 18" were manual operations.

Word processing programs then began to allow equation entry into their own documents, but the syntax to produce an equation was often more complex than the equation itself. Again, WordPerfect to the rescue. The Equation Editor we'll look at now is friendly and full-featured and, to make things even easier, shares some design with the Graphic Editor. More than that, the box that an equation appears in is structurally the same as graphic, text and table boxes, so positioning, sizing, captioning and cross-referencing all work in ways you already know. One caveat – WP can create and display equations, but can't solve them.

The tools

With your insertion point at the place in your file where you'd like an equation, go to the **Tools** menu and choose **Equation**, and then **New**. The Equation Editor window appears, as shown in figure 14.1.



Figure 14.1: Equation Editor window

Note that the Button Bar and Menu Bar have changed to reflect this new mode, just as in the Graphic Editor. The parts of the button bar are shown in figure 14.2.



Figure 14.2: Equation Button Bar

Also as in draw mode, there's now a floating palette of tools as in figure 14.3.



Figure 14.3: Equation Editor Tool Palette

Click any of the 16 icons in the Tool Palette, and you'll see that they are all pop-ups, containing categories of symbols or placement commands. You'll make use of these and also symbols from the keyboard to create equations. Let's try one.

Creating an equation

Figure 14.4 shows an interesting equation.

$$K_{x} = \frac{d}{dl} \left(\frac{dx_{1}}{d\tau} \right) = \frac{d}{dl} \left(\frac{mq_{x}}{\sqrt{1 - q^{2}}} \right)$$

Figure 14.4: A first equation. (Einstein, Albert: *The Meaning of Relativity,* 5th ed. Princeton: Princeton University Press, 1956, p. 53).

To enter this equation:

- 1. Type a capital \mathbf{K} . It appears at the insertion point in the equation window.
- 2. From the **Super/Subscript Tool**, choose **Subscript**, as shown in figure 14.5.



Figure 14.5: Super/Subscript Tool

The insertion point is now smaller and subscripted, relative to the K.

- 3. Type a lower case **x**.
- 4. Press the Right Arrow key. The insertion point should resume its full size and normal (or baseline) position.
- 5. Type an equals sign.
- 6. Choose the **Fraction Tool** from the tool palette, as shown in figure 14.6.



Figure 14.6: Fraction Tool

Your incipient equation now looks like figure 14.7.

$$K_x = \overline{[]}$$

Figure 14.7: Inserting a fraction

- 7. Type a lower case **d**, and then press the Down Arrow key. The insertion point will move to the denominator.
- 8. Type **dl** here, and press Right Arrow again. The insertion point moves out of the fraction. It's time to enter a set of **delimiters**, also called **fences**.
- 9. Choose the first tool in the delimiter palette, as shown in figure 14.8.



Figure 14.8: Delimiter

10. The fences are added to your equation, with the insertion point between them.



Another way to do this is to enter text first, select it, and then choose a delimiter. It will surround the selected text.

11. Type the **m** and then enter the numerator of the succeeding fraction, including the subscripted **1**. Click in the denominator field to move there. Following the **d**, enter the Greek letter Tau by picking this symbol from the **Lower Case Greek Symbols** palette, as in figure 14.9.



Figure 14.9: Greek letter

- 12. Continue with the equation as you see it in figure 14.4. Don't worry that it doesn't look quite as good yet, as far as formatting goes.
- 13. When you get to the square root symbol, select it from the **Square Root Tool** at the top left of the palette. The insertion point will then be within the root; type the data there. Symbols expand to hold the data you give them.



You could also enter the text within the root symbol first, then select it, and then enter the root symbol. It will then enclose the selected text.

Other symbols

To place a **Bar** over or under any symbol or expression, select it and choose the appropriate bar from the palette. To place a **Diacritical Mark**, don't select the variable; instead, put the insertion point to the right of it. To place a **Limit**, choose the one you want from the palette. The insertion point will then be in the right place to type a following variable. If the limit requires two variables or numbers, use the Arrow keys to move around in this field.

To enter a **Matrix**, choose that tool from the palette. You're given a display like figure 14.10.



Figure 14.10: Matrix for data entry

This resembles choosing the number of columns and rows for a table. For a matrix, you can use up to 32 columns and rows. Let's choose 3 x 3 here.

The insertion point will blink at the top left, and the dotted rectangles indicate other locations for data. You can use the Tab or Arrow keys to reach these, or click on them. You'll notice the dotted rectangles accompanying entry of other symbols as well.

Navigating in levels

Conceptual point: anything in an equation will be in one **Level** or another. Data under a root symbol, for example, is one level deeper than the data outside it.

Click just to the left of your finished equation, to put the insertion point there. Then move the insertion point to the right using the Right Arrow. With each press of that key the insertion point moves, first to the right of the K, then to the equals sign (bypassing the subscript x - you could not edit the subscript at this point), past the equals sign, then past the entire first fraction, so you could not edit it either, then past the entire first delimiter.

You're moving at the **Top Level** of the equation. You can move into deeper levels by pressing Tab. Move around in the level you want to be in with the Arrow keys; move out with the Tab or Arrow keys. You can use the mouse, as well, to click anywhere in an equation.

The Button Bar has two especially nice tools for selecting on succeeding levels:

- 1. Click within the equation to put the insertion point at a deeper level, perhaps at the superscript within the root symbol.
- 2. Click the last Button on the Bar repeatedly, to see how the selection increases. When the entire equation is selected:
- 3. Click the next to last Button on the bar repeatedly, to reduce the amount of selection.

The **Select In** and **Select Out** commands on the Layout menu perform the same actions as these two buttons.

Formatting an equation

Your equation may look all right to you just as you entered it. If you want to change the font, you can select the entire equation with the Select All command, and then choose a new font. Be careful about any Greek letters you've included, though, as those will now be Roman equivalents in the new font. Select any such letters, delete them and replace them from the tool palette. You can also select one or more characters by dragging across them or, at any one level, by shift-clicking.

The simplest solution, if the default equation font doesn't fit your needs, is to select the one you want before creating the equation.

To format the equation further, into a standard style, choose **Typesetting** from the **Layout** menu, or the equivalent on the Button Bar. The result, an aesthetically pleasing construction, is intended to be good for most uses. You can refine it further, though: WordPerfect lets you move any symbol in any direction, one point at a time, or align any character with great precision.

Moving elements

You might want to increase the view percentage for at least part of this exercise. The default of 200% is fine for most use of this module, but the fine-tuning we'll look at now would benefit from 400%.

Drag across any symbol, to select it. On the Button Bar, the first four Buttons (not counting the fountain pen, which returns you to the document editor) become active. Click on each to move the selected symbol one point in the direction the Button indicates. This feature is available as well on the **Arrange** menu, with the **Move** commands on that menu. A nice addition on this menu is the last command, **Reset Move.** This returns the selected symbol to its default position.



The keyboard equivalents are useful here. Option plus any of the four arrows moves the selection.



The menu lists these keyboard equivalents in an odd way: vertical movement is shown as Command-Shift-PageUp or PageDown, while the Option and Arrow keys work just as well.

Select both parts of a fraction to move the whole fraction.

Aligning elements

Select any symbol that's part of a numerator or denominator of a fraction, and let's look at the next set of Buttons on the bar. These **Align** symbols relative to the **Field** they are in: the area of e. g. the numerator that will hold them. Test center, left and right alignment here. These commands are available on the Arrange menu too.

You can create more than one equation in a single window. With the insertion point at the right edge of your first equation, press Return, and the insertion point moves down a line and horizontally aligned with the center of the first equation. The center alignment will be maintained as you enter the second equation, as shown in figure 14.11.

$$\alpha = \int_{-\infty}^{+\infty} \frac{1}{L} \frac{\partial L}{\partial x_1} dx_3$$
$$\alpha = \frac{\kappa M}{2\pi \Delta}$$

Figure 14.11: Two equations (Einstein, p. 93)

If you would rather have the equations aligned on their equals sign, select them both (in this case, since we want to align everything in the window, you can choose Select All from the Edit menu), and then choose **Align on Character** from the Arrange menu. The selected equations are aligned on their equals signs, as in figure 14.12:

$$\alpha = \int_{-\infty}^{+\infty} \frac{1}{L} \frac{\partial L}{\partial x_1} dx_3$$
$$\alpha = \frac{\kappa M}{2\pi \Delta}$$

Figure 14.12: Equations aligned on one character

There's also the **Alignment Character** command on this menu, letting you choose the character to align to. The equals sign is the default, befitting normal use. With two or more equations, you might also want to change the amount of space between them. Again select what you want to work with, and choose **Line Spacing...** from the Layout menu. Before you do this, you may want to change the magnification at which you're viewing the equations back to 100%, on the tool palette.

Equations in documents

WordPerfect's handling of equations as parts of a word processing file is much like the handling of graphics. You can save either as a separate document, with the File Menu commands "Save Graphic As" and "Save Equation As" in the Graphic Editor and Equation Editor, respectively. A difference, though, shows up when you go to open these files.

With a WordPerfect graphics file, you can double-click the icon in the Finder, or choose Open or Insert File from the File Menu. The graphic opens up in the Document Editor (the normal WordPerfect window for text entry). With an equation file, if you do any of these things it opens up and you get gobbledygook. You need to open a standard WordPerfect file (new or existing), then choose **Edit** from the Equation Menu, and get to the equation file in the standard open file dialog.

With both graphics and equations, once you're finished creating and polishing them, you can just choose Close from the File Menu, or click the close box of the active window, and you're back in the Document Editor, with the graphic or equation on the page.

If you select a *graphic* and drag a corner handle, the graphic stretches or contracts as you resize or reshape the frame (command-drag to crop). With a t*ext box,* the text in the box will rewrap as necessary to fit the size of the frame, but does not resize. An equation behaves like a graphic: the symbols
and expressions, although entered as text, resize and compress or expand in both dimensions, according to your mouse drag.

To resize either a graphic or equation proportionally, press the Shift Key and hold it while you click and drag. To change the size of the frame (visible or not) without affecting what's inside, use the Command Key while you click and drag a handle. To move what's inside without moving the frame, perhaps to crop it, use the Command Key and click and drag the contents.

Equation frames

As with a graphic or a text box, you can frame equations. Select the equation you want to place in a visible frame, and choose **Frame** from the Equations Menu, with border, fill and spacing choices like other kinds of boxes. If you choose a visible frame, you may want to change the inside spacing measurements rather than have the equation touch the frame.

Options

Options for an equation box match those for other types, where the equation can be anchored to a character, paragraph or page. It's originally anchored to a character, but you might want to anchor it to a paragraph. There's one caution to keep in mind, though, when anchoring any kind of box to a paragraph:



When you add a box to your document, WordPerfect inserts a **box code** at the location of the insertion point. As you remember from Chapter 10, when we moved two graphics to update their caption numbers, simply dragging the boxes around on the page won't update the caption ordering – you have to cut

and paste the boxes in the order you want them, to move the codes as well.

If you anchor a box to a paragraph, the code might be placed in the middle of a paragraph, but the box is anchored to the beginning of the paragraph. Fine, but if you add text above this paragraph, so that the code moves across a page break, the whole paragraph moves to the next page. Disconcerting, but just a function of placing boxes in text with the anchor options.

If this happens, select and cut the graphic, put your insertion point close to where you want it, and paste it. Then check the options dialog to see that the anchor type is correct. This is also a handy fix for uncooperative caption numbers.

Of the other options in this dialog, we find the numeric sizing of an equation box to be especially useful. For a graphic it's easy to drag a handle, using the Shift key with the corner handle unless you're sure you want a distortion. For text boxes, the text doesn't change size when you drag the box, so it's most often just a matter of getting the box sized about right for the text it contains, something easily done with the mouse.

For equations, though, consistency in a document benefits if they're all the same size, unless there's reason for an exception, and that consistency is hard to obtain by dragging. Leaving everything at 100% works most of the time, but we sometimes like 125%, and that's best done by the numbers.

Looking further . . .

A supplemental utility, *John's WordPerfect Equation Manager*, lets you title equations (which titles don't appear with the equations, in confor-

mance to standard style, but which do appear in references elsewhere and in lists), cross-reference equations from other places in your document, make a list of all equations in a document, and include automaticallyupdating numbers for equations. This is free at WPMac.

Summary

This chapter's specialized material, vital to a comprehensive tool for specialized word processing, has taught you how to:

- enter numbers, variables and expressions in WordPerfect's Equation Editor
- navigate around an equation using the Button Bar, menus and the keyboard
- select different levels of an equation
- move any part of an equation, relative to the rest, in one-point increments
- let WordPerfect format the equation to typesetting standards, make your own choices, or any combination
- work with an equation box in a document just as with a graphic, table or text box

and we have a special commendation for you at this point, since you now know how to enter all the different kinds of data WordPerfect can accept – except movies, still a couple of chapters away. Let's see how best to put it all together, in the next chapter.

Chapter 15

Typesetting and Page Design

In this chapter you'll learn:

- the art of typography
- principles and standards of legibility
- fundamentals and fine points of page layout
- how to design publications for maximum impact

Even if you're just generating a simple one-page letter, there are a number of ways to make it more presentable and inviting. Conversely, the first thing many users do after learning the technical capabilities of a program like WordPerfect is create documents that are over-formatted, sometimes to the point of illegibility.

The nearly unlimited flexibility you have with WordPerfect in placing and formatting text and graphics does not by itself guarantee a high quality page out of the laser printer. Working with type and designing a page are forms of artistic expression that make a great deal of difference in the personality and appeal of the finished document.

There is a body of practice in graphic design that is accomplished not only in making a page of anything look good, but in making it reflect its purpose: from a financial report to clothing advertising, form should reflect content.

The nice thing about a tool as powerful and flexible as WordPerfect is that any of what you'll see in this chapter is the work of a few minutes, not the day and a half that used to be the norm. The speed with which you can format a page has another bonus: you can make any number of changes and, with the Mac's immediate feedback, see right away what you like best. Let's start with a look at fonts.

Tips on type

You need to start with the right materials, in this case, the right kind of fonts. There are *many* different ones available for the Mac, and your initial choice is critical to quality. Fortunately, it's easy to choose the right kind.

Type formats

While the earliest fonts for the Macintosh were **bitmap** – simply pictures of letters at a fixed resolution, a much higher quality is available from **outline** fonts, where a letter isn't a collection of dots but mathematical descriptions of a shape, which would print at the highest resolution available from a given output device. The first kind of outline font, Adobe's **PostScript**, uses bitmaps for the screen image while the outline shapes are either included in the printer or reside on disk where WordPerfect or another program would send them to the printer along with the document being output. Wherever the fonts were, though, the laser printer had to have the PostScript page description language built in to use them, or the bitmap fonts used for the screen display would go to the printer instead.

Adobe's Type Manager utility (see Chapter 18 for more on this) gave PostScript fonts much wider application: no longer did you need a Post-Script printer in order to use them, and they appear on screen at the highest possible resolution, using outlines. At about the same time, Apple released the **TrueType** font format, conceptually similar to Postscript but and which uses outlines for both screen representation and printer output. The fonts that come with WordPerfect are all TrueType. The more recent **OpenType** format is a development along the same lines. Adobe Type Manager supports the use of OpenType fonts in legacy Mac and SheepShaver systems that run WordPerfect.

The selection that comes with WordPerfect is fine for general use; if you're shopping for more, the large font houses such as Bitstream, Adobe and Monotype offer the highest quality at an appropriate price. Elsewhere, there are packages that look like great bargains – 100 PostScript and TrueType fonts for \$49, for example – but quality of the **glyphs** (letter shapes) may be compromised, and the character sets may be incomplete.

As we go, in any case, you'll see that part of the point is not how many fonts you can get away with using, but how few. Graphic designers have a term for any document that uses more than three fonts: a ransom note.

Type styles

As we saw at a glance in chapter two, choice of type styles makes a difference in the effect of the printed word. There are three broad categories of type: **serif**, **sans serif** and **display**. Serif typefaces have small strokes, or caps, at the ends of the main strokes of each letter. Sans serif, as you might expect, do not. Common examples are shown in figure 15.1.

This is Times, a serif font.

This is Helvetica, a sans serif font.

Figure 15.1: Serif and sans serif

The first distinction to be made is counter-intuitive: serif faces are easier to read in text. The sans serif face looks cleaner and simpler, so you'd think it would be easier to read, but the caps on the serif letters are thought to

increase our recognition of each letter *within the word*. Since we read words (or even entire phrases) rather than letters, the distinction is important. As we approach the idea of 'rules' in page design – that is, it's fine to break them once you understand why they're there – we can think of it as a rule to use serif for body text.

It's also fine to use serif for titles, subtitles and captions, but sans serif suggests itself because of the pleasant contrast it provides. Just as using more than three fonts suggests a ransom note, using only one can produce a monotonous effect.

What the choice of font does, always, is convey a connotation to the words presented that can help or hinder what the publication is trying to do. An effective page is no accident.

Let's look at some varieties of serif fonts.

Typeface and personality

The details of the strokes and caps of letters in a font serve to give that face a personality that can powerfully influence how the reader perceives your message.

Say that you're directing two print campaigns for an advertising agency, and want to use the fonts shown in figure 15.2: one in your ad for a washing machine, and the other for a sports/luxury car. Which do you choose?

This is New Century Schoolbook, a design developed for maximum legibility. Its rounded evenness gives it an unobtrusive, clean characteristic.

This is Palatino. By contrast, its chiseled shapes give it an entirely different flavor. It seems to want to make a more forceful statement.

Figure 15.2: Two serif fonts



This is Marshall McLuhan's "The medium is the message" in action. The letters' shapes themselves set the tone for the statement composed from them.

Personality becomes more pronounced when we consider display fonts, as in figure 15.3.

This is Bernhard Modern, which looks sophisticated and classy.

Antique Olive looks homey and inviting.

Figure 15.3: Contrasting display fonts

Part of the reason for the big difference in the effect of these two fonts is that although they're shown here in technically the same size (18 points, where there are 72 points to an inch, from the **baseline** (the imaginary line on which the letters sit) to the tops of the tallest **ascender**, the lower-case letters of Antique Olive are relatively much larger than that of Bernhard or, as typographers say, their **x-height** differs. This distinction affects how open or how refined a font looks. Figure 15.4 illustrates these measurements.



Figure 15.4: Components of type

Figure 15.5 shows quite a range of display fonts.



Figure 15.5: Display fonts

These are more specialized display fonts that clearly would not work in body text. Antique Olive and Bernhard Modern should also not be used in text, actually for the same reason: their personalities are too pronounced, and the reader would tire easily.

For text fonts we want to look at individual letter shapes (called **glyphs**) but also at the color, or weight, of a block of text, as shown in figure 15.6.

Bell: To the readership of the New York Times, or at least to that part of it which shares the presuppositions of those who write that parish magazine of affluent and self-congratulatory liberal enlightenment, the congregations of evangelical fundamentalism appear unfashionably unenlightened. But to the members of those congregations that readership appears to be just as much a community of prerational faith as they themselves are but one whose members, unlike themselves, fail to recognize themselves for what they are, and hence are in no position to level charges of irrationality at them or anyone else. — Alasdair MacIntyre, Whose Justice? Which Rationality?

Caslon: To the readership of the New York Times, or at least to that part of it which shares the presuppositions of those who write that parish magazine of affluent and self-congratulatory liberal enlightenment, the congregations of evangelical fundamentalism appear unfashionably unenlightened. But to the members of those congregations that readership appears to be just as much a community of prerational faith as they themselves are but one whose members, unlike themselves, fail to recognize themselves for what they are, and hence are in no position to level charges of irrationality at them or anyone else.

- Alasdair MacIntyre, Whose Justice? Which Rationality?

Baskerville: To the readership of the New York Times, or at least to that part of it which shares the presuppositions of those who write that parish magazine of affluent and self-congratulatory liberal enlightenment, the congregations of evangelical fundamentalism appear unfashionably unenlightened. But to the members of those congregations that readership appears to be just as much a community of prerational faith as they themselves are but one whose members, unlike themselves, fail to recognize themselves for what they are, and hence are in no position to level charges of irrationality at them or anyone else.

- Alasdair MacIntyre, Whose Justice? Which Rationality?

Plantin: To the readership of the New York Times, or at least to that part of it which shares the presuppositions of those who write that parish magazine of affluent and self-congratulatory liberal enlightenment, the congregations of evangelical fundamentalism appear unfashionably unenlightened. But to the members of those congregations that readership appears to be just as much a community of prerational faith as they themselves are but one whose members, unlike themselves, fail to recognize themselves for what they are, and hence are in no position to level charges of irrationality at them or anyone else.

- Alasdair MacIntyre, Whose Justice? Which Rationality?

Good choices for text use are fonts that aren't too thin or heavy, with around a medium x-height, and without especially distinctive letter shapes. Fonts within this range look different in samples of a few words at a large size but also in blocks of text.

Take a moment to judge the personality of each typeface, as a block rather than individual letters. One may look more literate to you, or better reflect the personality of your publication. One may simply seem more legible.

Sans serif fonts are nice choices for subtitles and captions. They look less formal – and for this reason a *title* is best set in serif – and more direct, in addition to providing a balanced contrast with serif text. Sans serif faces connote a simplicity, even an honesty, that well serves a few important words. Some nicer sans serif typefaces are shown in figure 15.7.

Optima — a carefully sculpted sans serif face with a wide variety of appropriate uses

Humanist — a sophisticated design suggesting a quiet thoughtfulness

ENGRAVERS GOTHIC - FORMAL AND PRECISE

Figure 15.7: Sans Serif typefaces

and, as with the serif faces, we're looking at designs that require aesthetic judgment – just like painting your house. When painting, though, the questions are not only what color for the walls (serif) and for the trim (sans serif), but how the two fit together. The text of this book is set in Georgia, a serif font with a large x-height optimized for reading onscreen. Alternate text, for captions and note/shortcut/tip icon text, is Ariel; headings are Stone Sans. Only these three fonts are used in the entire book (except, of

course, for examples such as in this chapter), and they were chosen in part because they look good together.

The best way to educate your judgment of what goes with what, and which font to use where, is to look at pages that appeal to you, either editorial content or, in magazines, advertising, and start your analysis with the publication and its personality as a whole. Why does advertising in *Vanity Fair* look different from that in *The Economist?* What parts do typefaces play in that? What about the editorial pages?

Attributes

The range in text attributes (e.g. bold, italics) WordPerfect offers you is reminiscent of a candy store. Just as too many fonts produces a ransom note, though, using styles injudiciously detracts from the presentability of text. While not commenting on the content of religious tracts, we think it's worth noting that the amount of emphasis some tend to add to text has the opposite effect: if everything's emphasized, then nothing is.

Italics is the best form of emphasis in general, since its use doesn't change the color of text in a block. Using bold, by contrast, gives a block of text a checkerboard look. We have many terms to introduce in this book and decided, in the spirit of a friendly and accessible learning tool, to present new technical words in bold, reserving italics for editorial emphasis. It wasn't an easy choice to make.

It is *important* that you use italics sparingly. This avoids an overemphasis in style and makes your text easier to read. For example, what if the entire first sentence of this paragraph were italicized? Would intensity of expression be better served? Italics can be used well in captions and such, though again best as a contrast to the Roman (regular serif type) body text. Because underlining and all capital letters were the only means of emphasis available on typewriters, their use is still seen, and it is regrettable. <u>Underlining serves primarily to make text harder to read</u>, and all caps looks like the writer is SHOUTING AT YOU. Neither belongs in professionally designed text. A title can be all caps and get away with it, but the next time you want to put a title in caps, do so and then put it in mixed case too, and take a hard look. All caps is much harder to read, primarily because the lack of ascenders and descenders makes it more difficult to distinguish one letter from the next. The American government recently mandated that every new street sign in the country be mixed case, as a safety issue, for this reason.

Another inappropriate form of emphasis is using quotation marks. Single quotes can be used within double quotes to mark an actual quotation within a quotation, or can be used to mark a word or phrase as mention as opposed to use. Double quotes are employed when someone else said the words, or when the word is given an unusual or ironic meaning. Neither should be used as simple emphasis – it's downright "silly".

Page design

Type of course does not exist in a vacuum, any more than graphics do. They combine to make a page that works. Ask yourself how many times you've discarded one brochure and read another, although their messages were similar. Have newsletters from your workplace or children's school seemed somehow hard to give attention to? Why does some advertising catch your eye more than others?

We don't mean to suggest that presentation counts more than content, but design is important. Architects know that the shape of a space affects greatly how people feel about what they do inside it. The shape or design of what you see on a page likewise has much to do with how receptive you are to its content. Simply put, even ideas go further if they are well dressed.

The first thing to realize is that there's nothing here you can't do well. You know the tools already; the next stage is a look at steps to putting text and graphics on a page for maximum effect.

That maximum effect, to be sure, doesn't exist in a vacuum either. You need to ask yourself who your intended audience is, and what they want to see, consciously or otherwise. Will they be attracted to a businesslike page, or should it be sumptuous? Understated or exciting? Keeping in mind who you're talking to, let's learn the language.

Putting a page together

To begin, let's think of a column of text as it appears on a page as a *block*. A headline is another block, a logo a third and a graphic a fourth. What we want to do is place and size these blocks so that:

- they don't crowd each other. Each block has room to breathe.
- the page feels balanced, but not static
- the reader's eye is led from one element to another
- the design makes a statement independent of but complementary to content

The first consideration is widely overlooked, but the easiest to correct. Graphic designers know the importance of **white space** – parts of a page with no text or graphics. The empty areas serve to emphasize what blocks there are on the page. Let's look at an example.

Reports

Note how the parts of "Cap'n Cook Software Report" in figure 15.8 are crammed together on the page. The categories are separated only by indents, and the reader is barely able to find them.

CAP'N COOK SOFTWARE REPORT

<u>NEW PRODUCTS</u>: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi purus velit, ultrices eu ante sed, pulvinar commodo sapien. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Nam nec massa at justo placerat imperdiet. Duis sit amet blandit lacus, eu convallis metus. Sed lobortis placerat purus quis con gue. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed imperdiet pharetra mauris, ut vulputate neque tempus sed. Praesent ac euismod est. Morbi tortor mauris, interdum a velit nec, venenatis fermentum lectus. Phasellus eleifend volutpat risus, id egestas eros viverra sit amet. Sed risus eros, aliquam ut ultricies a, pharetra eget neque. Curabitur dapibus tincidunt sapien eu aliquam. Duis id nulla sem. Nulla facilisi. Quisque lacus magna, hendrerit a purus eget, egestas semper tellus.

<u>PRODUCT SUPPORT</u>: Sed a mattis quam, eget faucibus est. Morbi dignissim eleifend congue. Nullam dapibus, nulla non blandit posuere, urna augue tincidunt elit, nec rutrum eros velit nec est. Aliquam id tincidunt tortor. Integer eget dictum erat. Morbi quis lorem nisl. Suspendisse vel pretium urna, id ultricies lorem. Fusce ut vestibulum neque, ut laoreet turpis. Quisque sit amet placerat turpis. Vestibulum aliquam leo consequat tempor vehicula. Nullam porttitor, massa consequat lobortis tempus, neque dui porttitor orci, a porta libero leo ut sapien. Duis a elit arcu. Quisque blandit metus at mi rhoncus, sed pulvinar nisl congue.

<u>CUSTOMER OPINION</u>: Morbi luctus purus ac eros laoreet, pharetra venenatis elit auctor. Etiam dignissim nunc erat, ac luctus felis adipiscing pulvinar. Integer congue ut ipsum eu imperdiet. Mauris imperdiet iaculis odio sed imperdiet. Fusce quis blandit lorem. Curabitur viverra ligula sed quam adipiscing varius. Duis sem nulla, dapibus ut tempor ut, posuere in lectus.

<u>BANKRUPTCY PROCEEDINGS</u>: Mauris volutpat dui id sem congue, eget dictum est congue. Pellentesque tristique sapien eget mattis volutpat. Fusce portitor vitae eros nec eleifend. Morbi dapibus sem vel mi volutpat, in condimentum metus consequat. Integer tincidunt, nulla at aliquam blandit, areu erat interdum augue, vel aliquam sem elit sed leo. Duis ullamcorper, ipsum vitae pellentesque molestie, lectus sem ultrices orci, et convallis mauris augue ac sem. Sed nec accums an eros.

Mauris eu odio aliquet, adipiscing odio vitae, eleifend ligula. Suspendisse enim mauris, egestas ac orci eget, euismod adipiscing felis. Praesent sodales, est Sed a mattis quam, eget faucibus est. Morbi dignissim eleifend congue. Nullam dapibus, nulla non blandit posuere, urna augue tincidunt elit, nec rutrum eros velit nec est. Aliquam id tincidunt tortor. Integer eget dictum erat. Morbi quis lorem nisl. Suspendisse vel pretium urna, id ultricies lorem. Fusce ut vestibulum neque, ut laoreet turpis. Report and category titles are in all caps and underlined, hallmarks of bad typographic design. Compare it to figure 15.9.



Figure 15.9: Redesigned report

This has a great deal more white space, allowing each block, or element on the page, enough room to breathe. We used three fonts – a practical

maximum for one page, and too many unless there is clear separation in both location and concept between them.

The Cap'n Cook name is in the Brush font, suitable for a name and, since it's a distinctive face, the point size can be smaller. The size and position of the word Report leaves no doubt as to the page's purpose; the title and category headings are set in GeoSlab, whose square serifs fit the official character of a report. We used Justify All from the Layout Bar to spread the word evenly across the page, and gave it a double underline, remembering how judicious its use should be. A paragraph border would have worked as well.



When you first turn on a paragraph border, it appears around all paragraphs on the page. Turn the border on in the paragraph where you want it, then move your cursor to the first paragraph where you do not want the border, and turn it off.

You can also select part of a paragraph and place a paragraph border, which will then affect only that paragraph. This will change with the setting of the Paragraph/Single Paragraph environment preference, discussed in Chapter 12.

We set the headings and body text in a table, removing all borders. The reader who wants to skip to Customer Views can do so easily. The white space between categories emphasizes that they are categories, again in keeping with the nature of a report. The large type of the category names, with surrounding space, serves to balance the body text on the right, for a look that is balanced and yet dynamic, an effect that would be ruined if the vertical column break were in the middle of the page instead of offset to the left.

Newsletters

Let's look at a newsletter like "Sportsfreak" in figure 15.10. It's logo is set between the two parts of the title, which aren't quite the same width, so the logo is slightly off center. The story's headline is too small and fits awkwardly with a column of body text directly to its right, and is set in a font that doesn't fit the personality of the publication.

The running men graphic has a different, heavier border than the woman in leotard, producing an uneven effect. Both graphics extend into their margins, looking sloppy. The running men touches its frame, looking even sloppier. There's exactly one line of text in the center column, and the reader has to search for continuation of the story at a couple of points.

In terms of overall balance the headline and both graphics, set into the two left columns, make the whole page lean to the left. The right column, all text, looks separate and might be mistaken for a different story.

We can redesign this page into figure 15.11. The logo is moved out of the title, eliminating its trite appearance and, set to the right of the page, balancing the title. The font for the title, Oz Handicraft, suggests a frisky personality relevant to the publication, rather than the generic and staid Times. The headline is also in a more suitable font, Swiss Black Extended, and isn't boxed in by other page elements.

Since the title and headline are still heavy, the borders around the graphics are not, thereby not overwhelming the page or their contents. Margins are not violated, and the story text jumps around much less on the page. The text has been changed from justified to the less formal left-aligned, which reading studies show is more legible.



Figure 15.10: Original newsletter

Just as importantly as any of these details, consider how the balance of the page has changed. The title and one graphic are on the left; the logo and other graphic on the right. Yet the effect is not static, as would be the case if each element on the left had a balancing block at the same horizontal position on the right.



Figure 15.11: Redesigned newsletter

Instead, the reader's eye is led from the title at the top left to the centered headline, then to each graphic in turn. This **composition**, exactly as in fine painting, gives the page a sense of an active and coherent whole. The newsletter is inviting, not jarring, and the motion its elements induce again fits its personality and message.

Magazines

A periodical such as "Black Magic Review" has a cultivated personality and, for a given issue, specific items to sell. Its cover has to reflect both. Figure 15.12 shows what a cover might look like, with the title in an appropriate point size, but the line break, between Black and Magic, causes the reader difficulty in recognition of the name. Putting Review by itself on the second line would be an improvement, but putting all words of the title on one line (true for any title, as long as it's not too long) is better yet.

The list of featured articles is center-aligned, a format that will work for single or (especially) multiple lines only if they're short. Some of these lines, though, span the page while others are short, for an effect that's hard to read. It's unclear where one article description stops and the next begins.

The graphic is too small for the page and is lost at the bottom. Its caption is longer than the graphic is wide, looking awkward and, although the graphic provides some balance for the magazine's name, the overall effect is unpolished.

A revision produced figure 15.13, which puts the review's name on one line for improved recognition, and sets it in a more suitable font, Black Letter. The rule below the name emphasizes the name without separating it from the rest of the cover. The article list benefits greatly from being recast into a narrow vertical column that the reader can span quickly. The introductory words, "In this issue", are separated from the list by font and left alignment, forming a **kicker** to the list. The name, list and graphic caption were all done in text boxes for flexible alignment.

The 20% gray **fill** (also called a **screen**) in the list box adds elegance and emphasis. The list font, Humanist Bold Condensed, is heavy enough to be clear in front of the fill and contrasts nicely with it. Each article is separated

by a **dingbat**: a small symbol of almost any kind used to this effect in printing. Most font collections have a selection of these.

The graphic is much larger – it's not bad practice to test making graphics larger, wherever you are – and farther up on the page. Its caption would still be lost at the bottom were it not for its bold personality.

It's important that separations between blocks be even. On this page, the distance between the journal name and the horizontal rule, and between the rule, list box and graphic are all equal.

Editorial pages

Let's look at the first editorial page of a magazine, "The Good Life Journal", in figure 15.14 on p. 530. Although a periodical knows its first impression is that of its cover, that's what has to sell the magazine so the editorial personality the journal wants to project may necessarily be compromised. Once the magazine is sold, though, the table of contents perused and the ads dug through, the issue can present itself as it sees itself. For *Time* or *Newsweek,* this often means a photograph covering much of a two-page **spread,** with one column of text to the side. For *The New Yorker* it means an understated and classy logo and much more to read. Look three pages forward here for a comparison.



Magic Review

In this issue: How to fix your computer! Get your kids to do what you tell them to. Why your life isn't like the soaps, and how to change that. Neighbors who used to ask too many questions – a true story. Best cures for an interest in local politics.



The solution to your computer problems!



THE GOOD LIFE JOURNAL

Why is everything so expensive?

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi purus velit, ultrices eu ante sed, pulvinar commodo sapien. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Nam nec massa at justo placerat imperdiet. Duis sit amet blandit lacus, eu convallis metus. Sed lobortis placerat purus quis congue. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed imperdiet pharetra mauris, ut vulputate neque tempus sed. Praesent ac euismod est. Morbi tortor mauris, interdum a velit nec, venenatis fermentum lectus. Phasellus eleifend volutpat risus, id egestas eros viverra sit amet. Sed risus eros, aliguam ut ultricies a, pharetra eget neque. Curabitur dapibus tincidunt sapien eu aliguam. Duis id nulla sem. Nulla facilisi. lacus Quisque magna. hendrerit a purus eget, egestas semper tellus.

Sed a mattis quam, eget faucibus est. Morbi dignissim eleifend congue. Nullam dapibus, nulla non blandit posuere, urna augue tincidunt elit, nec rutrum eros velit nec est. Aliquam id tincidunt tortor. Integer eget dictum erat. Morbi quis lorem nisl. Suspendisse vel pretium urna, id ultricies lorem. Fusce ut vestibulum neque, ut laoreet turpis. Quisque sit amet placerat turpis. Vestibulum aliquam leo consequat tempor vehicula. Nullam porttitor, massa consequat lobortis tempus, Nam nec massa at justo placerat imperdiet. Duis sit amet blandit lacus, eu convallis metus. Sed lobortis placerat purus quis congue. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed imperdiet pharetra mauris, ut vulputate neque tempus sed. Praesent ac euismod est. Morbi tortor mauris, interdum a velit nec, venenatis fermentum lectus. Phasellus eleifend volutpat risus, id egestas eros viverra sit amet. Sed risus



eros, aliquam ut ultricies a, pharetra eget neque. Curabitur dapibus tincidunt sapien eu aliquam. Duis id nulla sem. Nulla facilisi. Quisque lacus magna, hendrerit a purus eget, Sed risus eros, aliquam ut ultricies a, pharetra eget neque. Curabitur dapibus tincidunt

The Good Life Journal

Why is everything so expensive?

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi purus velit, ultrices eu ante sed, pulvinar commodo sapien. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis

aliquam. Duis id nulla sem. Nulla facilisi. Quisque lacus magna, hendrerit a purus eget, egestas semper tellus. Sed a mattis quam, eget faucibus est. Morbi dignissim eleifend congue.

dapibus.

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nisl.

Fusce ut vestibu-

laoreet turpis.

Quisque sit amet

placerat turpis.

Vestibulum

vehicula. Nullam

aliquam

consequat

neque.

egestas. Nam nec massa at. iusto placerat imperdiet. Duis sit amet blandit lacus, eu convallis metus. Sed lobortis placerat purus quis congue. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis. egestas. S e dimperdiet pharetra mauris, ut vulputate neque tempus sed. Praesent ac euismod est. Morbi tortor mauris, interdum a velit nec, venenatis fermentum lectus. Phasellus eleifend



volutpat risus, id egestas eros viverra sit amet. Sed risus eros, aliquam ut ultricies a, pharetra eget neque. Curabitur dapibus tincidunt sapien eu

porttitor, massa conseguat lobortis tempus, Nam nec massa at justo velit Aliquam id tincidunt tortor. Integer eget dictum erat.

lum

Nullam nulla non blandit posuere. augue elit. nec rutrum eros velit nec est. Aliquam tincidunt Integer eget dictum erat. Morbi quis lorem Suspendisse vel pretium urna, id ultricies lorem. Figure 15.14 is not as bad as our earlier first drafts. The Journal's name and the headline are presented in a tasteful way as might befit the personality of the publication. The headline, though, is overpowered by the name and the thick horizontal rule between them.

Concerning the composition of the page, an attempt has been made at balance by setting the graphic at the lower right. Since the graphic is so much larger than the name and headline, though, the page is still out of balance even with the help of the horizontal rule. There's also a great deal of text on the page, giving a heaviness that we should avoid on the first page of the story.

Balance of composition is especially important to this periodical's message – Aristotle saw the mean as intrinsic to the good life – and a sense of motion would be less important, in fact less wished here than in Sportsfreak. We recast the page as figure 15.15, in which the magazine name, the more elegant thin double rule spanning the page, the story headline and beginning of text are all given more room. The graphic is centered in the text. The equilibrium of the design would be ineffective for the active business message of the Software Report, but supportive of this publication's character.

Advertising

We've mentioned that a page shouldn't look too busy with either content or emphasis. Figure 15.16, hawking (the appropriate description) the complete recordings of the Beatles, seems to want to sell something, but it's not only busy, it's just loud. The delivery, reminiscent of late-night TV ads for kitchen appliances not available in stores, is dissonant to and distracts the reader from her memory of sublime music. A redesign in figure 15.17 does two things: it takes the noise away, and it presents a harmony attractive to a suitably inclined reader. With fewer elements on the page, their placement becomes more important. Note that the picture is slightly closer to the word "Beatles" than to the word "Complete". If the distances were the same, optical balance would be diminished. That would be mechanical balance which, millimeter ruler at hand or not, often does not look as good. Rather than measurement, move things around on the page (text boxes are helpful for a lot of display work), and see what looks right. If it looks right, it is right.

The font, graphic and white space all contribute to an aesthetic statement. Each word now carries more weight. Mies van der Rohe's observation that less is more is just as relevant to page design as to architecture.





Undefined

There is basically no page to be printed that would not benefit from these principles. The following are examples of what might be a political tract, a handout to members of your community or colleagues, a leaflet or poster.



Figure 15.18: Original tract

The original in figure 15.18 is set in the Courier font that comes with the Mac and is cleverly disguised to look like a typewriter. Since this font is monospaced it's harder to read, and the lack of contrast over the whole page is decidedly uninviting. We revised it to figure 15.19,

What's wrong with the world

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How to fix it

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Figure 15.19: Redesigned tract

using vertical type, a technique that if not overdone is quite appealing. We did this by entering the text in the Graphic Editor and rotating it. We then came back to the Document Editor and stretched the graphic, giving the Humanist Light font a special effect. We made the two subheadings a much different font (Humanist Bold Condensed) from the text – subheads should always be distinct from body text in font, size, color, attribute or other formatting – and left enough space on the page. The fairly light text is easier to read than a heavier font would be, but balances nicely with the heavier title and subheads.

Spreads

Interior pages of a publication are less often seen and judged by themselves; rather, left and right pages constituting a **spread** are seen as parts of that whole, with a single effect on the reader. Where one or both pages are advertising there's not much to be done, but where both are editorial – especially if the same story – the balance between the two pages becomes important. Figure 15.20 shows a well-designed spread, where each page balances the other by having two graphics, at roughly the same place on the page. The illustrations are also roughly the same size. The key here is *roughly:* what would the spread look like if the graphics on each page were exactly the same size and place? Not nearly as pleasing. Instead, the sizing and placement make the spread dynamic as well as balanced. The effect will matter to readers, although they may not be conscious of it.

Chapter 15: Typesetting and Page Design

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Black Magic Review

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Figure 15.20: Spread of two pages in a journal

Summary

There's a great deal behind successful desktop publishing, but page after page of rule and example implies that the practice is borne of rules when it's really an art form in which experience is important to success. For further examples we recommend Roger Parker's book Looking Good in Print but, even more, we suggest that you find something looking to be published, and try it out.

Don't even think of distributing your first effort. Instead, complete the page or pages and then, saving versions, go back and make some change to every element on every page. Resize and move blocks and rules, keeping in mind both the principles of balance and composition, and also who your intended audience is and what you want to tell it. Design and content have to harmonize, and the simpler option is usually the better one. Compare your efforts to professional work, and try to analyze the latter constantly. You'll be surprised how quickly you improve.
Chapter 16

Advanced Features

These features are less what you'd call "word processing" and more what's thought of as "document processing" – approaching a complete environment for your thinking and its expression.

- QuickTime
- Bookmarks
- Hyperlink
- Envelopes
- Speech

QuickTime

What we'll cover here includes:

- inserting a **QuickTime** movie into a WordPerfect document
- treating the movie like anything else in a box: you can resize and reposition it, caption it, list and cross-reference it
- playing the movie forward, step-frame, backwards, at any speed, looping repeats or forward, then backward, and repeat

Inserting a movie

A QuickTime movie looks like any other Macintosh file. It has an icon, perhaps only a blank dog-eared page, and can be copied from disk to disk in the normal way. Find a movie, of file extension ".mov" and:

- 1. Copy it onto any disk that will be available when you're running Word-Perfect. Put it in any folder you want, and it's best to leave it there. This is because WordPerfect will refer to the movie while it plays it, and needs to be able to find it once you tell WordPerfect where it is.
- 2. Open WordPerfect, and either start a new document or put your insertion point anywhere in an existing document where you'd like to place a movie.
- 3. From the Tools menu, choose **Movie** and then **Insert**. In the standard open file dialog, navigate to the movie's location. If you have **Preview** turned on in the Open dialog, you'll see a preview of the first frame of the movie, called its **poster**, in the preview window. Click Insert.

You now have a graphic image in your file. It looks like figure 16.1.



Figure 16.1: Quicktime movie in a WP document

You see a difference between it and an ordinary graphic image: this has an icon that looks like three frames of movie film, at the lower left of the image. This is QuickTime's **badge**.

Resize the movie so it's easier to see: click once on it to get graphic handles, and shift-drag the lower right handle.

Playing a movie

1. Double-click the movie. It plays, once forward, at normal speed. Isn't it fun? The movie stops on the last frame. Click anywhere outside of the movie box to return it to its poster.

For more control over playback:

2. Click once on the QuickTime badge, the icon of three movie frames at the lower left. Controls appear at the bottom of the box, as in figure 16.2:



Figure 16.2: QuickTime controls

3. Click the Play button to play the movie forward normally.

The Play button changes to a Pause button during play. To pause the movie:

4. Click this button or click once on the movie itself. Double-click the movie to resume play.

With the movie not playing:

5. Click on the **Step** buttons on the right end of the play bar, to move single-frame, at one per click, or at high speed if you hold either button down. The scroll box or thumb moves along the scroll bar as the movie plays. You can also drag the scroll bar with your cursor, and the movie responds dynamically.

If the movie has sound, the speaker icon at the left end of the control bar will be clear; otherwise it will be gray. If it's clear, click it to get a volume slider. Or, you can option-click the speaker to toggle the sound on and off.



To change the direction of playback and start playing, command-click the forward or backward step buttons. To change the rate of play and optionally the direction, control-click either Step button, then drag the sliding bar that appears. To go to the beginning or end of the movie, option-click either Step button.

Movie Settings

For more precise control over how a movie plays, click on it once to select it, and choose **Settings** from the Movie submenu on the Tools menu. You'll see a dialog like figure 16.3.

Blaubacki Blau Base	vie Settings
Preferred Rate	
Direction: Forward	
Speed: 1.000	A second second second
Show This Badge	** HOLLYMOON
Total: 0:11.28	Elapsed: 0:00.00
Original Poster	%P Replace Poster 3

Figure 16.3: Movie Settings

in which you can turn off the visible badge, replace the poster or restore the original, revert to original size, and change playback options. You can also play the movie from the preview window. This gives you the advantage of the elapsed time counter below the movie window, expressed in minutes, seconds and thirtieths of a second.

Working with a movie as a document element

The movie is in a box that actually is a figure box. It can thus be treated like any other graphic in a WordPerfect document. Drag it to reposition it if you like. If you've set your Preferences so that incoming graphics are treated as a character (the default), the movie will originally sit on a line, and move back and forth as you add and delete text before it.

Once you drag it on the page, it becomes anchored to the page, and text will wrap around it. If the **graphic box code**, which stays imbedded in the text, is moved to the next page by insertion of text before it, the graphic will move to that page too, but stay in the same position on the new page.

If you anchor a graphic to a paragraph and insertion of text before that paragraph pushes the code to the next page, the figure goes with it. So does all the text between the beginning of the paragraph and the figure code.

After repositioning the movie as you like, why not resize it? Nothing like the big screen, but some movies can be sized so big that they become blurry – as can other graphics, depending on their format.

You can caption this box like any other, cross-reference it, and include it in a list. WordPerfect doesn't have a separate label type for Movie, so you'll want the list to be either user-defined or custom. See Chapter 10 for details on lists and cross-referencing.



It's one thing to say "See figure 12", and quite another to say "movie 12". As QuickTime movies become as commonplace as other graphic formats, think of the added dimension your documents will offer.

However, file formats have evolved since WP's last release in 1997, and recent files with the ".mov" extension may not play well in WP.

Bookmarks

Bookmarks, and the related Hyperlinks, are fast ways to move around a document. To set a bookmark, open the **Bookmark Bar** from the Control Bar, to see figure 16.4.

BookMark	None	🜲 Mark	Hyperlink	Create	Edit	Disable Links	None	+ +
Figure 16.4: Bookmark Bar, also used for Hyperlinks								

While it's not necessary to select text before creating a bookmark, it saves a step later, so select what you want to serve as a bookmark and click **Mark...** You're asked to confirm the bookmark name as the text you selected. Click OK.

To go to a bookmark, just select it from the menu on the bar. To unmark a bookmark, choose **Unmark...** from the bar and choose the bookmark you wish to unmark.

Hyperlinks

A text hyperlink in WP appears in blue and underlined. Just like a link on a web page, you can create a hyperlink in WP that goes to a bookmark in the current document or any other document on the same computer, or to an internet address, or to a macro, i.e. runs that macro.

The text that will become your hyperlink needs to be selected first. When text is selected, the **Create** button on the Bookmark Bar becomes active. Click that button to produce figure 16.5.

Create Hyperlink			
Link To: Current Document			
Name:ch 16			
Bookmarks:			
Cancel % . Create			

Figure 16.5: Create Hyperlink dialog

If you want to create a link to the **current document**, type the name of the Bookmark or choose from the list produced by clicking the down arrow to the right of the text entry area. To link to **another document**, choose that option from the Link To: Menu to get a standard file dialog. Choose a file and you're back in figure 16.5. Click the down arrow to get a list of bookmarks in that document, or just type its name, and click Create.

To link to an **internet address**, choose that option from the Link To: Menu and type the link, e.g. "http://..." and click Create.



Or use the macro **Link to URL**, which comes with the SheepShaver-WP package, where you select the link and then run the macro. No need to type it a second time.

To Disable Links, click that button on the Bookmarks Bar, which will then change to read Enable Links. To the right of that button, a menu will let you return to the hyperlinks you've gone to in the current session, and left and right arrows let you revisit each hyperlink in order.

If you create a hyperlink in a WP document and nothing happens when you click it, you may have to designate a web browser. Depending on your installation, that could be a simple matter of identifying a browser on your machine. OSX browsers, though, are often released as packages, a file type that WP predates. **Open URL**, free at WPMac, is a solution. If you have SheepShaver-WP installed, Open URL is in the Script Menu.

You can also get **WP Browser** at WPMac. This lets you click on a web link in a WP document to go to that web site, just as the original design supports.

Adding a hyperlink to a macro is a real convenience. Just click on that link and the macro, as you know, can do almost anything.

Envelopes

WordPerfect's Envelopes facility, as shown in figure 16.6,

Envelope							
Envelope Include Font Size Style Merge							
Return: 123 Elm St. 🗳	Delivery: <new address=""> 🗘</new>						
123 Elm St. Somewhere WA	John Jones 456 Maple St. Anywhere OR 98765						
✓ Print Return Address %R							
123 Elm St. Somewhere WA John Jones 456 Maple St.	Printer Feed:						
Anywhere OR 98765	Page Setup) %P Cancel %. OK						
Size 10							

Figure 16.6: Envelopes dialog

lets you print envelopes with addresses and return addresses you enter manually, or get from your current document or from a database, or derive from a merge operation, as explained in Chapter 11.

1. From your current document select the address you're sending to.

- 2. From the File Menu, choose Print Envelope.... You'll see figure 16.6, with the To: address on the envelope.
- 3. Look at available options from the dialog's menus. Envelope gives you a range of sizes. Include lets you add a US Postal Service bar code, either above or below the delivery address, as well as a Facing Identification Mark (FIM) of types A, B or C, another kind of bar code the US Postal Service uses.

The Printer Feed menu shows different positions and orientations available to support different printers. Please refer to your printer's manual for the proper setting here.

Speech

WordPerfect can read out loud a document or any part of one. To speak part of a document, select the text you want. Otherwise, WP speaks the whole thing.

- 1. From the Control Bar, select **Speech**.
- 2. To speak part of a document, select that text. The leftmost button on the Speech Bar will read **Speak Selection**. Otherwise it will say **Speak Document**.
- 3. From the **Voice** Menu, choose the voice you want to use. Some of the voices are considered humorous; you may find one you like. "Fred" has become something of a default.
- 4. Click the Speak... button.
- 5. To stop or pause the speaking, click the appropriate button.

You can find more voices on the internet.

Summary

This chapter has illustrated a little more of what WordPerfect can do. You can now:

- insert and use QuickTime movies for another dimension to presentation and word processing documents
- create and use bookmarks to navigate quickly within a document
- create hyperlinks to bookmarks within the current or another document, or to an internet address, or to a macro
- create envelopes, using varying degrees of automation, and including bar codes, with a range of formatting
- speak a document or a selection, using a range of Apple's voices

Although your computer is capable and valuable without these power features, we encourage learning their complete use if any of what you've seen here seems at all enticing. If you remember first seeing a Macintosh on a colleague's desk or in a store, you understand how a tool often turns out to be ten or a hundred times as useful as you first imagined it to be.

Chapter 17

Safety and Security

In this chapter, you'll learn about:

- computer viruses: what they are, why you need to protect yourself against them, and how you can do that effectively
- disk diagnostic and protection programs
- file recovery measures
- automatic backup utilities, and their importance to data safety
- general tips for safety and convenience

Here's some specific ideas and recommendations for programs, skills and attitudes to protect your text and graphics. They are not meant to be conclusive or exhaustive but will give you a good start. Although data isn't as fragile as we tend to think when we're learning about computers, steps to safeguard data are well worth it.

Viruses

Since the Macintosh operating systems historically have had much less trouble with viruses than the Windows OS, some Mac users assume there will never be future problems. There have been problems, though, and there may be more. May we refer you to an excellent website, The Safe Mac, at http://www.thesafemac.com/, which points out that incidence of Mac malware has increased significantly in recent years and offers this caution:

If this trend continues, Mac users will need to take security far more seriously than they do now.

Let's take a quick look at viruses. Here's the scoop on what they are, where they come from, what they can do, and what you should do.

A virus is in some respects just like any other computer program, but it doesn't wait for your commands to create or format text or graphics. Instead, it operates by itself and does what its programmer, not you, wants it to do.

That most often consists of two things. The first is to make a copy of itself onto any disk it can. So, if a disk or flash drive from a friend has a virus, and you put it in your floppy drive, it automatically copies itself from there onto your hard disk, without your knowing it.

Next, once it's on your disk and in your computer, it does something else. What that is, is up to the programmer – it might just make your Mac beep all the time, it may cause system errors on the next Friday the 13th, or it may erase everything on your hard disk.

Who would write a program like this? The first virus we know of was written by a programmer angry at having been fired, and his virus was designed to erase only those programs his former employer published. Other virus programmers have been high school students whose computer skills were better developed than their scruples. There's no limit to who, with sufficient knowledge, can write a virus.

How do they get around? Typically through less salutary web sites, such as those that offer porn or pirated software. But any web site (or disk or flash drive connected to your computer) is in theory a possible conduit for malware. In any case, you can obtain – often free – and use programs that counter viruses.

There are two kinds: first, programs that monitor your Mac and any disks you insert for viruses we know about, and that can eradicate any they find.

Second, there are programs called watchdogs that monitor not for known viruses but for the types of activity that viruses are likely to do. They can thus catch some new viruses that the eradication programs were not designed to detect. The programs listed here do one or the other, or some combination of both.

Virus prevention and eradication programs

Given that WordPerfect runs on legacy and classic systems, many or most of which are installed as part of OSX systems, let's look at a program for classic/legacy/OS9 systems, and then a couple for OSX. All are free.

The best virus utility for legacy Macs and the Classic environment in OSX is **Disinfectant**, by John Norstad. Its main window is shown in figure 17.1.

Disinfectan	t 📃
Disinfectant 3.7.1 Please read the "Quick Start" section of the manual before running Disinfectant for the first time. It will tell you how to use this program to check your system for viruses, remove any viruses which you may have on your system, and protect your system against future infections. To read the manual, select the "Disinfectant Help" command in the Apple menu. WARNING: Disinfectant does NOT recognize the Microsoft Word and Excel macro viruses. Please see the "Introduction" section of the manual for more information on this problem.	 Startup Disk ▼ Startup Disk ▼ □ □ □ Files scanned: 3780 Infected files: 0 Errors: 0
Startup Disk Disk scanning run started. 6/9/14, 7:18:10. Disk scanning run completed. 6/9/14, 7:20:30. 3780 total files. No infected files were found on this disk.	Scan Disinfect Cancel Quit

Figure 17.1: Disinfectant has just scanned a disk

Note that Disinfectant says it does not protect against the Microsoft Word and Excel macro viruses. Those are a threat only to documents created with those programs.

It's strongly recommended to go to Disinfectant's Protect Menu and choose Install Protection INIT. You'll receive the message in figure 17.2.



Figure 17.2: Disinfectant INIT has been installed

While we haven't heard of any new viruses for legacy Mac systems in a while, your neighbor's classic Mac may have some older malware, and it may make its way to your classic Mac or your SheepShaver disk on your OSX Mac. Disinfectant is free in the Files section at WPMac.

For OSX, take a look at this page at The Safe Mac site:

http://www.thesafemac.com/time-to-re-evaluate-safety-of-mac-os-x/

which suggests the value of installing and maintaining malware protection on OSX systems. There's a range of commercial and free programs, and the free ones appear to be as good as commercial offerings. Let's look at two, Sophos and ClamXAV.

Sophos offers a range of commercial offerings with extensive capabilities, but their basic protection program for home Mac systems is free. See https://www.sophos.com. Its splash screen is shown in figure 17.3.



Figure 17.3: Sophos anti-virus

ClamXAV, at http://www.clamxav.com/, is donationware: free if you like, but the author would appreciate some support. He deserves it. Its splash screen is shown in figure 17.4.



Figure 17.4: ClamXAV anti-virus

Maintaining current protection

With either of these OSX protection programs, it's critical to keep up-todate.

It's an advantage to have a constant internet connection, since Sophos and ClamXAV will send you updated **signatures**, or indicators of particular viruses that the programs will then use to look for them. You can request those manually or have the program schedule its updates. Installers of some applications may ask you to turn off virus protection before you run the installer. Your judgment should reflect your trust of the source of the program in question.

Disk Doctors

Think of your hard disk as a CD or DVD: there are several tracks on its surface, each of which holds a different piece of data. The CD has music, or Shakespeare's plays, or the Physician's Desk Reference; your disk has the Macintosh system, and WordPerfect, and all of the letters, reports, essays and graphics you've created thus far.

With the stable environment of a CD, track three has Paul McCartney's "Yesterday", and will have that data there forever. Your disk, though, is a much more dynamic place: what you put on track three last week you might have erased ten minutes ago, so the letter you wrote five minutes ago was put in its place.

Or, the report you wrote last month, all ten pages of it, went onto track three, but then you added a couple more pages. Your Mac couldn't just push track four out of the way, so the Mac took the new pages and put them in track 19, making a note to itself that this certain report began on track three, and was continued on track 19.

As you create, delete and modify files, the Macintosh's job of managing the hard disk gets complicated. And, every so often, the Mac can misplace data and a trip to the doctor is in order. You might have gotten a system error, or your Mac might just have stopped working: everything's still there on screen, but keyboard input or mouse clicks do nothing. You have to forcequit the active program or even restart the computer itself. Time for a visit to the doctor. Let's talk about disk doctor programs – we think every Macintosh owner should have one – and what they can do.

As with malware programs, offerings for legacy/SheepShaver systems are different from those for OSX. Legacy first: there's a simple program Apple distributed called Disk First Aid. Open it, and its window looks like figure 17.5.

Disk First Aid					
Select volumes to verify:	Number of volumes selected: 0				
Startup Disk Internal Floppy Drive (Startup Disk)					
	Review instructions and results:				
	Disk First Aid:				
Verify Repair	Disk First Aid is a utility application that verifies the directory structure for any Mac OS Standard (HFS) or Mac OS Extended (HFS Plus) disk or volume. Mac OS Standard format is compatible with all versions of the Mac OS. Mac OS Extended is compatible only with Mac OS 8.1 or later. If you format a hard				
Stop	disk with Mac OS Extended format, you can't use that disk with computers that use Mac OS 8 or earlier. To see how a disk or volume is formatted, click the icon of the disk or volume, then open the File menu and choose Get Info.				
	If the directory structure of a Mac OS Standard or Mac OS Extended volume is damaged, Disk First Aid can be used as a first step to repair the problem. If the damage is severe, other utility applications or repair methods may be needed.				
	Disk First Aid 8.6 corrects problems that may have occurred on Mac OS Extended format hard disks that were damaged by disk repair utilities incompatible with the new format. Some disk repair utilities may make	▲ ▼			

Figure 17.5: Disk First Aid's window

This can check a system's startup disk, as shown, and any other disks connected when you opened the program. Click on any disk icon to select it to check. The SheepShaver-WP package runs this at startup, from an AppleScript that will check only the startup disk automatically, and quit the program if you click Stop or press Return while the check is in progress (run by itself, Disk First Aid will just stop if you press Return or click Stop).

If Disk First Aid finds an error, you will be able to repair it only by restarting your system from another startup disk. For a SheepShaver-WP installation, the way to do that is to quit SheepShaver, locate the ShSh-WP.dsk disk, change its extension from .dsk to .dmg, and then repair it with Disk Utility, an OSX program we'll discuss next. For older systems, you should keep a startup disk, perhaps a CD, with a System Folder and Disk First Aid, for this necessity.

Disk Utility is distributed with all versions of Apple's OSX. It does much the same thing as Disk First Aid. Its window initially looks like figure 17.6 once you select a disk in the list on the left and click First Aid from the ribbon near the top. In the buttons under the largest blank area, note that Verify Disk is active but Repair Disk is not, because the selected disk at the left is the startup disk. Neither Disk First Aid nor Disk Utility can repair the current startup disk – that would be like doing brain surgery on yourself.

Chapter 17: Safety and Security

100.03 GB TOSHIBA MK Jazz MATSHITA DVD-R UJ-857	First Aid Erase Partition If you're having trouble with the selected disk: Click Repair Disk. If the repair fails, back up and If Repair Disk is unavailable, click Verify Disk. If your Mac OS X Installation disc, and then choose If you have a permissions problem with a file insta Repair Disk Permissions.	RAID Restore erase the disk. the disk needs repairs, start up from e Utilities > Disk Utility. illed by the Mac OS X installer, click
	Show details	(Clear History)
	(Verify Disk Permissions) (Repair Disk Permissions)	(Verify Disk) (Repair Disk)

Figure 17.6: Disk Utility's main window

SheepShaver-WP is set up, as noted above, to run Disk First Aid at every SheepShaver startup, and it's recommended to run Disk Utility's Verify Disk command frequently too – at least once a month.

More extensive diagnostic programs

Let's look at a free program that will verify your startup disk, as will Disk Utility, and do many other things besides. OSX has maintenance scripts, which more recent OS versions run automatically. Computer problems, though – running slowly, files not appearing where they should be, and such – warrant running these scripts sooner than scheduled. Onyx is a good free program that runs maintenance scripts, clears caches and other such cleanup. Its window, after it verifies your startup disk, looks like figure 17.7.

nyx verny Maintenance Cit	anny ounces Automation Parameters mit
Maintenance:	 ✓ Repair Permissions ✓ Execute Maintenance Scripts
Rebuilding:	C LaunchServices
	Display of folders' content
	🗹 dyld's shared cache
	Spotlight Index
	Mail's Envelope Index
Cleaning:	System Cache
	🗹 User Cache
	The Audio Units Cache is retained.
	I Fonts Cache
	U Web Browser Cache and History
	🗹 Logs, including CrashReporter
	The OnyX, bash, and System Software Update Logs are retained.
	I Temporary and Recent Items
	Trash
Some operations take a lo	ng time (permissions repair, rebuilding the display of folders' content, and so on). to finish!

Figure 17.7: Onyx's Automation window

Download Onyx from its web site (listed in the links section at WPMac), and check back occasionally for updates, or you can set Onyx to do that for you. YASU (Yet Another System Utility) is another good, shareware choice.

File Recovery

Despite keeping your disk(s) healthy, a file may occasionally become corrupted: a program or OS bug caused your computer not to write changes to a file to disk correctly, and that file will either now not open or will open but displays gibberish.

A utility that may help here is WP File Recover. Drop a file on its icon, and you're given the options of recovering the entire file, including the program's formatting instructions to itself, or just the text of the file, as in figure 17.8.



Figure 17.8: File Recover's initial dialog

You're then prompted for a name and location for the recovered file. That will be a text file, openable with SimpleText on legacy systems or TextEdit on OSX. File Recover comes in legacy and OSX versions since SheepShaver packages at WPMac work well with WP files in the OSX environment – Spotlight and Quicklook, for example. File Recover is free at WPMac.

Automatic backup programs

Rather than keep track of which of your files need to be backed up, you can tell a program like this to do it for you. Backup programs can, at your

option, make a copy of everything on your hard disk, or just in certain folders. You can make a complete backup of these types of data, or only back up the files of these types that have changed (or are new) since the last backup.

Backup programs are good at keeping track of which files those are. You can manually tell the program to make a backup, or schedule it to do so at startup or shutdown. You can have it put backups on another connected disk, an added measure of reliability since disks do crash. Houses burn down, too, making cloud backup ideal. If you don't have too much to back up, Dropbox, Box.com, Amazon and Google Drive offer some space free, with more at surprisingly affordable rates, given the value of your data.

But to get your valuable data in WordPerfect format from the SheepShaver disk to your OSX disk, or from one local disk to another on a legacy machine, here's a free, full-featured legacy program that's already installed in SheepShaver-WP and free for everyone else.

Free Backup

MacUpdate gave this program five stars, it was a top download at Version Tracker and yes, it's completely free. Install just by putting a copy anywhere you want (SheepShaver-WP has it in the Shutdown Items Folder). Use as many copies as you like – each copy keeps its own settings. A copy may be renamed to reflect those settings, e.g. Shutdown Backup.

Drop files and folders on the icon in the Finder to add them to the backup list. It will thereafter run when double-clicked, but settings may be changed by holding the Command Key when Free Backup's splash screen first appears. This gives you the Preferences dialog as shown in figure 17.9.

Shutdown Backup 3.1.1 Preferences	
Selected items will be on backup list. Deselect to remove:	
Startup Disk:WordPerfect folder:Documents: Startup Disk:WordPerfect folder:WP UltraClip:	×
Destination: Unix:SheepShaver Data:Documents folder backup:	
Add File	
Add Folder Options Help Cancel OK	

Figure 17.9: Free Backup's Preferences

Click Options here, and figure 17.10 appears.

Shutdown Backup 3.1.1 Options				
Format:	Verification:	Stuffit Options:		
Finder	🗹 Checksum	Encryption		
🔾 Stuffit	🗌 Extensive	Password		
Scope:	General:	Self-extracting		
🔘 Full	🗹 Left Hierarchy	🗌 Encode as Binhex		
🔘 Update	🗹 Right Hierarchy	🗌 Add to Existing		
🔘 Differential	🗹 Resolve Aliases			
Incremental	🗌 Make Dated Folder	Defaults		
Helpnote				
Point to an option to see	its explanation here.			
Labels/Comments Log Help Cancel OK				

Figure 17.10: Free Backup Options

You see that you can back up files in Finder format or as Stuffit archives, taking much less disk space (and Stuffit Expander, a program to expand those archives into Finder format, is free). Numerous Stuffit options at the right become active when Stuffit is chosen as format.

Scope lets you choose to back up all files in the backup list, or just those changed since the most recent full backup, or since the most recent backup of only changed files, or changed relative to the corresponding file, if any, in the destination.

Extensive control of Finder labels and comments helps you keep track of what was backed up when, as in figure 17.11.

Shutdown Backup 3.1.1 Labels and Comments					
Labels:	Comments:				
Origin Files	🗌 Origin Files				
🖲 No Change	Backed up with <name> on <date>.</date></name>				
🔾 Static: 🛛 No Label 🛛 💌					
Opposite Day of Week					
Destination Files	Destination Files				
🔘 No Change	Backed up with <name> on <date>.</date></name>				
🔾 Static: 🛛 No Label 🛛 💌					
Dynamic per Day of Week					
Press Return to start a new line in the active Comments field. Click OK to exit.	Help Cancel OK				

Figure 17.11: Labels and Comments

which can make backup history easy to see, as in figure 17.12.



Figure 17.12: When files were last backed up

Free Backup comes with a dozen extensions to enhance its functionality, in such ways as synchronizing backup folders, backing up to variable destinations such as removable media with differing disk names, maintaining a set number of previous backups, and selecting items in a given disk or folder for backup according to two criteria, where the selected items must meet both, either or both, either but not both, or one but not the other, all illustrated with Venn diagrams, as in figure 17.13.



Figure 17.13: Selecting files with two filter criteria

Finally, extensive searchable help makes Free Backup a good choice for safeguarding what can be priceless data.

General advice

- A surge protector is a nice thing to put between your computer and the electrical outlet.
- Rebuild your [classic] desktop frequently, maybe once a month. Desktop Reset, a utility that comes with SheepShaver packages, is the easiest way to do this, Otherwise, hold down the command and option keys when starting your Mac, until it asks you if you want to rebuild. Refreshing your desktop pays off in speed and reliability of operation. It also makes QuickFind, a utility we'll look at in the next chapter, run faster.

A simple restart will do the same for OSX systems.

- Clear your parameter RAM every so often. This can obviate some system errors. Your Mac manual should tell you how to do this for your model; for many legacy machines you hold down the command-option-P-R keys while booting. For SheepShaver-WP systems, go in OSX to Users > Shared > SheepShaver_folder > SheepShaver scripts, and run Zap PRAM.
- On legacy and SheepShaver systems, don't feel you have to install every extension and control panel there is, even if it adds a functionality you've been dying for. Some of the non-commercial products are badly written, and will conflict with your Mac's operation. With each one you see, ask yourself, "Do I really need this?"
- Many extensions and control panels also slow your system down, while reliably providing the functionality they advertise. Only you can judge the value of the trade-off.

- If a program is giving you problems, try moving its Preferences file into another folder, where the program can't find it. The program generally then creates another Prefs file and, though you may have to re-specify some settings window positions and such the source of your problems may be gone, since these Prefs files are often the first to become corrupted by system errors.
- Rotate your backups. We use four, one per week, and start over next month. If you get hit with a virus, or a corrupted system is damaging files, last week's versions are still there.
- There's endless talk about how many files maximum you should put in a folder, how many folders you should nest, and so on. Nobody really seems to know. Experiment with the configuration you have, and you might find some avenues to improvement.
- Upgrades are tempting but can be expensive. Version 5 of whatever does have a lot more features than version 4, but the latter can often work as well for what you want.

Summary

This chapter has discussed difficulties that personal computer users might have, and steps to take to solutions. You can now:

- obtain and keep current virus protection software
- use disk diagnostic and protection applications
- use file recovery programs
- make automatic backups using different strategies
- follow general best practices taking care of data

and you now have available a safe as well as productive workspace.

Chapter 18

The Virtuoso Macintosh

In this chapter you'll learn about many third-party enhancements to the classic (OS 9) Macintosh environment, as chosen for inclusion in the SheepShaver-WP package at WPMac. If you have a legacy Mac or run OSX in Classic mode, you can download that SheepShaver package from WPMac and copy them from there.

The other SheepShaver package at WPMac, titled WPMacApp, is written by Edward Mendelson, a contributing editor at PC Magazine and creator of the web site http://wpdos.org, a site primarily supporting users of WP for DOS but with a large section on WP Mac. WPMacApp is a more advanced design in many respects. It includes several of the enhancements discussed below and also many others. You might like to download both packages and see what they offer.

Many of these were originally released as freeware. Some were released as shareware, which traditionally has been distributed free and, if an end-user chose to keep it, required payment to the shareware author or his/her agent, such as Kagi.

Although the shareware products discussed here have mostly either been re-released as freeware or abandoned, if you wish to keep and use a shareware product please attempt to contact the author or his/her agent and pay the shareware fee. A tremendous amount of work goes into these products and they greatly enhance our productivity and enjoyment of our Macs.

This chapter has six sections: Apple Menu, Control Panels, Script Menu, Extensions, Scripting Additions, and OSX Plugins.

Many control panels need to be in the Control Panels folder of the System folder to work properly, and that location presents a single convenient place for software that controls various aspects of our computers' operations.

The Script Menu in SheepShaver-WP, provided by the OtherMenu extension, supports AppleScripts in script form, while the Apple Menu items folder does not (both support AppleScript apps). Aside from that, software enhancements have been placed in the Apple Menu if they operate independently of major processes, i.e. programs in operation, such as do calculators, Stickies and Super Ruler. Conversely, software has been placed in the Script Menu if it operates in tandem with processes. Lupe is useful only if there's a program window underneath it to magnify; UltraClip needs a WordPerfect document to copy from or paste to.

Extensions and Scripting Additions (osaxen, or <u>Open Scripting Architecture Extension</u>, with plural of "en" determined after vigorous discussion in the community), extend functionality to the OS and to AppleScript respectively. They do not have user interfaces (except that an osax's dictionary will display if the osax is dropped on an AppleScript editor), so they are presented here with short descriptions of their features. We'll finish with OSX extensions that support WP.

Apple Menu

Scientific Calculator

There are lots of calculator desk accessories available to replace the silly little thing that shipped with legacy Macs. Here's one of the two best (the other is Convert, discussed below). Scientific Calculator looks like figure 18.1.



Figure 18.1: Scientific Calculator

which follows the excellent Hewlett-Packard calculator design, using Reverse Polish Notation (RPN) and a stack of four registers for calculation results and numbers that will enter into a forthcoming calculation. It's better than the 2+2=4 model since it lets you chain together an unlimited sequence of calculations without rekeying anything.

It offers nine additional memory registers, a large number of functions, and lets you copy numbers and paste them elsewhere, into a WordPerfect table for example. Or, you can paste numbers into the calculator.

SheepShaver-WP renames this "∞ Calculator" to put it at the top of the list, since it's often the most-used desk accessory.

Clipboard

		Clipboard	U 8		
Clip	Clipboard contents: picture				
	Flash Flash-It™ v.3.0.2. ©1990-93, Nobu Tog	- It 3.0.2 Screen-capture Utility. e. All Rights Reserved.			
	Select: HotKeys Capture HotKeys	; ▼ Help Image Destination			
	shift 96 - 3 shift 96 - 2	Clipboard Scrapbook file Canvas™ Document			
	shift 98 - 5	Printer Decide on the fly			
	shift # - 6	Save/Print clipboard	▲ ▼		
+ >			(↓) //		

Figure 18.2: Clipboard contents

While the Clipboard itself is part of the OS, the idea to make an alias to the Clipboard file in the System Folder and put that alias in the Apple Menu was a great idea of someone, somewhere, lost in time. If you want to know what's on the system clipboard, the small window this enhancement posts, as shown in figure 18.2, is very helpful.

Convert

Scientific Calculator is one of the two best we've seen for legacy Macs; this is the other. It operates on the standard calculation model (2+2=4) rather than RPN, and has a great set of conversions, as you see in figure 18.3.


Figure 18.3: Convert

Especially since the United States has not yet adopted the metric system, this is a handy tool to have.

Finances

Here's a DA calculator especially configured for financial use, and much faster than a general-purpose tool or a spreadsheet. It looks like figure 18.4.



Figure 18.4: Finances

As a historical note, Diskworld was a magazine published every month that landed in your mailbox with a floppy disk with utilities like these. Means of distribution have certainly changed in the past 25 years, but some of the software of that age is still as good as you can get.

The Dvorak Keyboard

We won't include Key Caps here, since it's an Apple desk accessory, but we'll take the opportunity to discuss a keymap well illustrated by the DA.

The standard typewriter keyboard, called "Qwerty" for the first six letters on the top row, was designed when manual typewriters were in their infancy. The very first typewriters had letters in alphabetical order across the keyboard. Fast typists were able to move more quickly than the primitive mechanisms could accommodate, and they constantly jammed. The Qwerty keyboard design was a response to this, and placed letters specifically to *slow typists down.* Well and good until the electric typewriter came along. By that time everyone knew Qwerty and a change seemed impossible, especially since modifying a typewriter's mechanism to reposition letters involved major redesign (unlike remapping the Mac's keyboard, which is simple). Nonetheless, an educator and efficiency enthusiast named August Dvorak designed an optimal keyboard that offered astonishing advantages.

On a Qwerty keyboard, the average person's fingers move 16 miles in eight hours. On the Dvorak keyboard, they move one mile. On Qwerty, you can type only 100 English words from the center row of the keyboard, where your fingers rest. On Dvorak, you can type 4000 words. Qwerty uses the top row the most; Dvorak the center row. Qwerty uses the bottom row more than the center row. Qwerty uses the left hand more than the right, just because more people are right-handed. The Dvorak layout looks like figure 18.5.



Figure 18.5: Dvorak keyboard

Since Dvorak puts all the vowels in the center row for the left hand, and the most common consonants in the center row for the right, and no common letter sequences are accessed with the same finger, typing becomes rhyth-

mic and even. You're much less tired afterwards, and threat of serious injury such as Carpal-Tunnel Syndrome is said to be much lower.

You'd think it would take a long time to learn, but it only took us a couple of days to get going, and then six weeks to regain the same speed (70 wpm) we had with Qwerty, with fewer errors. You can switch back to Qwerty and it's much like riding a bicycle after a year's absence: you're only wobbly for a few minutes. You sure appreciate the difference, though. Competent typing tutors such as *Mavis Beacon Teaches Typing* offer the Dvorak option.

The idea is starting to catch on; as one Macintosh magazine said, Dvorak users are just the same as Qwerty users; they just make ten times as much money.

Marienbad



Figure 18.6: Marienbad

The only game included with SheepShaver-WP! Why? Well, there had to be one and this computer implementation, shown in figure 18.6, of the matchstick game of strategy made famous by the indie cult classic film *Last Year at Marienbad* was an eminent choice. Seriously, many times all of us work hard on something and, as the hours go on, find ourselves less focused. The two solutions are getting up and moving around, and playing this for a few minutes.

QuickFile



Figure 18.7: QuickFile

This is a piece of history: a note card program by one of the original Mac developers and the inventor of HyperCard, itself a conceptual forerunner of the world wide web. Did it all start here? In any case this original, whose help screen is shown in figure 18.7, works well for addresses, notes, any small pieces of information, and is convenient and fast.

Set Screen Colors

This is an AppleScript based on one written by Ed Mendelson, that resets screen colors to thousands. This is useful since some versions of SheepShaver, when performing some operations, leave screen colors poorly adjusted. It can be edited (or replaced with Ed's original) to set colors to millions; thousands was the choice here just for speed.

Super Ruler

10
Super Ruler (info) (Scale) 72dpi (Flip) 😝
[0, 1, 1, 1, 1, 1, 1]
Figure 18.8: Super Ruler

A nifty little thing written by Randy Ubillos, now a heavyweight at Apple, that adds a visual ruler to WordPerfect's draw module. While that module has numerical position indicators, both absolute and delta, in the Status Bar, a visual indicator such as you see in figure 18.8, can be helpful.

Super Ruler can be dragged, stretched and flipped. Clicking anywhere along the rule sets the zero mark, and scale in dpi (dots per inch) can be changed as well. It's a very friendly tool.

Control Panels

These are software components that modify system operation and which have a user interface. Extensions, below, also change the OS but do not have an interface.

ApplWindows

This makes the application menu at the right of the menu bar hierarchical, with each application showing all open documents, as in figure 18.9.



Navigation is then that much easier, including moving among windows of a single program that doesn't have a windows menu. The control panel will let you move among applications and their windows with hot keys, and will let you hide the apps you don't want to include. Its control panel is shown in figure 18.10.

As a final touch, ApplWindows lets you pop up the application menu anywhere on your screen, with just a hot key and a click. Nice for large or multiple monitors. There's a lot in this one.

ApplWindows
Window Ordering Alphabetical Front to Back ApplWindows 2.0.2 by Hiro Yamamoto, freeware. (?) ApplWindows 2.0.2 by Hiro Yamamoto, freeware. (?) CIS [76407,3251], AppleLink D5611, AOL Hiro Y
Don't hide other automatically
Apps/DAs which don't hide others. Apps/DAs which will not be hidden.
Popup Menus Modifier keys to show popup menu when you click the mouse. Command Option Control Shift
Show popup menu when hot spot area is clicked.
Window/Application Switching using Arrow Keys Modifier keys to cycle windows (up/down) or applications (right/left) Command Option When cycling applications with left arrow key Application icon click switching
Exclude these Apps/DAs Exclude Hidden Applications

Figure 18.10: ApplWindows' control panel

Flash-It

Screen shots serve a lot of purposes, and this utility supports many options. A number of hot keys and capture tools and regions are some, as shown in figure 18.11.

🗆 🛛 🛛 Flash-It 3.0.2 📃 🗏	🔲 🛛 🛛 Flash-It 3.0.2 🛛 🗧
Flash-It™ v.3.0.2. Screen-capture Utility. ©1990-93, Nobu Toge. All Rights Reserved.	Flash-It™ v.3.0.2. Screen-capture Utility. ©1990-93, Nobu Toge. All Rights Reserved.
Select: HotKeys 🔻 Help	Select: Options 🔻 Help
Capture HotKeys Image Destination	☑ Enable Flash-It. ☑ Show startup icon.
shift 96 - 3 Clipboard	Capture cursor. Scale : 100 (%) 🕄
Canvas™… Document	Default PICT folder : ???
Printer shift 98 - 5 Decide on the fly	Re-use previous capture region.
Special HotKeys Function	Capture tool:
shift # - 6 Save/Print clipboard	Marquee OLasso
shift ೫ - 7 Quick reconfigure	When caps-lock is down, capture:
Appl Deassign Assign	G Full screen ● Top window / Menu only Notify success with: Screen Inversion ▼

Figure 18.11: Flash-It's two dialogs

Keys!

The idea of better keyboard control of what you see onscreen was one of the few good ideas to appear first in MS Windows, possibly because the Mac, originally something of a revolt against the entirely text-based world of DOS, had very few keyboard equivalents (and magazine reviewers lambasted WordPerfect version 1, circa 1988, for having too many, although nearly all Mac applications these days have more).

So control panels came along that gave Mac users more keyboard control. The best one for dialog boxes was Keys!, shown in figure 18.12.



Figure 18.12: Keys!

This added an underscore to the first letter of every button in a standard Mac dialog, in system 7. At some point thereafter the underscore failed to appear, but pressing the first letter of a button still clicks that button. Stefan replaced the "C" of Cancel with an "A".

MacLinkPlus Setup

This works in conjunction with the Mac Easy Open facility of the OS (which can be disabled in Edit > Preferences > Files in WordPerfect, for the very occasional difficult file that can't be opened with Easy Open active). It's shown in figure 18.13.

MacLinkPlus Setup	
MacLink®Plus Translator Preferences ©DataViz, Inc. V: 11.0.0	
Category: Languages	
Preference: Multi-National]
Select the Language group for translation of ASCII and extended characters. Multi-National handles most American and European languages.	
Registration Number : * 3966114-8331 WordPerfect User	

Figure 18.13: MacLink Plus

It doesn't require much user interaction except for documents in languages other than European. Like some other software here, its owner kindly made it available free to WordPerfect Mac users.

Smart Scroll

Scroll arrows at both ends of both vertical and horizontal scroll bars is simply good user interface but, in both legacy and in OSX Macs, it seems to take an independent software enhancement to do it. Smart Scroll is an excellent implementation of that, and also sets scroll speed (which can be an issue with WordPerfect) and sets proportional scroll thumbs. It's interface is shown in figure 18.14.



Figure 18.14: Smart Scroll

Although shareware, its author Marc Moini kindly made it available as freeware to WPMac members.

Adobe Type Manager (ATM)

Special considerations aside, any font you use on a legacy Mac should be *PostScript, TrueType* or *OpenType,* formats that can print text at the highest resolution your printer offers. Both your Mac and WordPerfect came with TrueType fonts that are, out of the box, easy to install and that look great on screen and in print, from any printer you can hook up to a Mac.

PostScript, developed by Adobe Systems Inc., is an older format and more of a publishing standard. The fonts look just as good as TrueType but only if you print to a laserwriter or imagesetter that has PostScript in it – as do, for example, more expensive laser printers. PostScript fonts also don't look as good on screen.

This all changes, though, with Adobe Type Manager (ATM), a control panel that makes PostScript fonts look their best on any printer, supports OpenType fonts on legacy Macs and SheepShaver systems, and gives fonts a high resolution on screen. The control panel, with options for amount of RAM (more memory equals faster drawing on screen when using multiple fonts), and the tradeoff *only* on screen of moving line spacing to display all of a letter's descender, or preserving spacing, is shown in figure 18.15.



Figure 18.15: ATM control panel

Found in SheepShaver-WP's Control Panels folder as "~ATM[™]", so it will load late in the startup process.

SmoothType

This gem, originally shareware but kindly made available free to WP Mac users by Greg Landweber of Kaleidoscope fame, does a better job of smoothing type on screen than does Apple's Appearance Manager or even ATM, so turn smoothing off in those control panels and turn it on here. It's shown in figure 18.16.



Figure 18.16: SmoothType

Found in SheepShaver-WP's Control Panels folder as "~SmoothType" so it will load late in the startup process, specifically after ATM.

Script Menu

This menu contains another set of elegant tools to enhance the legacy Mac work environment. Its menu looks like the scroll also used for legacy AppleScripts. As installed in SheepShaver-WP, it's provided by the OtherMenu extension, discussed in the extensions section below.

QuickFind

This application is at the top of the Script Menu for convenience in accessing an often-used tool. Its high inherent speed is enhanced by a large number of filters and designated search areas, as shown in figure 18.17.

QuickFind		
Find: sall files	with the exact phrase with all of the words with at least one of the words	
O folders	vithout the words Image: Size minimum visize minimum visize minimum visize minimum visize minimum visize minimum visite minim	
	of file type Choose sample modified on or after v date matching the regular expression	
Help (Prefs (Search Area 1 Search Area 3 Documents Search Area 2 Search Area 4 Startup Disk	

Figure 18.17: QuickFind

If you can better specify what and where you're looking for something, it's that much faster. As well, we may have forgotten what we named something, but remember we created it with WP and modified it no earlier than last Tuesday. This makes it simple.

Recent...

This installation of the OtherMenu extension's facility works better than Apple Menu Options to list recently opened applications, documents and folders, as shown in figure 18.18.



Figure 18.18: Recent menus

The number of recent items to remember, and whether to remember volumes as well, can be set in OtherMenu's control panel at the bottom of the menu.

Workspaces

This AppleScript-based utility works much likes Spaces of OS 10.5 and later. As shipped, its menu is as shown in figure 18.19.



Arrange your desktop as you like, with any combination of icons and open windows sized and placed as you like, and command-click a workspace (duplicate one and rename it, in OtherMenu's folder in the System folder, to make a new workspace). That workspace then remembers that desktop. Choose it from this menu to restore windows and desktop icons as you had them. Users call it brilliant. Saves a lot of time.

Dictionary and Thesaurus

Select any word or phrase in a WP document and choose one of these AppleScripts. It activates either the OSX Dictionary or the free Nisus Thesaurus (available separately) and looks up the word or phrase. Elegant tools for the serious writer, complementing WordPerfect.

Citations

Scholars and academics have always had the extensive bibliographic and citation tools of WordPerfect: footnotes, separate endnotes, and table of authorities (designed primarily for legal use but which work very well for in-text reference and bibliography). They did not, however, have a fast, clean interface to a database for references and quotes. Commercial products like EndNote, ProCite and Reference Manager were configured for semi-automatic operation with Microsoft Word but not other word processing applications.

Citations changes all that. Its distribution includes a run-time FileMaker Pro database (or you can use your own Filemaker or other database) for an unlimited number of records, extensive number of fields, and all the mostused citation formats, e.g. APA, MLA, Chicago and Turabian. The Settings menu is shown in figure 18.20.

Settings		
Туре	Citation & Bibliography	
Style	MLA	
Location	Document	
Include	Reference data only	

Figure 18.20: Citations' Settings

Simply place your cursor within a record you'd like to cite and call Citations from the Script Menu. Bibliographic data from the record is placed in a WordPerfect footnote, endnote, table of authority or a combination, as you've set. Accuracy is guaranteed and you save an enormous amount of time. You can generate a bibliography from in-text citations anywhere you want in your document.

The accompanying script, Cross-Reference, makes a reference in your document linked to a previous Citation entry, as a footnote, endnote, or intext citation.

DocCompare

Gero Herrmann, a notable WordPerfect supporter with a doctorate in Physics, used the numerical construct of Longest Common Subsequence and the PERL language to write a document comparison / revision tracking utility that greatly exceeds the capabilities of similar features in all other word processors. It can find differences between two documents with an accuracy and speed that is simply unequalled. It uses the MacPerl program that's installed with SheepShaver-WP. Gero also wrote a version that will compare two WP documents in the OSX environment, using the Perl capabilities built in to that Unix-based OS. Per the release notes:

The algorithm since version 2.0 is that described in *A fast algorithm for computing longest common subsequences*, CACM, vol.20, no.5, pp. 350-353, May 1977, with a few improvements for higher speed. Because WP DocCompare applies the same algorithm first for sentences and then for words, large documents that have at least some sentences in common are processed in a fraction of the time needed for a full-scale calculation.

Filter

This utility can look through a 500-page document for a word or string that's found in four paragraphs, and create a new document that contains only those four paragraphs, with search text highlighted. A boon for working with large amounts of text.

Lupe

A magnifying glass for the screen, with resizable window and magnification scales from 1:2 to 1:8.

MetaMacro

This AppleScript will run any installed WordPerfect macro on any number of documents at once. Options include running on all files in a folder, or all WP files, or all text files or files of any type. WordPerfect's 50 script variables are supported, to pass substantial data to the macro, and all variables are provided extensive document metadata. You can perform actions such as Find / Change within a thousand files with one click.

Choose WP macro to run: Choose kind(s) of files: Apply Style by Name Image: Choose kind(s) of files: Arrow Image: Choose kind(s) of files: Arrow Image: Choose kind(s) of files: Assign Glossary Entries Image: Choose kind(s) of files: Auto Character Style Image: Choose kind(s) of files: Auto Number Table Image: Choose kind(s) of files: Auto Number Table Image: Choose kind(s) of files: Auto Number Image: Choose kind(s) of files: Auto Number Image: Choose kind(s) of files: Auto Number Image: Choose kind(s) of files: Save: Close: Save: Close: No No Ask Ask No Ask Ask Ask Ask Ask	John's WP MetaMacro		
Apply Style by Name Arrow Assign Glossary Entries Auto Character Style Auto Number Table Auto ¶ Number Auto ¶ Number Auto ¶ Number w/ restart Auto Fill Background For each file, when macro ends: Save: Close: No No Ask Ask Run this macro on files in a disk or folder you select, or look for a list of files on the clipboard? Include subfolders	Choose WP macro to run: Choose kind(s) of files:		
Arrow Assign Glossary Entries Auto Character Style Auto Number Table Auto ¶ Number Auto ¶ Number w/ restart Auto ¶ Number w/ restart Auto Fill Background Text Type: Choose For each file, when macro ends: Save: Close: No No Ask Ask Ask Run this macro on files in a disk or folder you select, or look for a list of files on the clipboard?	Apply Style by Name	▲ WordPerfect □ All	
Auto Character Style Auto Number Table Auto ¶ Number Auto ¶ Number w/ restart Auto ¶ Number w/ restart Auto Fill Background Run this macro on files in a disk or folder you select, or look for a list of files on the clipboard?	Arrow Assign Glossary Entries	Text 🗌 Type: Choose	
Auto ¶ Number w/ restart AutoFill Background Wes No No Ask Ask Ask AutoFill Background No Ask Ask Ask Ask Ask Ask Ask Ask	Auto Character Style Auto Number Table Auto ¶ Number	For each file, when macro ends: Save: Close:	
AutoFill O No O No Background O Ask O Ask Aun this macro on files in a disk or folder you select, or look for a list of iles on the clipboard?	Auto ¶ Number w/ restart	🖲 Yes 💿 Yes	
Background Ask Ask Aun this macro on files in a disk or folder you select, or look for a list of iles on the clipboard?	AutoFill	🔾 No 📿 No	
un this macro on files in a disk or folder you select, or look for a list of iles on the clipboard?	Background	🔹 🔾 Ask 📿 Ask	
Variables Help Cancel Clipboard Select	Variables Help	Cancel Clipboard Select	

Mouse

Shows the mouse cursor's horizontal and vertical coordinates on screen, in the top window, and changes in coordinates since the mouse was clicked. Also shows screen color of the point under the mouse, in RGB and hex, all as shown in figure 18.22. Helpful for graphics and page design.

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Screen H:	1285
Screen V:	148
Window H:	0
Window V:	0
Δ H:	1285
Δ Υ:	148
Red	12336
Green:	17990
Blue:	32125
Red Hex:	3030
Green Hex:	4646
Blue Hex:	7D7D
Pref	3

Figure 18.22: Mouse

Open URL

Select a URL in WP document, whether text or a live link, e.g. "http://...", or any other text that could be construed as a URL, e.g. "nytimes.com" and run Open URL, to go to that link in your default OSX browser.

Regex Search

Find/Change power beyond that offered by regular expression search (also called GREP) in any other Mac word processor. Search for all instances in a long document of a capital letter between A and H followed by a two-digit number followed by any one of a list of 10 words followed by a word that starts with a vowel. Literally find anything, as shown in figure 18.23.

John's WP Regular Expression Search
Paragraph numbers and matching strings:
 This is a test. This is not a joke. This must be a test. This could not be a joke. This can only be a test. This must not be a joke.
Matching parenthetical strings within selected match above:
1: is a 2: is not a
□ Replace all vith:
Quit Help Copy Next Find

Figure 18.23: Regular Expression (Regex) Search

UltraClip

This text glossary copies selected text of any size, names it and puts it in a menu. Thereafter call it from the menu to paste it into your current document. Extensive codes support inclusion of date and time in many formats, current at time of paste. Supports any number of entries.

UltraSearch

Select any text in a WP document and call this utility for a menu of web sites in which to search for that text, as shown in figure 18.24.



Figure 18.24: UltraSearch menu

Many web sites provided are specific to legal work; others can be added.

WP QuickHelp

As detailed in Chapter 6, WordPerfect has four separate help systems. This one is provided in the QuickHelp format and, as installed in SheepShaver-WP, is found on the Script Menu. Figure 18.25 shows a window.



Figure 18.25: QuickHelp

Extensions

The SheepShaver-WP package tried to keep non-Apple extensions to a minimum since, despite offering increased functionality, they may conflict with the OS or with each other. Here are a few, though, that we couldn't live without.

OtherMenu

We've mentioned use of this tool to create the Script Menu installed in SheepShaver-WP. It comes with many other features. Originally shareware; now free.

Folder Actions Plus

Before OSX, Apple's folder actions, as nice an idea as they were, would operate only when the window of a folder was open. This extension, which supports printing and other SheepShaver > OSX communication, lets the window be closed.

Disinfectant INIT

Monitors all disks inserted for legacy Mac malware. There was a lot of it, so this extension, installed by the Disinfectant application (see Chapter 17), is strongly recommended for all legacy Mac and OSX Classic installations.

Menu Events

Gives AppleScripts the ability to control a program's menus. Depending on that program's scriptability, if any, Menu Events can dramatically increase AppleScript's power to script that program. Similar to Prefab Player, below. Try both to see which you prefer.

Prefab Player

Gives AppleScripts the ability to control a program's menus. Depending on that program's scriptability, if any, Menu Events can dramatically increase AppleScript's power to script that program. Similar to Menu Events, above. Try both to see which you prefer.

Scripting Additions

AppleScript was born as an implementation of Apple's OSA – Open Scripting Architecture – and, as such, was just that, an architecture or shell, to be filled primarily by applications. Well and good, but development in that direction left a lot out, and third parties saw the chance to offer the community a lot of functionality by writing open scripting architecture extensions, or osaxen. As with so much in the Mac community, the best were free. Here's what's installed with SheepShaver-WP, and available separately at WPMac, either in Files > AppleScript Resources, or Links > AppleScript Resources.

These osaxen have made possible many of the add-ons that make Word-Perfect even better than the best Mac word processor it already was. Citations and MetaMacro are only two of the utilities that would have been impossible without one osax or another here, and for that we are most sincerely grateful.

GTQ Library

One of the pioneers, this library of dozens of separate osaxen provided commands and objects, some of which were only later added to vanilla Applescript. One we use, for Set Screen Colors on the Apple Menu, is Set Depth to. Written by an individual everyone at the Berkeley Macintosh Users' Group liked to describe as "mysterious", Gregory T. Quinn.

Jon's Additions

Another pioneer, and the first to enable your script to tell if the user's pressing the Command Key or others, as well as get machine environment and a good number of other valuable additions. In separate releases for legacy systems and for PPC OSX. Jon Pugh was one of the earliest and strongest supporters of AppleScript.

HipTools

Intended to support internet chat scripts, but with a good command set for general use, and available for legacy systems and for PPC OSX. All of the documentation and web info lists the author only as "damnhippie".

Find Document

Blindingly fast file search by name, creator, type or date is used in the QuickFind utility. By a professor in France, J.F. Pautex.

Regular Expressions

The engine that supports WordPerfect RegEx Search, a full Unix-level command set, by the Canadian Mark Aldritt.

Dialog Director

Extensive, exquisitely-detailed creator of complex dialogs for AppleScript, by the British Christopher E. Hyde.

Akua Sweets

This is a stunning collection of over a hundred commands and objects that allow control of almost any aspect of legacy Mac operation. We don't know where Gregory Lemperle-Kerr came from (or where he's gone to), but his website had the country identifier for Switzerland.

OSX Plugins

Here are two software enhancements for the OSX environment that significantly add to WP's usability. They were written by Gero Herrmann, who also wrote DocCompare, discussed above.

Spotlight

Mac OS versions 10.4 and later have a wonderful search feature called Spotlight. It can search for file names throughout the system, and can search for text within files and for many characteristics of a file, but only if an Importer file in installed that's specific to the program that created the file. According to Gero's release notes: "Besides text content in main body, text boxes, comments, footnotes, and endnotes, the following additional items are indexed by the Spotlight plugin:

- the version of the WordPerfect document format (WP Mac through 4.0),
- the security method (either "None" or "Password Encrypted"),
- the fonts used in the text (search for "Courier"),
- the languages used in the text (search "en" for English, "de" for German),
- the page height and width in points (search for width > 600 to find US Letter but not A4), and
- the number of pages (estimated at 1800 characters per page)".

With this Importer installed, you can search for a WP file and, if it's in the transfer folder, e.g. the user's documents folder, and open it in SheepShaver simply by choosing it from Spotlight's list of finds.

Quick Look

Mac OS versions 10.5 and later have Quick Look, a feature where if you click on a document icon in the Finder and press a keystroke, you are given a view of that document. WP's QuickLook Generator, per author Gero Herrmann's release notes, makes "thumbnails and previews (from Mac OSX 10.5 Leopard) including graphics and tables for document and graphics files created by WordPerfect on any platform, starting from version 1". Among other advantages, this lets you read any WP Mac document in OSX 10.5 and later, without even starting up SheepShaver.

Symbolic Linker

SheepShaver is designed so that it can access an OSX folder, by default the user's Documents folder, and open any WordPerfect documents therein. Symbolic links, the Unix equivalent of Mac OS alias files, can extend SheepShaver's "reach" to the rest of an OSX user's machine.

Looking further . . .

We recommend joining the WPMac Yahoo group. See page 29 for the link. Once you've joined, feel free to introduce yourself and your interests to this friendly mailing list. Also, you might like to download *John's WordPerfect Tips & Macros* from the Files section of WPMac, for about 140 pages of such stuff to make your word processing efforts even easier.

Summary

This book has given you literally everything you need to use your Mac as effectively and productively – and as enjoyably – as anyone. There are specializations: computer-aided design (CAD), for example, or music, that are personal computer worlds unto themselves. In terms of general professional-level use, though, you've achieved a high degree of competence. Congratulations again.

The Mac world is growing so fast that it's work just to keep abreast of what all the new developments are, let alone know how to use them. The last person to know all there was to know about the Mac hasn't been able to keep up for a while. Don't feel that you have to. There will always be a great deal to learn and enjoy, and your present advanced ability on the Macintosh means that learning more about these tools will be as much fun as their use.

Thank you for letting us teach you this wonderful environment. As a final note, may we recommend that you practice what you've learned until it's automatic, ensuring that the Macintosh will become an extension of, not an object of, your thought.

Glossary

affect	a menu in the Find and Change dialog directing the Change command to govern text only, or case, font, size or style
alias	1) an icon in the Finder pointing to a file; 2) AppleScript's term used to indicate a specific file, folder or disk
align character	A user-defined character that governs tab align- ment
align on character	an equation editor command that positions two or more equations relative to each other according to a user-specified character
alignment	in formatting, positioning lines so that their left edges line up (left-aligned), or center, or right edges, or justified, where both line up
allow setting fonts of a different script	preference allowing user to switch scripts, e. g. Kanji and Roman
allow underlining	in tables of authorities, a command preserving in a table the underlining in original citations
alphabet	components of a script, Roman or non-Roman
alphanumeric	sort order that treats numbers as letters
anchor to character	preference treating a graphic as though it were one character in a text string
anchor to page	preference keeping a graphic at the same point on a page as originally placed
anchor to para- graph	preference positioning a graphic at a certain point in a paragraph

apple event	a command sent by one program to another
Apple Menu	the menu at the far left of the menu bar, contain- ing one of WordPerfect's help commands, and also desk accessories
Apple Menu item	another term for desk accessory
AppleMail	a protocol for electronic mail, part of AOCE, available within WordPerfect
AppleScript	a system-level macro and scripting language that can control WordPerfect, and with which WordPer- fect can control other programs
apply to selection	in formatting, an option that will cause selection of font, margin, etc., to apply to text already selected
arc types	in the Graphic Editor, the choice between wedge and chord as arc shapes
Arrange	menu of commands in the Graphic Editor to work with existing objects
arrow tool	in the Graphic Editor, the tool represented by an arrow icon, used to select and manipulate objects
ascender	part of a letter's shape rising above the height of the letter x: h, t and b have ascenders; n, o and p do not
ASCII	standard for text interchange format. Also called Text Export or Plain Text. Stands for American Standard Code for Information Interchange
assign	in macros, causing a variable to have certain contents. A variable can, for example, be as- signed the value 3 or the contents of the clipboard
Glossary

assign keystrokes command	WordPerfect's facility to allow any program command to be assigned to and executed by any keystroke
attributes	parts of text formatting including font, size and style, all available from the Font Bar
auto date/time	WordPerfect's command to enter the date and/or time as a code that will update whenever the document containing it is opened or printed
auto-aided	a hyphenation option that presents the user with a dialog showing the hyphenation points of a word at the end of a line, for the user to choose one or to make the whole word wrap to the next line
automatic backup	WordPerfect's feature that will keep either a timed backup, an original file backup, or both, as the user works. Promotes safety of data
average	In tables, the arithmetic command allowing calculation of the mean of selected cells
back tab	the command moving the cursor one tab stop to the left of the margin. Called Margin Release in earlier versions of WordPerfect
background square	in the Graphic Editor, the square icon that shows the background color and pattern
badge	in a QuickTime movie as it appears in a WordPer- fect file, the small icon showing that it is a movie and not another kind of graphic
Balloon Help	one of WordPerfect's three kinds of on-line help, in which small text explanations appear on screen pointing to menu commands or other tools. Requires system 7

bar	one of WordPerfect's screen areas with icons representing commands. The Button Bar, any of eight Control Bars, and the Status Bar are included
baseline	the invisible line on which letters rest. Descenders, such as the lowercase letters p and q have, extend below the baseline
battery	an optional indicator on the Status Bar showing amount of battery charge in a Laptop
bitmap	a way of drawing a font such that letters are composed of pixels (screen elements)
block	in page design, any component of a page – text or graphics – seen as a single element, to be placed relative to others for balance and composition
bookmark	A specific place in a document that can be marked, adding the bookmark name to a menu to return to that place quickly
Bookmark (help)	in on-line Help, the user can add references of her choosing to a menu, to return to them quickly
boolean	in WordPerfect macros and AppleScript, logical components of a command that compare one value to another with operators such as equals, to return a value of true or false
border	the optional design marking a frame for a graphic, text, equation or other box in a document
box	the part of a document containing a graphic or special text, equation, movie or user-defined element. A box can optionally have a visible frame

box code	the visible code in the Codes window showing the original insertion point of a graphic or other box. The code's location governs which page the box appears on
bullet with indent	formatting command on the Button Bar, which puts a small black circle to the left of each select- ed paragraph, and moves the start of that para- graph to the right by one tab stop
Button Bar	the main bar of icon commands in WordPerfect. It can be relocated on screen and extensively customized. The user can create additional Button Bars as well
calculator	icon on the Math Bar of the Table Bar. Clicking causes recalculation of the current table
cancel	to leave a dialog box by clicking Cancel or press- ing the Escape key, without making changes
caps lock	Key which stays pressed and allows user to type in all caps. The Status Bar can indicate if this key is on
caption	The words accompanying a graphic or other box in a WordPerfect document. Captions can be listed and cross-referenced automatically
Carpal-Tunnel Syndrome	a dangerous and debilitating physical condition caused or aggravated by typing or working in certain positions. The Dvorak keymap, wrist pads, and proper monitor, desk, chair and keyboard position are important aids to avoid this
cascade windows	command to align all open windows offset so the title bar of each is visible

case sensitive	option in Find and Change commands to look for words with certain letters capitalized
Catalog Browser	component of Apple's PowerTalk e-mail protocol
CD-ROM	compact disk-read only memory: term for an optical disk data storage system
cell number	in a table, number assigned to intersection of a given row and column
cells	points of data entry and manipulation in a table
center alignment	positioning lines of text so that their centers line up; most often found in titles
centimeters	unit of decimal measure available throughout WordPerfect; 2.54 equal one inch
change all	command in Find and Change to replace every occurrence of specified text with other text
change direction	in QuickTime movies, a command to change the direction of play
change then find	in Find and Change, a command to change the next occurrence of specified text, and then find the following occurrence
change to	part of the Find and Change dialog where user enters text to replace existing text
character	any letter, single punctuation mark or number
check selection	in the Speller, an option to check only selected text
Check Syntax	in AppleScript, a command to parse lines of script commands for accurate terms and formatting
chooser	an Apple Menu Item in which print or fax drivers are selected

chord	a type of arc graphic
cicéro	a European unit of measure available in WordPer- fect as either single option or as default, with 5.63 to the inch
class	In AppleScript, a type of object on which script commands can work. Characters, paragraphs and pages are classes
clipboard	a part of Macintosh memory that holds text or other data that is selected and then cut or copied. The paste command inserts the contents of the clipboard
close box	the small white box at the top left of most Macin- tosh windows. Clicking in it closes the window
code	symbols in WordPerfect's Codes window, optional- ly visible at the bottom of the screen, showing precise formatting, location of graphic and other boxes, and other components of a document
column	formatting that places text side-by-side with other text, in newspaper form where text at the bottom of one column continues into the next, parallel, where each paragraph is to one side of its rele- vant neighbor, or extended – parallel across a page break
column break	point at which text moves from one column into the adjacent one
command	menu choice, Bar icon click or keystroke by the user that results in an action by WordPerfect
	Leave the the the reference the server estimates and the server

command-period	pressing the Command key and the period, which will stop many commands in progress in WordPer- fect
comment lines	in WordPerfect or AppleScript macro scripts, lines ignored by the Macintosh, meant for the user to explain or comment on script commands
common library	a set of macros, style sheets, key maps and other WordPerfect resources available to all users on a network, easily established and updated using WordPerfect
composition	in page design, placement of text and graphics on a page or spread for aesthetic balance and impact
compress	where the Macintosh writes data to take up less room on disk than usual, and which is slower to read from and write to than usual. WordPerfect has a compressed option in its Save As command
concordance	any words in a file, which WordPerfect will then use as a list to index another file
contents, table of	one of several lists WordPerfect can compile and update of a document
continuous under- line	underlining style that includes spaces or tabs
control bar	the bar above the document window, with check boxes or small buttons to access other Bars of icon commands
control panel	Macintosh program that starts automatically when the computer is turned on, and has a panel of controls accessible from the Apple Menu

corrupted file	file with damaged data. Can be caused by user error but more often by a glitch in the Macintosh system. WordPerfect attempts to repair these automatically, notifying the user
create reference	in making lists or cross-references, the command that locates a point in the text that another point will point to
create publisher	the command to publish selected text or graphics, so that other documents or programs can sub- scribe to them in editions that will update automat- ically when the published data is updated
cropping	in graphics handling, moving a drawing within its frame or changing the size or shape of the frame so that some of the graphic is removed from view
cross index	allowing two references in one index to point to each other
cross referencing	feature where See page 12, figure 2 will refer to a given figure accurately, updating as data is added or moved
crosshair	one of the cursor shapes in the Graphic Editor
curve tool	WordPerfect's graphic tool for drawing Bézier curves, a highly precise and editable drawing mode
data file	in merge, the file containing pieces of information to be inserted in a form file
date/time stamping	WordPerfect's ability to put an automatically updating date, time or both in a document
decimal align	in a table, the feature that will align numbers in contiguous cells in a column by their decimal point

decimal tab	a tab type that causes numbers to align at the decimal point
Default Bar	the standard Button Bar before user customization
define names	in merge, giving names to fields of a data file. The form file then references each field by name rather than number
delimiters	brackets in equations
descender	part of a letter extending below the baseline
desktop	the Macintosh environment on screen: windows, menus and icons
diacritical	mark indicating the pronunciation of a letter, such as à, á and ç. Accessed using the Option key
dialog	a box or window giving the user specific system information and, optionally, asking the user for data. When you first save a file, you work with the Save dialog box
dictionary	1) a WordPerfect file used by the Speller and Grammatik modules to check spelling; 2) a list in WordPerfect accessed by AppleScript's Script Editor, of commands WordPerfect makes avail- able to AppleScript
didots	a European unit of measure available in WordPer- fect as either single option or as default, with 67.5 didots to an inch; 12 didots per cicéro
DigiSign	a feature of Apple's PowerTalk allowing an authentic signature to accompany an electronic mail message
dingbat	a symbol contained in a special font, used for decoration on a page or to demarcate text

disk	a form of data storage media. Floppy disks are 3.5 wide, removable from the Macintosh; hard disks are larger and internal either to the Mac or a separate case; optical disks or compact disks are removable
display figures	preference to show graphics in a text document. Not displaying figures speeds up text scroll. Figures will print whether or not displayed
display overlay	preference to display graphic figures in the overlay level of a text document. The rest of the document may be clearer on screen if an overlay is not displayed. Does not affect printing
document number	in the Status Bar, number indicating which of the open files is active, or in front on screen
dormant return	command to negate a hard return that would otherwise cause a blank line to appear at the top of a page
dot leaders	series of dots or periods going from one word to another along a line, created by this type of Tab
double underline	Style attribute placing two lines under text
dpi	dots per inch, a measure of resolution for the Mac screen or a printer
drag and drop	in text editing, selecting some text and then dragging it elsewhere in a document. An insertion point follows your drag and, when you release the mouse button, the text is moved (or, with the option key, copied) to the new location
drop shadow	a border style in WordPerfect giving the appear- ance of a shadow behind the frame containing the graphic, paragraph or other bordered element

droplet	in AppleScript, a script onto which other icons can be dragged, to perform the script's actions on the dragged file
duplicate	in the Graphic Editor, command to make an offset duplicate of selected objects
Dvorak	designer of a keymap placing letters better on the keyboard. The Macintosh can be easily reconfig- ured to this, resulting in smoother and easier typing
e-mail	see electronic mail
edit codes	codes representing document content and format- ting, which appear in a separate window accessed by the Show Codes command
edit full form (next)	command in table of authorities generation showing text of a citation's complete form, for the next citation referenced in the file
edit full form (previ- ous)	command in table of authorities generation showing text of a citation's complete form, for the previous citation referenced in the file
edition	data, either text or graphics, that has been published (in system 7 only), and available for another document to subscribe to
electronic mail	extensive range of software and protocols to send and receive text or documents over networks or telephone lines
element	in page design, any item (graphic, headline or column of body text) that is placed on a page
em width	a printing measure equal to the width of the letter m in a given font and size

encapsulated postscript	a file format in which a PostScript text description of a page or graphic is accompanied by a pictorial representation. WordPerfect can import these graphics, which can produce especially high quality
end of field	in merge, a code indicating the end of the current field of text
end of record	in merge, a code indicating the end of the current record of text
endnote	a note linked to a point in the body of a document and referenced by a number, letter or character. Endnotes print in sequence at the end of the document
EPS	see encapsulated postscript. Also written EPSF
escape	key used in WordPerfect to cancel a dialog or stop a macro
export	to save a file in a format readable by other pro- grams. Plain Text or RTF are two common export formats
extensions	programs that stay running in memory and extend the Mac's system functionality. Chapter 18 dis- cusses several
extra menu com- mand keys	preference to show a secondary set of command keys on WordPerfect's main menus. All assigned keys work, whether or not displayed
fence	see delimiter
field	in merge, a place in a form file to be filled with information from a data file; in a data file, informa- tion of a certain type and referenced either by a name or number

figure	a graphic as it appears in a text document, which can be listed and cross-referenced
fill	gray or a color, in a degree usually expressed as a percentage, as a background for text or graph- ics. Zero percent is no fill; 100% is solid black
filter acceptance criteria	data WordPerfect uses to extract items from a file to meet this criteria. May be text or Boolean
find code	command to search a file for the next or previous occurrence of a formatting code and, optionally, to remove it or all occurrences
fine font	formatting command to set font size at a percent- age of normal. Default is 50%
flip	rotate a graphic 180 degrees either horizontally or vertically
font mapping	option to track fonts in a file relative to scripts, i. e. Roman and other alphabets
font	typeface or type style
footer	part of a document created in a separate window, which appears at the bottom of every page or every even or odd page
footnotes	a note linked to a point in the body of a document and referenced by a number, letter or character. Endnotes print in sequence below text on each page, or at the bottom of each page
force page	command to make a given page appear as either odd- or even-numbered
foreground square	in the Graphic Editor, the square icon that shows the foreground color and pattern

form file	in merge, a file such as a letter with areas to be filled in with address and other specific information contained in a data file, to produce several finished letters
format	noun: the detailed appearance of a text docu- ment, including fonts, line spacing, text alignment and indenting. verb: to modify one or more of these aspects
fractional character widths	option in page setup to place letters of text next to each other with greater accuracy than can be displayed on the Macintosh screen. Recommend- ed for laser printing but not for text entry and editing, since it can be hard to read on screen
fragmentation	condition on a computer disk where parts of files are located in non-contiguous areas of the disk, impeding performance
frame	the structure enclosing a graphic or other box as contained in a text document. A frame is optionally visible
from keyboard	in merge, a code that stops the progress of the merge allowing the user to type data
get attributes	in the Graphic Editor, a command to copy the attributes of the selected object. Those attributes then apply to objects subsequently drawn
get info	a Finder command to display a window for select- ed icons, showing size, type and date created and modified, and allowing user to lock the file, make it a stationery pad, or include comments
glyphs	shapes of individual letters in a font

gold	user-definable WordPerfect key, default is 5 and 7 on keypad, that acts as an additional command key
Grammatik	WordPerfect grammar module
graphic	any drawing in a WordPerfect file, either imported or created with the Graphic Editor
graphic box code	code showing original location of a graphic box in a text document. Placement of the graphic can be moved but some features, including caption number and which page, depend on code location
graphic editor	the WordPerfect module that creates or modifies graphic images
graphic font menu	preference to show the name of each font on the menu in the actual font
Greek symbols	symbols used by the Equation Editor and ac- cessed by icons on its tool palette
grid	cross-hatch of vertical and horizontal lines in the Graphic Editor, visible or hidden, to which objects may be aligned and to which, optionally, objects will snap for precise alignment
grid options	menu choices for grid display and snap
group	command in the Graphic Editor to combine more than one object, and to treat them as one
guides	dotted vertical lines that extend from the text ruler to the bottom of the screen, to help with alignment of margins and tabs
hand	appearance of the cursor when in print preview mode, allowing a page to be dragged across the screen

handles	black squares on the bottom and right sides, and bottom right corner, of graphic or other boxes, used to resize or crop boxes or their contents
header	part of a document created in a separate window, which appears at the top of every page or every even or odd page
help	any of WordPerfect's three features: the Help window, balloon help and Status Bar help, to describe commands and operations
hide grid	command not to display the grid in the Graphic Editor. Grid is still active
hide help	command not to display Status Bar help messag- es
history	in the thesaurus, a list of all words previously looked up in the current session
horizontal scroll bar	scroll bar at the bottom of the active window
HTML	Hyper Text Markup Language, used for web pages
hyperlink	Text in a document or web page that, when clicked, goes to another web page or document or runs a macro
hyphenation type	controls WordPerfect's hyphenation: automatic type hyphenates words crossing the user-set hyphenation zone; auto-aided asks user for hyphenation point, then hyphenates
hyphenation zone	user-definable area near right margin. Words beginning within zone and extending past its right edge are wrapped; words beginning before zone are hyphenated

i-beam	cursor in a text entry area
icon	any small picture indicating a command or func- tion, in a bar, or a file in the Finder
ifthenelse	syntax of conditional statements in WordPerfect macros or AppleScript scripts
indent	to move the beginning of a line to the right of the left margin. The first word of a paragraph can be indented, or the whole paragraph, as is common in a long quotation
index	list generated automatically of all words in a file so marked, or of all occurrences of a word in one file that are listed in another file called a concordance
initial caps	attribute format command to start each word of selected text with a capital letter
insert	to place a file within another file, or a graphic or other data in a file
interface	means of communication between computer and user. WordPerfect and the Macintosh have a graphic, mouse-controlled interface
invert	to change foreground and background colors. Inverted text appears white against black
italics	letter shapes curved and slanted relative to normal, included with most fonts to indicate emphasis
jump	in a macro script, a command to pass over several lines
justify	to make all lines of text even at both left and right margins

justify all	to justify all lines of text including the last (or only) one, no matter how much text is in it. This can spread letters widely across a page for a special effect
keep together	command to keep the selected text on one page, moving the whole block to the next page if neces- sary. Also called Block Protect
kern	to adjust the space between two letters, most useful in larger point sizes
keyboard equivalent	keystroke that will activate a certain command. These equivalents are user-definable and appear on menus next to the command name
keypad	numeric keys to the right of the alpha keyboard. In WordPerfect, these can enter numbers if Number Lock is on; otherwise they are used to navigate within a document
kicker	in page design, a few words above and to the left of a headline or title that introduce it
label	in macro scripts, line to which a conditional statement can jump to
language	code in WordPerfect identifying the language for following text. Switches active dictionary and thesaurus files
layers	in Graphic Editor, placement of objects on top of others. Layers can be shuffled to facilitate working with objects
layout	general term for commands relating to margins, tabs, borders, headers and footers, footnotes, numbering and hyphenation

left-right indent	format in which text is moved inwards from both the left and right margins
level	in outlines, the indent of a line and corresponding label (I, II, A, B, etc.)
Librarian	command moving and activating macros, key- boards, styles and Button Bars
Library (USA)	resource file containing macros, styles, keyboards and Button Bars so they're available for use in every document
line spacing	formatting governing spacing between lines of text according to line count (e. g. single or double), leading (measurement between lines), or number of lines per inch
list	in WordPerfect, a dynamically updating set of references to text, any box, note or user-defined elements in a document
list bar	control bar that marks text for index or table of contents, generates these lists, and related commands
lock table	command to prevent inadvertent modification to contents of a table
look up	command to check dictionary or thesaurus for word entered in the specific dialog, rather than in the file being checked
macro	set of commands that can be recorded as the user works or that the user can type, that will then run in automatic sequence. One of WordPerfect's most powerful tools for productivity and accuracy
magnifying glass	cursor shape in Print Preview when magnification is less than 100%

mailer	dialog box controlling PowerTalk electronic mail feature
main entry	in an index, the entry beginning at the left margin, from which subentries are indented
margins	lines on all four sides of a page limiting text placement
mark	to designate a word for an index, table of contents or other list
mark target	to designate an element to which a reference will be made elsewhere in the document
markers	in merge, using small symbols rather than field names or numbers in a form file to show location of field codes
mark full form	command to enter the entire citation of an entry in a table of authorities
marquee	in the Graphic Editor, a rectangle of a dotted line drawn by dragging with the arrow tool. Inclusion of any object within the marquee will select the object
match character representation	command in the Find dialog to specify alphabets in text
match multiple characters	wildcard option in the Find dialog, allowing user to search for text where some letters or words are unknown
match one charac- ter	wildcard option in the Find dialog, allowing user to search for text where one letter is unknown
match whole word	option in the Find dialog to limit finds to the search text seen as a complete word; searching for end will not find send

math bar	part of the table Control Bar controlling formula entry and number formatting
menu	list of commands to be selected with the mouse cursor, that can appear at the top of the screen, a control bar, or in a dialog box
merge	process of combining a form file, such as a letter with blank spaces for specific information, with a data file, containing those specific pieces
merge bar	control bar with merge commands
move	in the Graphic Editor, commands to shuffle selected objects forward or backward in layers
movie	an animated graphic specific to the Macintosh, which can be inserted and controlled in WordPer- fect documents
newspaper	describes columns where text flows from the bottom of one column to the top of the next
next window	command to bring the back window of multiple open windows to the front of the display, moving all others back one layer
no columns	command to turn multiple columns off, starting at the insertion point
normal style	user-editable style sheet that WordPerfect uses for all new documents
note characters	asterisk or other symbol, user-defined, available to mark footnotes or endnotes
num lock	control of numeric keypad: when on, keypad enters numbers; otherwise, used for navigation in a document. Shift-clear toggles Num Lock on and off

open latest	command to keep track of and make available to open, the last user-set number of files to have been opened
optimize	disk utility command to move file fragments on disk to make them contiguous, improving perfor- mance
orientation	in page setup, placing data on a page in portrait (tall) or landscape (wide) view
original file backup	option in WordPerfect to maintain the next-to- most-recent version of a file, useful for safety of data
orphan	a line that appears by itself at the top of a page. Can be allowed or disallowed (at least two lines will appear together) at user option
outline	a structured document or part of one, with labels (I, II, A, B, etc.) that WordPerfect updates auto- matically as user adds or deletes data
outline text	text style where letters are outlines, not filled in
overlay	graphic mode where drawing appears over other elements in a file.
page break	division between text, either a soft break, inserted automatically by WordPerfect, or hard break, inserted by the user. Soft breaks move as text is added or deleted; hard breaks do not
page numbers	numbering that can be set to start at any number, Arabic or Roman, and set at various points on a page
page setup	dialog setting paper and print size and orientation, fractional widths, font substitution, image inversion and similar printing options

palette	sets of icons for commands, used in the Graphic and Equation modules
paragraph	in word processing, any amount of text separated from other text by hard returns
password	set in the Save or Save As dialog boxes
paste	command to enter the contents of the clipboard at the insertion point
patterns	in the Graphic Editor, available as foreground or background texture for objects or lines
pause	in macros, a command to pause the macro for user input
pen	Graphic Editor option to make outlines of lines and shapes visible
physical page	page of the present document; distinguished from logical page, which reflects page numbering as set by the user
pica	unit of printing measure; six to one inch
PICT	graphics file format. WordPerfect can save graphics as independent files in this format, and can import files in this format
pixel	the smallest part of a computer screen that can be lit or dark
place number at current position	command to enter present page number at the insertion point
plain text	said of text that is not italic, bold or with other special attribute
point	unit of printing measure; 72 points are one inch

polygon tool	in the Graphic Editor, draws multi-sided shapes or, with command key, draws freehand
pop up	type of menu appearing as a shadowed box in a dialog; when clicked, the rest of the menu appears
poster	still graphic image showing a QuickTime movie
PostScript	page description language used to describe high resolution fonts and graphics
PowerTalk	Apple's electronic mail protocol, allowing user to send and receive entire WordPerfect documents, not only text
preferences	settings governing a wide range of program operation, making WordPerfect highly customizable
preview	1) command to show an entire page or two facing pages at once on screen, allowing magnification of any part; 2) smaller representation of the first page of a document as shown in the Open dialog
primary key	the word, field or zone used first in a sort. Any identical items in the sort can then be sorted by a secondary key
print preview	command to show an entire page on screen just as it will print
protect table	command to prevent modifications to contents of a table
pts	abbreviation for point, a unit of measure
publish	in Macintosh system 7, to make selected text or graphics into an edition that other documents can subscribe to. When the published material is updated, subscribers update automatically

publisher options	command governing data to be published in publish and subscribe
QuickCorrect	Feature that recognizes common misspellings, e.g. "the" and corrects them to e.g. "the".
quickdraw	Macintosh language for screen display
quickTime	Macintosh technology for movies/videos and their incorporation into WordPerfect documents
qwerty	the standard typing keyboard, so named for the first six letters on the top row. Clumsy and danger- ous cause of repetitive injury syndromes, com- pared to the Dvorak keymap
radio button	control in a dialog box, appearing as a small circle that, if active, has a darkened center
RAM	random access memory, the part of the Macintosh holding parts of currently active programs and open documents. Contents of RAM are lost when the Macintosh is turned off
RAM disk	a pseudo-disk that is actually part of RAM but functions as a disk would. Faster than a real disk, but data is generally not as secure
random access memory	see RAM
read-only variable	in WordPerfect macros or AppleScript, a piece of data identified by a name or number, where data is assigned by the program, not the user
record (noun)	in merge, one part of a data file containing one instance each of all the types of data (fields) in that file

record (verb)	to have WordPerfect watch as you perform actions, and so make a macro that will perform that same sequence again, automatically
rectangle tool	in the Graphic Editor, tool that draws rectangles or squares
redline	formatting that puts a vertical line (red on color monitors) just to the left of the margin. Used to indicate editing changes in text
relative sizes	settings changing the type size of very large to fine, multiples or fractions of the current font point size
remember window locations	preference to open files with the same window size and locations as they had when they were closed
remove overlay	command to remove an overlay graphic
remove watermark	command to remove a watermark graphic from the current page, or from the entire document
replicate	in the Graphic Editor, to make a specified number of copies, each offset by a given amount from the original
restart on each page	option for footnote numbering; otherwise, foot- notes continue sequential numbering throughout the document
resume	after pausing a macro, this command resumes its playback
right-aligned	text formatting where the right end of all lines are even
row	in a table, a set of cells horizontally aligned with each other

RTF	rich text format, an export format that preserves information such as font and attribute (italic, bold, etc.)
ruler	icon structure optionally visible at the top of a document window, showing margins and tabs along a measured line
sans serif	text letters without small caps at the end of major strokes
save	to put a copy of the active document on disk. Should be done often for safety of data
save as	to save a file to disk under a new name. Useful for making successive versions of a document
scrapbook	an Apple Menu Item used to store graphics or text for frequent or ready use
screen saver	a program that will darken the Mac screen after a specified time of user inactivity, to prevent burn-in of screen phosphor
script	in WordPerfect macros or AppleScript, the lines of commands of program instructions
Script Editor	AppleScript utility used to write or edit scripts
scroll	to move the screen display up or down, right or left, to see other pages or parts of pages
SCSI	small computer systems interface, a hardware protocol used to connect hard disks and other peripherals to the Macintosh
search mixed alphabets	option of the Find command to look for text in more than one alphabet, should more than one exist in one document

Glossary

secondary key	in a sort, the key used after the primary key has sorted.
select all	command that selects all data in a document
select in	in the Equation Editor, moves the insertion point into areas set off by brackets
select out	in the Equation Editor, moves the insertion point out of areas set off by brackets
selected cells	in a table, those cells (intersections of columns and rows) currently selected
serif	text letters with small caps at the ends of major strokes, or parts of the letter
settings	program preferences or defaults
shadow	text style with outlined letters and a shadow behind each one
shareware	software freely distributed with the provision that the user pay for it if she decides to keep and use it. Please support it
shift clicking	to select multiple items by clicking on the first, then holding the shift key and clicking on a second
shift-tab	pressing shift and tab keys, to move to the left of the margin by one tab. Also called back tab
shift-clear	key sequence to turn number lock (Num Lock) on and off
short form	in tables of authorities, the shorter form of a citation
show balloons	command to display system 7's help balloons whenever the cursor is over a menu, icon or other item requiring an explanation

show bars	command to display the Button, Status or any of the eight control bars
show codes	command to display a separate window with WordPerfect's editing codes
show grid	in the Graphic Editor, command to display the grid
show help	command on the Status Bar to display help messages
show merge mark- ers	command to display symbols in a form file at locations of field codes
show ruler	command to display the text ruler at the top of the active window
show unknown alphabets	command to display message that alphabet for the current text has not been identified
show white space	command to show pages on screen with space where headers, footers and footnotes will appear in Print Preview or on printed page
shut down	to turn off the Macintosh properly, using the Finder's Shut Down command
skip always	spelling command to skip a flagged misspelling for the entire document
skip once	command to skip a flagged misspelling this time only
small caps	capital letters in a smaller point size than the surrounding text: used for acronyms etc. in all caps without overwhelming the surrounding text
smart quotes	quotation marks that curl towards the quoted text. Also called typographical quotes, curly quotes, printer's quotes. Basic to quality text formatting, set as a preference in WordPerfect

snap to	in the Graphic Editor, command to make drawn elements move to the nearest grid line. Used for accuracy in alignment
snap to grid in ruler	On the text ruler, makes tabs and margins align at the nearest ruler marking. Used for accuracy in formatting
sort key	primary, secondary or other (up to nine levels) key governing sorts. In the phone book, names are sorted by last name as the primary key, and first name as the secondary key
speller	WordPerfect module that checks spelling of all words against the program's main dictionary and against a user dictionary of words added to it by the user
speller-thesaurus utility	see ST Utility
spread	in page design, a set of two facing pages
ST utility	Speller-Thesaurus Utility, a small program that comes with WordPerfect to modify the main dictionary or to quickly check synonyms
stand-alone	in AppleScript, a script saved as a small applica- tion, so the user doesn't need the Script Editor to run it
status bar	bar along the bottom of the screen, displaying user-defined status information about the current document and the Macintosh, and help messages according to cursor position
strikeout	text formatting with a single line drawn through all letters. Used to indicate text to be removed from a document

string	any sequence of letters, numbers, punctuation and spaces
style	1) attribute formatting: italics, bold, etc. 2) a style sheet
style sheet	a set of formatting decisions grouped under one name. A subhead style or style sheet is the font, size, alignment and all other options used for subheads in a given document
styles bar	Control Bar with icon commands and menus for style sheets
subentry	in an index, an entry indented to a main entry
subscribe	to insert a text or graphic that has been published by another document. When that publisher is updated, the data in the subscriber updates automatically
subscriber options	dialog box governing subscribing to a published edition
subscript	text with a baseline below the normal baseline for that point in the file. Often used in equations and scientific symbols
subtitle	in WordPerfect, a line of smaller text underneath a main line, and linked to it. Often used for line-by-line translations
superscript	text with a baseline above the normal baseline for that point in the document. Used for footnote and endnote numbers, and in equations and scientific symbols
switch font with keyboard	command linking fonts and scripts used for different alphabets and languages

switch keyboard with font	command linking fonts and scripts used for different alphabets and languages
tab type	any of several alignments or leader options for tab indenting
tab-delimited	a text file taken from a WordPerfect table or from a database program, in which data from different fields in one record is separated by tabs
table	structured format in WordPerfect with columns and rows, intersecting in cells. Formulas can be constructed and math performed on numbers in tables
table bar	Control Bar with command icons and menus specific to table construction and editing
table border	lines around a table, and between columns, rows and cells. They can all be different in WordPerfect, and some or all can be invisible
table of authorities	a list of citations linked to a document, where references to bibliographical authorities is given in long and short forms with page numbers that update as text is edited. Up to 16 tables are available in any document
table of contents	a list of headings in a document, where the list is linked to the headings so as to update as text is edited. Can have up to five levels
table to text	command to change data in a table to structured text, such as tab- or paragraph delimited
target	in cross referencing, the item in the document to which reference will be made
target id	user-defined name for the target of a reference

target type	any of five kinds of targets for lists. A figure is one target type; table and equation are others
template	a file used as a model for new files.
template folder	WordPerfect's folder for template files, which then appear on their own menu on the File menu
text box	a component of a document containing text separate from the normal body of text. This box can be framed, captioned, listed and dragged around on the page. Its formatting is separate from that of the main text
text date/time	the date and/or time entered in a document so it will not update each time the file is opened. Auto date/time is available too
text to table	a command to put structured text, e. g. tab- or paragraph delimited, into table form
text tool	in the Graphic Editor, the tool to create a text box and place an insertion point within it, and select existing text
thesaurus	WordPerfect's facility to look up synonyms and antonyms
TIFF	tagged image file format (also written TIF), a high- resolution bitmap often produced by a scanner
tile windows	command to size and place all open windows next to each other on screen so they do not overlap
timed backup	WordPerfect's capability of keeping a separate copy of all open documents, updating at a user- defined interval, that will be available to rescue text should the active document be lost or corrupt- ed

truetype	font format offering high resolution screen and print fonts on any printer
typesetting	on the Macintosh and WordPerfect, distinguished from typing by the high quality the platform and program can provide to printed text
undo	command to revert to the condition immediately before the last action
ungroup	in the Graphic Editor, command to take a number of objects that have been grouped and separates them
unlock	in the Graphic Editor, command to take a selected object that has been locked, so it could not be deleted, modified or moved, and unlock it
uppercase	all capital letters
use inline	allow WordPerfect to use a non-Roman script on the same line as a Roman script
user defined	type of list or box, like a figure or table box, that can hold what the user wants
user dictionary	dictionary of words, usually specialized spellings or names, the user has added with that command in the Speller
user message	in a merge, a message appearing on screen for the user, generally comments or instructions by another user who has set up the merge
variables	named or numbered bits of information, provided by the program or the user in a WordPerfect macro or AppleScript script, providing data for the sequence being performed

watermark	WordPerfect graphic that appears behind text or other graphics on a page. Visible on screen only in Print Preview mode or in the Graphic Editor
wedge	type of arc, contrasted with a chord
white space	in page design, space without text or graphics, used to effect of good balance and aesthetic composition
wide insertion point	preference to set the blinking vertical insertion point three times as wide as standard. Good feature especially for a large monitor
widow	first line of text of a paragraph appearing by itself at the bottom of a page. Can be disallowed, so that at least two lines starting a paragraph appear together
wildcard	in a Find and Change procedure, a character whose use represents one or more undefined characters. If an asterisk were a wildcard, search- ing for p*nt would find pant, pent, pint and punt
window	visual device on a Macintosh screen enclosed by a title bar and scroll bars, in which text or graphics may be entered or edited
word	any amount of contiguous text separated from other characters by a space, punctuation, tab or return
word count	command to count words, lines, sentences, paragraphs, and pages in a document, and return average word and sentence length, and maximum sentence length
worldscript	Apple protocol to support different languages and scripts on the Macintosh

wrap	to move to the next line; said of a word too long to fit at the end of one line but not hyphenated
wrap around search	search that begins at one point in the file, moves to the end, then to the beginning of the file and back to the starting point
wrap text around box	option to arrange text in a file so it moves around three sides of a graphic, text or other box
x-height	height of lower case letters without ascenders, such as x
xtnd	file transfer protocol to import a number of differ- ent formats of text into WordPerfect
zone	in the sort function, any text separated from other text by only one hard return
These are all the commands available for assignment to a keystroke or a button on the Button Bar. Although many appear on menus, not all do. All program commands are available in, and all keystrokes may be changed, or others added, in Edit > Preferences > Keyboard.

Name	Default key- stroke	Function
About		Shows the version and license numbers of the active copy of WordPerfect.
Align Center	Command-Shift- C	Centers each line of text between the left and right margins.
Align Dialog		In the Graphic Editor, lets you choose vertical and horizontal alignment options for selected objects.
Align Justify	Command-Shift-J	Spaces words within each line so that both left and right margins are even.
Align Left	Command-Shift-L	Spaces words evenly, so that the left margin is even and the right margin ragged, according to the natural length of each line.
Align Right	Command-Shift- R	Positions each line so that the right margin is even and, owing to the uneven length of most lines of text, the left margin is ragged.

Append to Clipboard	Command-Shift- A	Adds selected text to what's already on the Clipboard.
Arc Type Dialog		Chooses chord or wedge, closed or open graphic shapes.
Auto Sum		In tables, sums numbers in selected rows immediately above, or in selected columns immediately to the left.
Auto Sum Right		In tables, sums numbers in selected rows immediately above, or in selected columns immediately to the left.
Back Tab	Shift-Tab	Places insertion point one tab stop to the left of the margin.
Beginning of Line	Command- Keypad-4	Moves the insertion point to the left margin of the page or column.
	Command-Shift- Left	
	Command-Shift- Keypad-4	
	Command-Left	
	Gold-Gold-Left	
	Gold-Gold- Keypad-4	
Bold Toggle	Command-B	Turns the bold font attribute on and off.
Bookmark Bar Show/Hide		Shows or hides the Bookmark/Hy- perlink Bar

Border Above		Puts a border above the paragraph containing the insertion point.
Border Be- neath		Puts a border below the paragraph containing the insertion point.
Build Index And Lists	Option-F11	Generates all lists that have been defined in a document.
Bullet With Indent		Puts a bullet at the start of the paragraph containing the insertion point, and indents the paragraph.
Button Bar Show/Hide	Command- Option-B	Shows or hides the Button bar, at its present location.
Calculate Document		Recalculates all formulas in a document.
Calculate Table	Command- Option-equals sign	Recalculates all formulas in the table containing the insertion point.
Cancel	Clear	Exits the active dialog box, making
	Command- Keypad-period	no changes.
	Escape	
	Command-period	
Cascade Windows		Places all open windows overlap- ping each other, and sized as large as possible for that configuration.
Cell Margin Dialog		Sets margins in tables.

Center Current Page	Command-;	Centers all contents of the current page (including blank lines) be- tween the top and bottom margins.
Center Current Page Toggle		Toggles between centered and standard configuration
Center Line	Option-F5	Centers the text to the right of the
	Command-Shift- Q	insertion point, on the line the insertion point is in. To center the whole line, put the insertion point at the left of the line.
Change All Backwards		Replace all find text with change text going backwards in document.
Change All Forward		Replace all find text with change text going forward in document.
Change Bar Show/Hide	Command- Option-C	Toggles visibility of Change Bar.
Change Found		Replace current instance of find text with change text.
Change Then Find Back- wards		Replace find text with change text and then search backwards for next instance of find text.
Change Then Find Forward		Replace find text with change text and then search forward for next instance of find text.
Character Border Dialog	F7	Sets patterns, types, fills, colors and spacing, for a border for the select- ed character(s).

Character Format Dialog	Command-H	Opens a dialog with choices of font, size (including relative sizes), attributes and styles, and underlining
	F8	
Clear		In the Equation and Graphic Editors, clears any selected object(s).
Clear All Tabs		Removes all tabs from the ruler.
Click		Simulates mouse click at insertion point.
Clipboard Show/Hide		Opens or closes a window showing the contents of the Macintosh Clipboard.
Close Graphic		Closes the active graphic window.
Close Window	Command-W	Closes the active window.
Codes Show/ Hide	Command-Shift- K	Shows or hides the special window at the bottom of the screen contain- ing formatting and special codes.
	Option-F2	
Color Palette Dialog		Offers a selection of colors for boxes, borders, text or graphic objects.
Column Border Dialog	Shift-F7	Offers choices of border patterns, fills and spacing for columns.
Column Break	Command-Shift- Return	Moves the insertion point to the next column.
Column Format Dialog	Command-K	Sets column type, margins and spacing.
Column Width Dialog		Sets column width.

Columns Off		Ends multiple column formatting.
Convert to Lowercase	Option-F15	Converts selected text to lowercase.
Convert to Titlecase		Converts selected text so first letter of each word is capitalized; other letters lowercase.
Convert to Uppercase	Option-F14	Changes all selected text to capital letters.
Сору	Command-C	Puts selected text, equation or
	F3	graphic object(s) on the clipboard, leaving the original untouched.
Copy Ruler	Command-F3	Copies to the clipboard the ruler formatting in effect at the insertion point.
Create Chart Dialog		
Create Hyper- link Dialog		Creates hyperlink to current or other document, URL or macro
Cut	Command-X	Puts selected text, equation or
	F2	graphic object(s) on the clipboard, deleting the original.
Dash With Indent		Puts a dash to the left of the current paragraph, and indents it.
Date Function		Inserts the date and/or time, so that WordPerfect updates it automatical- ly each time the document is opened or printed.
Date Text	Command-Shift- D	Inserts the date and/or time as text, so it will not update automatically.

Date/Time Option Dialog		Sets formatting for automatic entry (either as updating function or plain text) of the current date and/or time.
Decimal Align Dialog		Sets offset from right cell margin.
Decrement Font Size	Command-Shift-<	Reduces font size of selected text, or text subsequently typed, by one point
Default Fold- ers Dialog		Tells WordPerfect where to look for documents, speller, thesaurus and help files, and stationery and conversion folders.
Default Font and Size Dialog		Sets these attributes for each new document.
Delete	DelLeft	Removes the character to the left of the insertion point if no text is selected, or removes all selected text or graphic objects.
Delete Col/ Row Dialog		Deletes a column or row from a table
Delete to End of Line	Command-End	Deletes all text between the inser-
	Command-Shift- Keypad-1	tion point and the end of the current line.
	Command- Keypad-1	

Delete to End of Page	Command- Keypad-3	Deletes all text between the inser- tion point and the end of the current page.
	Command-Shift- Keypad-3	
	Command- PgDown	
Delete Right	Keypad-period	Deletes the character to the right of
	Shift-Keypad- period	the insertion point.
	Shift-DelRight	
	Shift-DelLeft	
	DelRight	
	Command-Shift- DelRight	
	Command-Shift- Keypad-period	
Delete Word	Command- DelRight	Deletes the word the insertion point is in.
	Command- DelLeft	
	Option-DelLeft	
	Command-Shift- DelLeft	
Deselect All		Removes all selection flags from the current document.
Disable Bookmark		Removes a bookmark you choose from a menu

Discontinue Header/Footer Dialog		Turns a header or footer off, beginning on the page the insertion point is in.
Double Under- line Toggle	Shift-F15	Places double underlining on selected text, or begins this attribute for text typed subsequently.
Down	Keypad-2	Moves the insertion point down one
	Down	line.
	Shift-Down	
	Shift-Keypad-2	
	Command- apostrophe	
	Option-Keypad-2	
	Shift-Option- Keypad-2	
Draw Overlay		Enters the Graphic Editor, keeping the rest of the active document visible. Any graphics created or pasted in this mode appear over other elements in the document, not in their own space.
Duplicate	Command-D	Makes one duplicate of the selected object(s) in graphic mode.
Edit Box		Lets you edit a graphic, text or equation box. You can also double- click on the box itself.

Edit Caption	Lets you edit a graphic or text box caption. You can also click once on the box to which the caption be- longs, to select it, then double-click on the caption.
Edit Endnote Dialog	Chooses, by number, an endnote to edit. You can also double-click on the endnote number in the docu- ment.
Edit Equation Dialog	Chooses an equation to edit. Choice is made by number; you can also double-click on the equation box.
Edit Footnote Dialog	Chooses, by number, a footnote to edit. You can also double-click on the footnote number in the docu- ment.
Edit Graphic Dialog	Chooses a graphic to edit. Choice is made by number. An alternative is to double-click on the graphic itself.
Edit Header/ Footer Dialog	Chooses header or footer A or B (active at the insertion point) to edit.
Edit HTML Image	Edits image placed with HTML protocol
Edit Hyperlink Dialog	Edits document hyperlink (e.g. to this or other document, web ad- dress, or macro)
Edit SpeedStyle Dialog	Edit character-level style sheet

Edit Style Dialog	Option-F10	Chooses a style sheet to edit.
Edit Text Box Dialog		Chooses a text box to edit. Choice is made by number. You can also double-click on the text box.
Edit Water- mark Dialog		Opens the Graphic Editor, and watermarks A or B active at the insertion point.
End	End	Moves the insertion point to the end
	Shift-End	of the document.
	Command-Shift- End	
	Gold-Gold- Keypad-2	
	Gold-Gold-Down	
	Command- Option-Down	
	Command-Shift- Option-Down	

End of Line	Gold-Gold- Keypad-6	Moves the insertion point to the right end of the line.
	Gold-Gold-Right	
	Command- Keypad-6	
	Command-Shift- Keypad-6	
	Command-Right	
	Command-Shift- Right	
	Shift-Keypad-1	
Endnote Bar Show/Hide		Shows or hides Command Bar in Endnote subdocument window
Endnote Options Dialog		Chooses numbering style and starting number for endnotes.
Enter	Enter	Same as Return unless a style
	Keypad-Enter	sheet is active that is linked to
	Shift-Keypad- Enter	moves to the next style.
	Option-Keypad- Enter	
	Command- Keypad-Enter	
	Command-Shift- Enter	
	Command-Shift- Keypad-Enter	

Environment Dialog		Sets many options for automatic backups, screen colors, formatting, graphic alignment, and languages.
Equation Frame Dialog		Sets pattern, color and fill for equation boxes, spacing and caption location.
Equation Options Dialog		Sets anchor, position and size options for equation boxes.
Execute Hyperlink		Performs link to current or other document, web address or macro
Exit Box		Places cursor outside of graphic or other box that has been opened for editing
Exit Table		Places cursor outside of table
File Manager Dialog		Presents Open Dialog, with menu of other commands e.g. Search
File Preferenc- es Dialog		Sets number of files that appear in the Open Latest menu, and allows removing files from that menu. Also sets default open and save file formats.
Find Bar Show/Hide		Shows or Hides Command Bar with Find and Change commands
Find/Change Dialog	Command-F	Lets you enter a text string to find, and another to change it to. Also specifies where to search, which attributes to match, and whether to look for or insert formatting codes.

Find/Change Reset		Restores find and change options (default or as set in Preferences)
Find Code Dialog		Searches forward or backward for selected code, with option to remove the next or all occurrences.
Find Next	Command-G	Looks for next occurrence of text string and selected options in the Find dialog.
Find Next from Find Bar		Looks for next occurrence of text string as specified in Find Bar
Find Previous	Command-Shift- G	Looks for previous occurrence of text string and selected options in the Find dialog.
Find Previous from Find Bar		Looks for previous occurrence of text string as specified in Find Bar
Flush Right	Command-Shift- Z	Moves text to the right of the insertion point, on the current line only, to right alignment.
	Shint-1 5	Chause an hideo Commond Donwith
Font Bar Show/Hide		font information and commands
Font Dialog		Dialog to set default font and size
Font Size 9 Point		Sets this font size
Font Size 10 Point		Sets this font size
Font Size 12 Point		Sets this font size

Font Size 14 Point	Sets this font size
Font Size 18 Point	Sets this font size
Font Size 24 Point	Sets this font size
Font Size 36 Point	Sets this font size
Font Size 48 Point	Sets this font size
Font Size 72 Point	Sets this font size
Footer Bar Show/Hide	Shows or hides Command Bar in Footer window
Footnote Bar Show/Hide	Shows or hides Command Bar in Footnote window
Footnote Options Dialog	Sets numbering style, starting number, spacing and position.
Get Attributes	In graphic mode, takes pen and fill settings for the selected object, and applies them to objects you draw subsequently.
Go To Begin- ning of Column	In a table, moves the insertion point to the first row in the present column.
Go To Begin- ning of Row	In a table, moves the insertion point to the leftmost column in the current row.

Go To Begin- ning of Table		Moves the insertion point to the leftmost column, top row.
Go To Dialog	Option-F13	Moves the insertion point to the specified page, position and col- umn.
Go To End of Column		In a table, moves the insertion point to the last row in the current col- umn.
Go To End of Row		In a table, moves the insertion point to the rightmost column in the current row.
Go To End of Table		Moves the insertion point to the last column and row.
Gold Key	Keypad-5	An additional modifier key (like
	Keypad-7	command and option) used by WordPerfect Press this key once
	Shift-Keypad-5	(or twice) first, then any other you
	Shift-Keypad-7	define in Edit/Preferences/Key- boards, to call any program com- mand.
Grammar Dialog	Command-Y	Opens Grammar Checker.
Graphic Box Number Dialog		Sets box and chapter numbers for the selected graphic box.
Graphic Frame Dialog		Sets pattern, type, fill and spacing for the selected graphic box.
		<u> </u>

Grid Options Dialog		In graphic mode, sets size, appear- ance and snap for the vertical and horizontal lines covering the screen, that help with alignment in drawing.
Group		Takes selected graphic objects and treats them as one, for positioning and sizing. Offers special effects with graphic text.
Hard Return	Return	Starts a new line in text, which will
	Shift-Return	remain whether text above it is inserted or deleted.
Hard Space	Command-Space	Inserts a space that will not be
	Command-Shift- Space	broken by a soft return: two words are thus treated as one.
	Gold-Space	
Header Bar Show/Hide		Shows or hides Command Bar in Header window
Header Rows Dialog		Sets how many rows of a table are header rows
Help	Command-?	Calls up the world's best on-line
	Help	computer help.
	Command-Shift-?	
	Shift-Help	
	Command-Shift- Help	

Home	Gold-Gold- Keypad-8	Moves the insertion point to the start of the document.
	Home	
	Shift-Home	
	Gold-Gold-Up	
	Command- Option-Up	
	Command-Shift- Option-Up	
HTML Bar Show/Hide		Shows or hides HTML Command Bar
HTML Begin- ning of Tag		Places start of tag in HTML format- ting
HTML End of Tag		Places end of tag in HTML format- ting
HTML Escape		Performs escape in HTML format- ting
HTML Head Dialog		Places heading in HTML formatting
HTML Prefer- ences Dialog		Opens HTML preferences
HTML Rule Dialog		Sets rule in HTML formatting
Hyphen- Required		Enters a hyphen that will always appear, but which will break at the end of a line.
Hyphen-Soft	Command- hyphen	Will appear only if the word contain- ing it falls at the end of a line.

Hyphenation Dialog		Sets the kind of hyphenation and left and right hyphenation zones.
Hyphenation- Suppress		Turns automatic hyphenation off for the word containing the insertion point.
Increment Font Size	Command-Shift->	Increases font size of selected text, or text subsequently typed, by one point.
Indent	Command-Shift-I	Moves the left margin of the para-
	F5	or paragraphs of selected text, one tab stop to the right.
Insert Col/Row Dialog		Adds a column or row to a table
Insert Dialog		Opens a file and places it within the active document.
Insert Endnote Number		Places number of the active end- note at the insertion point.
Insert HTML image		Adds image in HTML formatting
Insert Note Number		Places number of the active foot- note or endnote at the insertion point.
Insert Page Number		Places current page number at the insertion point.
Insert Para- graph Above		Adds a paragraph above a table.
Invoke Last Dialog		Recalls the most recent dialog.

Italics Toggle	Command-I	Turns italics on or off for selected text, or text typed subsequently.
Keep Lines Together Dialog		Lets you keep selected text, or a specified number of lines, from crossing a page break.
Keep Lines Together		Keeps specified number of lines from crossing a page break.
Kerning Dialog		Moves together or apart, by a specified number of points, the letters on either side of the insertion point.
Keyboard Dialog		Lets you assign or delete keyboard equivalents and print listings, change keyboards, and print.
Launch Web Browser		Opens browser specified in Edit > Preferences > HTML
Left	Keypad-4	Moves the insertion point one
	Left	character to the left.
	Shift-Keypad-4	
	Shift-Left	
Left/Right Indent	Command-F5	Indents the paragraph containing the insertion point, or selected paragraphs, inward by one tab stop from the left and right margins (also see Indent and Nest Paragraphs).
Librarian Dialog		Move, rename, copy or delete styles, macros, character maps and Button bars.

Line Number- ing Dialog	Shift-F8	Sets appearance, position and options for numbering lines.
Line Spacing Dialog		Sets line spacing, leading (sum of the point measure of text and space to the next line), and line height.
List Bar Show/Hide		Shows or hides the Command Bar with List functions
List Dialog	Command-J	Define, edit, mark or generate a list, or specify a concordance file for an index.
Lock	Command-L	Locks graphic objects so they can't be moved or deleted (but can be duplicated or copied).
Macro Contin- ue		After pausing a macro, resumes playback.
Macro Edit	Shift-F9	Opens text of a macro for editing.
Macro Pause Recording		Temporarily stops recording of a macro.
Macro Read Text		Turns a text listing into a macro.
Macro Save As		Saves a macro under another name.
Macro Save Text		Saves macro listing as text, for editing as a normal document.
Make It Fit Dialog		Shows choices to fit a given amount of text in a given space
Margins Dialog	Command-M	Sets page margins.

Teach Yourself WordPerfect Mac

Mark Book- mark Dialog		Allows naming of new bookmark
Mark Index	Shift-F11	Includes a word or phrase in an index.
Mark ToC Level 1	F11	Includes a word or phrase in the primary (single level, or not indent- ed or wrapped) level of a table of contents.
Mark ToC Level 2	Command-F11	Includes a word or phrase in the secondary (indented or wrapped) level of a table of contents.
Merge Bar Show/Hide	Command- Option-M	Shows or hides the Command Bar with mail merge commands
Merge Data File Dialog		Opens data merge file
Merge Form File Dialog		Opens form merge file
Merge Mes- sage Dialog		Add a message to a merge setup
Merge Trans- fer		Stops a merge in progress, and stores commands in the merged document. The second instance of this command resumes the merge.
Move Apart	Shift-F2	Bypassing kerning dialog, puts space (in one-point increments) between letters on either side of the insertion point.
Move Back- ward	Command-Shift-}	In graphic mode, moves the select- ed object behind other objects, one at a time.

Move Forward	Command-Shift-{	In graphic mode, moves the select- ed object ahead of other objects, one at a time.
Move Left a Cell		Moves to previous cell in table
Move Right a Cell		Moves to next cell in table
Move to Back		In graphic mode, moves the select- ed object behind all other objects.
Move to Front		In graphic mode, moves the select- ed object in front of all other objects.
Move to Next Cell		In a table, goes to the next column in same row or, from the last row, to the first column in the next row.
Move to Previous Cell		In a table, goes to the previous column in same row or, from the first row, to the last column in the previous row.
Move Togeth- er	Shift-F1	Bypassing kerning dialog, deletes space (in one-point increments) from letters on either side of the insertion point.
Nest Para- graphs		Left-indents current paragraph.
New Docu- ment	Command-N	Starts a new document, according to the Normal style, or to settings in New Document Stationery in the Stationery folder.

New Endnote	Command-Shift- E	Puts an endnote number at the insertion point in the document, and opens a new endnote window.
New Footnote	Command-Shift- F	Puts a footnote number at the insertion point in the document, and opens a new footnote window.
New Equation		Opens Equation Editor and a new window
New Graphic	Command-F1	Opens the Graphic Editor and a new window.
New Header/ Footer Dialog	Command-Shift- H	Starts either of two headers or two footers that may be active at one time.
New Macro		Opens dialog to name and place a new macro, and start recording
New SpeedStyle Dialog		Opens dialog to name and place a new character-level style sheet
New Style Dialog	Command-F10	Sets name, description, place to save and what parts of current text to save to a new style.
New Table Box		Specifies columns and rows for a new table, put in a text box.
New Table Dialog		Specifies columns and rows for a new table.
New Text Box	Command-F2	Starts a new text box, with an insertion point ready to enter text.
New User Box		Starts a new box for any contents.

New Water- mark Dialog		Opens editing of either of two watermarks that may be active at one time.
Next Window	Command-Shift- W	Brings the back window to the front, moving each other open window back one layer.
Non-Breaking Hyphen	Command-Shift-	Inserts a hyphen that will not break at the end of a line: the hyphen and the words on both sides will stay on one line.
Num Lock	Shift-Escape	Makes the keypad enter numbers,
	Shift-Clear	rather than move the insertion point in the document. Command toggles on and off with these keystrokes.
Number Format Dialog		In tables, governs number display.
Open Dialog	Command-O	Opens an existing document.
Open Tem- plate Dialog		Selects a template, or opens Personal Info dialog for template use
Other Font Sizes Dialog		Selects a font size not listed on menu or in command list
Outline Toggle		Turns outline text attribute on and off.
Outlining Dialog	Command-Shift- O	Turns outline document structure on or off; governs formatting.
Page Border Dialog	Option-F7	Sets patterns, types, fills, colors and spacing for page borders.

Page Break	Command- Return	Inserts a hard page break, that will remain if text above is deleted.
Page Down	Keypad-3	Moves insertion point down one
	PgDown	page.
	Option-Down	
	Shift-PgDown	
	Command-Shift- PgDown	
	Shift-Option- Down	
	Shift-Keypad-3	
Page Number- ing Dialog	Option-F8	Sets starting number, type, position, font and other options for page numbers.
Page Setup Dialog		Sets paper size, layout, reduction percentage, orientation, fractional widths and other options for the entire document.
Page Up	Keypad-9	Moves insertion point up one page.
	PgUp	
	Option-Up	
	Shift-Keypad-9	
	Shift-PgUp	
	Command-Shift- PgUp	
	Shift-Option-Up	

Paragraph Border Dialog	Command-F7	Sets patterns, types, fills, colors and spacing for paragraph borders.
Paragraph Layout Dialog	Command-F8	Sets first line indent, and space between paragraphs.
Paste	Command-V	Pastes text, graphics, attributes or
	F4	formatting into a document.
Paste Attrib- utes	Shift-F4	Pastes attributes only.
Paste Special Dialog	Command-Shift- V	Pastes either text only, or attributes only.
Paste Text	Command-F4	Pastes text only.
Pattern Edit Dialog		In graphic mode, edits pattern bitmaps.
Pen Size Dialog		Sets pen height and width, in points or other units of measurement.
Plain Text	Command-T	Removes italic, bold and other attribute formatting from selected text, or from text typed subsequent- ly.
PostScript Dialog		Allows entry of commands in the PostScript computer language, in the watermark graphics layer.
Preview HTML		See what web page will look like.
Previous Bookmark		Go to previous bookmark in docu- ment
Print Dialog	Command-P	Sets number of copies, page range, paper source, destination (printer or disk) and other options.

Print Preview Dialog	Command-Shift- P	Displays document, page by page, as it will appear in print. Headers, footers, foot- and endnotes, and page numbers, appear as they will when printed.
QuickCorrect Edit Dialog		Edit original and replacement text for QuickCorrect function
QuickCorrect Preferences Dialog		Set preferences for QuickCorrect function
Quit	Command-Q	Leaves WordPerfect, deleting temporary files that would serve as backups were your computer to crash.
Redline/Strike- out Dialog		Places a vertical line (red on a color monitor) to the left of selected text, or a line striking out selected text: used to mark revisions.
Redline Toggle	F14	Turns redlining on and off.
Relative Size Dialog		Sets sizes of fine, small, large, very large and extra large type relative to normal.
Remove Bookmark		Deletes bookmarks from document
Remove Overlay Dialog		Removes overlays from the current page or from the whole document.
Remove Redline		Removes redlining from selected text.

Remove Strikeout		Removes strikeout text – not only the marking.
Remove Style		Deletes style assignment
Repeat Next	Command-Clear	The action following this command
	Command- Escape	will be repeated the specified number of times. Especially useful for keystrokes and macros. Use Set Repeat Count to change number.
Replicate Dialog		In graphic mode, set number, offset and rotation of replications.
Right	Keypad-6	Moves the insertion point one
	Right	character to the right.
	Shift-Keypad-6	
	Shift-Right	
Rotate Dialog		Sets anchor and degree of rotation of the selected object(s).
Rounded Corners Dialog		Sets how rounded the corners of a rounded rectangle are drawn.
Row Height Dialog		Sets row height in table.
Ruler Bar Show/Hide	Command- Option-R	Shows or hides the Ruler Bar.
Ruler Show/ Hide	Command-R	Hides all Ruler Bars or shows last set of Ruler Bars that were open.

Run Macro	Command-Shift- X F9	Executes a macro chosen from a list of all macros installed in the Library or the active document. All macros appear in this list, but you can leave a macro off the macro submenu of the tools menu.
Save	Command-S	Save changes in a file to disk. If the file has not yet been saved a first time, this command calls the Save As dialog.
Save As Dialog	Command-Shift- S	Presents options for saving a file to disk with a new name, including location, file format, and what is to be retained, and choice to pass- word-protect.
Save Defaults Dialog		
Save Draw Defaults		In the Graphic Editor, lets you save pen pattern and size, fill pattern, color, arc type, rounded rectangle radius, and grid options as defaults.
Save Graphic Dialog		Saves graphic as its own file, in either the PICT (generic draw format) or in a WordPerfect graph- ics format, for transfer to WordPer- fect documents on other computer platforms.

Screen Down	Keypad-+	Moves the insertion point down one screen. This command is relative to screen size – not the same as
	Command- Keypad-2	
	Gold-Keypad-2	moving one page.
	Gold-Down	
	Command-Down	
	Command-Shift- Down	
	Shift-Keypad-+	
	Command-Shift- Keypad-2	
Screen Left	Gold-Keypad-4	Moves the insertion point to the left
	Gold-Left	end of the line.
Screen Right	Gold-Keypad-6	Moves the insertion point to the
	Gold-Right	right end of the line.
Screen Up	Keypad-minus	Moves the insertion point up one screen. This command is relative to screen size – not the same as moving one page.

	Gold-Keypad-8	
	Command-Up	
	Gold-Up	
	Command-Shift- Up	
	Shift-Keypad-	
	Command- Keypad-8	
	Command-Shift- Keypad-8	
Select All	Command-A	Selects everything in the active document.
Select Column	Shift-F6	Selects column containing the insertion point.
Select Font	Command-[After this keystroke, type enough letters of the name of the font you want to distinguish it from others, and press return.
Select Font Size	Command-]	After this keystroke, type the size you want, and press return.
Select Page	Option-F6	Selects the entire page containing the insertion point.
Select Para- graph	Command-Shift- Y	Selects the entire paragraph containing the insertion point.
	Command-F6	
Select Sen- tence	Command-Shift- U	Selects the sentence containing the insertion point.
	F6]

Select Table	Option-Shift-T	Selects the table containing the insertion point.
Select Table Cell		Selects a cell.
Select Table Column		Selects the column containing the insertion point.
Select Table Formula	Command-equal	Lets you type in a formula. Press return to enter it.
Select Table Row		Selects the row containing the insertion point.
Select Window		
Select Word		Selects the word containing the insertion point.
Set Language Dialog		Specifies the point to change from one language to another, for use with spell checking and other language tools.
Set Repeat Count	Command-Shift- Clear	Changes the number of repeats to be used by the Repeat Next com-
	Command-Shift- Escape	mand.
Shadow Toggle		Turns the shadow lettering style on and off.
Show Bars Dialog		Sets which Command Bars to open with a new document
Size Object Dialog		In graphic mode, specifies anchor point and percentage to resize the selected object(s).

Sleep		Puts computer to sleep (with compliant hardware).
Small Caps Toggle	Shift-F14	Turns small caps on and off.
Smart Quotes Toggle	Command-Shift- Apostrophe	Turns smart (or printer's, or curly) quotes on and off.
	Shift-F3	
Sort Alphabeti- cally		Sort by letter
Sort Ascending		Sort A > Z or 1 > 9
Sort by First Column Values		Sort by first column in table
Sort by Last Column Values		Sort by last column in table
Sort by Sec- ond Column Values		Sort by second column in table
Sort Descend- ing		Sort Z > A or 9 > 1
Sort Dialog		Specifies levels, items and parame- ters for a sort, and filter criteria.
Sort Lines by First Word		Sort paragraphs by alphanumeric value of first word
Sort Lines by Last Word		Sort paragraphs by alphanumeric value of last word
Sort Lines by Second Word		Sort paragraphs by alphanumeric value of second word

Sort Numeri- cally		Sort by number
Speech Bar Show-Hide		Shows or hides the Command Bar with Speech functions.
Speller Dialog	Command-E	Opens the spell checker.
Start Merge	Command-\	Begin merging form and data files.
	Shift-F12	
Start Speech		Begins speaking a document or selection.
Status Bar Show/Hide	Command- Option-W	Shows or hides the Status Line (or Bar).
Strikeout Toggle	F15	Turns strikeout text marking on and off.
Style Options Dialog	F10	Bases one style on, or links it to, another, and allows keystroke assignment.
Styles Bar Show/Hide		Shows or hides the Command Bar with Styles functions
Subscript Toggle	Command- Option-comma	Turns subscript text on and off.
	Command-F15	
Subtitle Dialog		Sets font and size options for subtitles.
Superscript Toggle	Command-F14	Turns superscript text on and off.

Suppress Format Dialog		Lets you turn off headers, footers, watermarks, and page numbers for the current page, or move the page number for that page to bottom center.
Symbol Dialog	Option-F4	Shows the entire character set for the active font. Clicking a character inserts it in your text.
Tab	Tab	Moves the insertion point one tab stop to the right, according to the kind of tab stops set in the ruler and tab dialog.
Tab Align	Option-F12	Aligns tabs on either side of a special character.
Table Bar Show/Hide		Shows or hides Command Bar with Table functions.
Table Border Dialog		Present dialog to set borders for current cell, selected cells or entire table.
Table Calcu- late Dialog		Allows you to recalculate one table, or all in the document.
Table Position Dialog		Sets position of current table.
Table Tab	Option-Tab	Tabs cursor within a table. (The normal tab key moves the insertion point from one cell to the next within a table.)
Table To Text Dialog		Changes a selected table to text: tab- or comma-delimited, paragraph or merge formats.
Command Reference

Tabs Dialog		Sets tabs evenly by number and type.
Text Box Frame Dialog		Sets pattern, type, fill, spacing and caption position.
Text Box Number Dialog		Specifies box and chapter number and type.
Text Box Options Dialog		Sets anchor, label, position, size and contents.
Text To Table Dialog		Specifies number of columns, and conversion type: from paragraph, tab- or comma-delimited, paragraph or merge format.
Thesaurus Dialog	Command-Shift- T	Opens WordPerfect's thesaurus and looks up the word, if any, containing the insertion point.
Tile Windows		Sizes and places all open windows so they are adjacent to each other on screen.
Toggle In Line Flag		Allows entry of two-byte characters, such as Cyrillic or Japanese.
Toggle Script Font Change Flag		Allows WordPerfect to change scripts automatically when you change to a font requiring a differ- ent script.
Typeover	Command-Help	In typeover mode, text entered in the middle of a line does not push succeeding text to the right, but types over it.

Underline Toggle	Command-U	Turns the underlining attribute on and off. For double underlining, use the Character Format dialog.
Undo	Command-Z	Undoes the most recent action that
	F1	changed the document. Scrolling, etc., cannot be undone since it does not change the document.
Ungroup		In graphic mode, returns a selected object that is a grouping to ungrouped individual elements.
Unlock		In graphic mode, unlocks a selected object that has been locked.
Unnest Para- graphs		Removes left indent from nested paragraphs
Up	Keypad-8	Moves the insertion point one line
	Up	up.
	Shift-Up	
	Option-Keypad-8	
	Shift-Keypad-8	
	Shift-Option- Keypad-8	
Update Style	Shift-F10	Updates the active style with the attributes and formatting of currently selected text.
User Box Frame Dialog		Sets pattern, type, fill, spacing and caption position.
View at 100%	F13	Displays document at actual size.
View at 200%	Shift-F13	Displays document at double size.

Command Reference

View Full Page	Command-F13	Displays entire current page, at size of screen.
Watermark Options Dialog		Places either of two active water- marks A or B on all, or even or odd pages, or discontinues a watermark.
Word Count	Option-F3	Displays number of characters, words, lines, sentences paragraphs, pages, average and maximum words per sentence.
Word Left	Option-Left	Moves insertion point one word to
	Option-Keypad-4	the left.
	Shift-Option-Left	
	Shift-Option- Keypad-4	-
Word Right	Option-Right	Moves insertion point one word to
	Option-Keypad-6	the right.
	Shift-Option- Right	
	Shift-Option- Keypad-6	
Word Services Dialog		Allows operation of separate programs from within WordPerfect. Limited to newer programs that support Apple's Word Services protocol.
¶ Show/Hide		Toggles display of space, tab, return, and list markings.

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Page numbers given here show only where these terms first appear or are most extensively explained. Many terms appear elsewhere in the book as well; all instances may be found with your PDF reader's search function.

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