

Get going with Word

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KnowWare

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Get going with Word

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1st edition, 1st printing, January 1998

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ISBN 87-90027-77-9

Printed in Denmark 1998 by OTM

Published by KnowWare

Translated from the danish by Anthony I.P.Owen

The KnowWare idea

KnowWare's main aim is to assist you!

One of my goals is to spread easy to understand knowledge at a fair price. Other publishers in Denmark have been forced to reduce their prices to keep pace with KnowWare. KnowWare is not trying to maximize profit.

I publish KnowWare alone, and do not advertise. I believe that good material at an economic price will sell itself. The higher prices of other publishers can be blamed on the large number of employees, high marketing and advertising costs, which you, the reader, have to pay for.

KnowWare began in Denmark in April 1993. Most KnowWare titles are the largest selling books on their subjects in Scandinavia.

KnowWare booklets are currently published in the following languages: Danish, Norwegian, Finnish, English, German and Portuguese. Editions in Swedish, French, Brazilian and Spanish are in preparation.

The first English editions of KnowWare booklets are being distributed in many different countries for several reasons. One is to introduce you to the KnowWare idea, another is so local publishers who may be interested in republishing in their own language, can see what we have available.

If you are interested in publishing KnowWare in your country, please contact me at mm@knowware.dk

Free bumper sticker

You can get a free bumper sticker measuring approx. 5 x 60 cm: KnowWare's Internet address www.knowware.dk in white type on a clear background.

Write or e-mail your address with the word "bumper sticker", and I will send you one (while stocks last).

For further general information about KnowWare Publishing, see KnowWare's homepage at www.knowware.dk

KnowWare booklets

- Introduction to PC and computers (same as the new title: Make Friends with your PC")
- Get going with Word
- Get going with Excel

Coming

If these first 3 booklets sells well, other booklets will be published. KnowWare has published more than 30 different computer booklets on various subjects: Windows 95, Word, Excel, Access, Internet, WWW, Homepages and WebDesign, Publisher 97, DOS, Windows 3.1 etc.

Book

Else Brundbjerg: "Isak Dinesen, Karen Blixen: Woman, Heretic and Artist", 300 p., (sold more than 24.000 in Denmark) US\$ 9.95

With best wishes, Michael Maardt, **KnowWare**

The latest news, titles in preparation, tips, opinions, lists of suppliers, title availability in different languages, etc. etc. can be found at the

KnowWares web-site www.knowware.dk

Is this booklet relevant to you?

If you have just started using Word and have no experience with word processing generally, then you will probably find some of this too difficult. If you have had some experience with Word or other word processors, then you should be able to use most of the contents. Some of the subjects (especially those towards the end) are quite advanced.

This booklet is different to the majority of books and manuals about Word. It deals with the core of Word: styles and templates and how to use them.

This booklet is different

It was first released in Denmark under the title *Hands off my Word 6*. I was tired of computer books with boring titles, so I called it something a little more exciting, though with a purpose. Word can be configured and adjusted to your own personal taste.

Over the last year I have worked intensively with Word, using it every day, mainly in the production of these KnowWare booklets. I have seen many authors writing manuscripts and have seen the difficulties: In the use of styles, but also configuring the many options available and adjusting the way the program works and appears. For this reason, this booklet deals mainly with these subjects.

I will try to explain the underlying logic behind Word; instead of simply running through a few dozen functions, slavishly telling you just how each one is used I will attempt, by concentrating on styles and templates, to give a glimpse of the idea behind the program.

The way computer programs are presented and work are often a reflection of the way the developers think, and we users often have to try and think in the same way if we are to get the most out of the program, or make it a bit easier when we try to find the solution to some problem or other.

I often write in a very short, concentrated style. This means that you will have to be active to understand the points I am making. I have done this on purpose, based on the respect I have for your intelligence and willingness to try things when you read, and also because this is how I believe computer books should be written.

What do you think?

I would very much like to hear your comments about this booklet, so that the next edition can be even better. So take a few minutes to send a e-mail to me (see page 2). And thanks in advance if you do.

Important!

Everything you do on the basis of this guide and its contents is at your own risk!

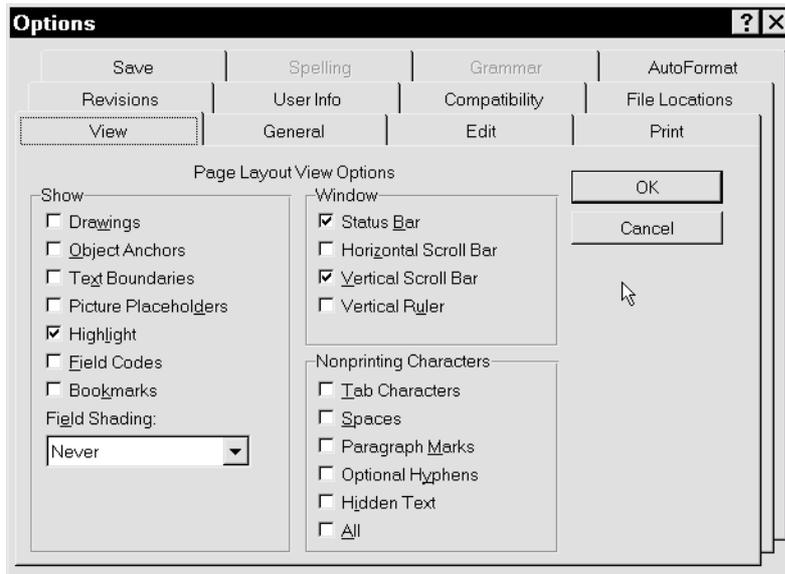
I wish you many happy hours!

I hope that this booklet makes your word processing more fun, and allow you create what you want, faster and more enjoyably!

All the best

Michael Maardt

Options



When you check [Picture Placeholders](#), a blank square is displayed instead of the actual picture or illustration. This lets the screen scroll much quicker.

[Text Boundaries](#), which are only visible when you select [View Page Layout](#), displays the area at your disposal when you write; this is useful if you experience problems squeezing text into a space, particularly as it shows top and bottom margins.

I will not discuss every option because it would bog us down. Clicking by a field and pressing [F1](#) will give you a help window containing a short description.

Word can behave in different ways, or, to put it another way: You do something, but the result can be dependant on any one of Word's about one hundred different options. You must have found the automatic spelling check. If it is active, then every word which is not recognised by the dictionary is given a wavy underline. Most available options are found under [Tools, Options](#). As many of these options affect the rest of the contents of this booklet, I have chosen to begin with them, even though they do not make for the most exciting reading.

The dialog box shows three rows of four cards. Looking like filing cards, each has an identifying tab. When you select one card in a row which is not 'at the front', all four cards in the row come forward. The cards move in sets of four, which can be a little confusing at first.

Options, View

The [View](#) tab controls aspects of *what* should be shown on the screen and *how* it should be shown. Depending on whether you were in [View Normal](#) or [View Page Layout](#) when you selected [Options](#), you will be offered different choices. My screen was set at [View Page Layout](#), which gave me the dialog box above.

Style Area Width

Inserting a value here displays the style to the left of every paragraph in [Normal View](#).

Storing your documents

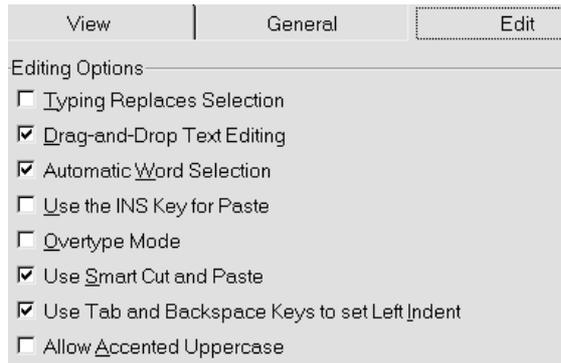
[File Locations](#) allows you to choose which directories should be opened when you use [File, Open](#) or [File, Save](#) for the first time after opening a Word session.

File Types:	Location:
Documents	C:\kw
Clipart Pictures	C:\kw
User Templates	C:\ADATA\template

If you select or double click the [Modify](#) button, you can change the *default* directory for the various types of files. When I open Word for the *first* time to save a *new* document, I am automatically brought into C:\KW, and the same happens when I open a document. If I open a document from a different directory, the latter that is chosen next time I select [File, Open](#).

Options, Edit

(The picture illustrates which options I use)



Use Smart Cut and Paste

If this is active, it deletes or adds spaces when you delete or paste whole words. Try selecting a whole word, without the preceding or trailing space, and then delete the word. Voila, the unnecessary spaces are removed along with it. Recommended.

TAB or BACKSPACE sets indentation

(Only in v. 7) If you have selected an entire paragraph or the cursor is at the beginning of any line except the first line, **Tab** or **Backspace** will indent the entire paragraph. Recommended (but do not use **F8** to select the paragraph).

Drag and Drop text editing

Allows you to move or copy selected text using the mouse.

Automatic word selection

If you begin to select using the mouse, then continue selecting, *whole words* are selected automatically. Recommended.

Use the INS key for paste.

Uncheck it. Use the Windows standard shortcut keys: **Ctrl+X** for Cut, **Ctrl+C** for Copy and **Ctrl+V** for Paste.

Overtyping Mode

Uncheck it.

Typing replaces Selection.

If one or more words are selected and you press any key, all selected characters are deleted and replaced by whatever character you have typed. I do not generally recommend using this, but could imagine

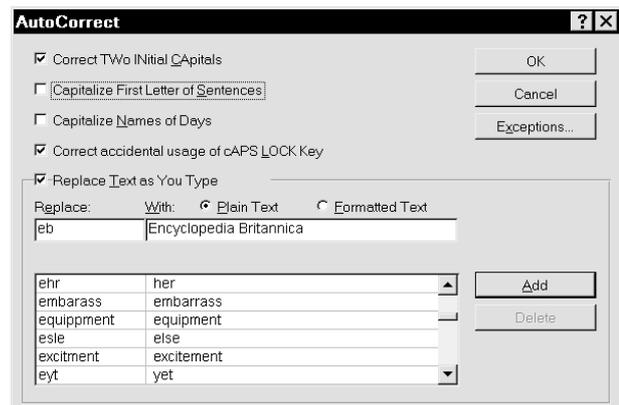
some situations where it may be useful. If some numbers in a table have to be changed every month, then tab can be used to move from cell to cell, and the 'old' numbers are deleted immediately the first new figure is typed. The advantage is that the whole selection is immediately removed as you begin typing.

It changes what I write!

If you have just started using this program and discover that text automatically changes when you write, you have not done something wrong. Ver. 7 has a range of automatic functions which you can activate if you wish. Let's take a look at them.

Microsoft made a big thing of these 'intelligent' functions, and one of them is a kind of automatic proofreader, **AutoCorrect**, which corrects things for you *as you type*. It does *not* spellcheck as you type but it does perform a sort of automatic – but very limited – find and replace. **AutoCorrect** and other functions are grouped on the **Tools** menu.

AutoCorrect



Replace Text as You Type may or may not be active. If you want to delete one of the replacement words/phrases already shown, click on it and select **Delete**. You add your own favourite typos by writing the wrong and right text in the two fields **Replace** and **With**, and choosing **Add**. If you have selected text or graphics *before* choosing **AutoCorrect**, the selected text has already been inserted.

When you close the dialog with OK and type the first text, followed by a space or a new line, the second text is inserted automatically (provided the function is active).

You can use the function to expand abbreviations for things you type often. If you frequently write several long words or difficult words, you can give these a short form. Example: if you often have to type phrases like *Encyclopedia Britannica*, you can abbreviate it, for example, to *eb*. Use your imagination!

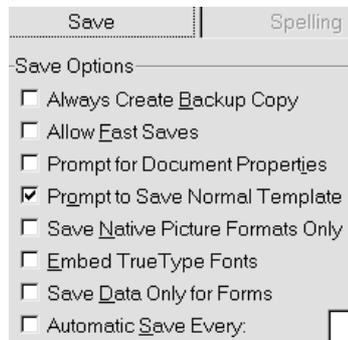
This function is a more sophisticated variation of the abbreviation function in version 2.0. You may remember it used the **F3** key to expand the short form. It is actually still in the program but has been enlarged and is called **AutoText**.

- 1 [Change 'Straight Quotes' to 'Smart Quotes'](#)
- 2 [Correct TWo INitial CApitals](#)
- 3 [Capitalize First Letter of Sentences](#)
- 4 [Capitalize Names of Days](#)

The first requires no explanation ('proper' quotes give your work a typeset look). I recommend the second; it only works if the third letter is small. IBM would not be changed. I don't recommend the third option because the program can't always know where a sentence starts. If an abbreviated word such as *lieut*. Appears in the middle of a sentence, the system gets confused. The fourth option is handy for English-language text (but not for many other languages)

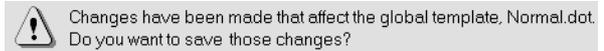
What you put into **AutoCorrect** is available in *all* documents.

Options, Save



Prompt to Save Normal.dot is the only option I've checked. NORMAL.DOT is the name of a template file discussed on page 35. I recommend you check this. Although at the moment you may not know what this is all about, at some stage you will be faced with the cryptic and seemingly inscrutable question shown in the box below. When you see it be assured that you have decided on a specific

option which Microsoft considers so important that you might want it to apply to all future documents. It is for this reason that the program asks whether you want certain fundamental changes stored in the template, NORMAL.DOT, on which all documents are based. The section on templates starts p. 33.

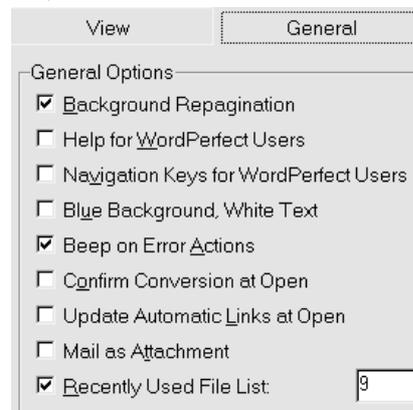


If you reply **Yes**, the changes you have made in the template (you may or may not know what they are!) will be effective in all future documents. If your response is **No**, changes will *not* be transferred to future documents.

Choosing the **Allow Fast Saves** option can be hazardous because only the changes you have made are appended to the document and saved. If Word or Windows crashes at a critical stage, you risk losing parts of your work. Microsoft itself advises caution with Fast Save.

Although you may not yet understand the concept of a template, I recommend that you make *a backup copy of NORMAL.DOT (on a diskette would be fine!)*.

Options, General



General contains various diverse functions. I have chosen **Background repagination** and **Beep on Error actions** switched on, and have 9 in the **Recently used file list entries**. This last option means that at the bottom of the **File** menu you get a list of the files you have saved recently, making them easily accessible simply by typing a number.

Background repagination

Is only possible when in **Normal View** and is recommended. In contrast, in **Page Layout View** Word will always repaginate when alterations are made which may affect pagination. This very irritating habit (especially with long documents) cannot be switched off in **Page Layout View**. The further you are from the beginning of a document, the more patience it takes to work in **Page Layout View**.

Mouse or keyboard?

In some situations using the mouse is the better choice, but for the most part the keyboard is faster. Throughout my Word 'career' I have tried to keep my fingers on the keyboard, using the mouse only when it seemed the best policy.

The choice, however, is not *either/or* but rather a matter of avoiding continuous switching between mouse and keyboard. During the actual typing phase the emphasis is naturally on the keyboard. This is the first phase in most wordprocessing work, and the aim is to get as much written as possible without having to think about formatting, italics, layout, etc.

The second phase is proofreading, spellchecking and some formatting, while the closing phase is the final layout.

Keyboard techniques

Some people are inclined to waste time by doing layout during the two early phases. It can be a throwback from typewriter days, when it was necessary to think carefully before you began writing. Word processing is quite the opposite; you don't have to think about formatting and layout as you write.

If you are typing something that has already been chewed over and formulated, you can just bash on without thinking too much! If you are creating text from scratch, your aim is to write clearly and comprehensibly, that is you must think, but not get bogged down – you can always pretty up your prose afterwards.

In *Get the most out of your PC* I stressed the importance of being able to touchtype (typing without looking at the keyboard). I strongly recommend it. I want to spend a few lines of this book addressing the way you and your fingers get along with each other. I mean, when you press **Shift, Alt** or **Ctrl** plus another key, how do you do it? Specifically? Which fingers do you use for **Ctrl+U**?

I put my left little finger on the left **Ctrl** and my right index finger on the **U**. I reach **Ctrl+F** with my left hand: little finger and index finger. What about **Alt+P**? I use my left thumb for **Alt** and my right little finger on the **P**.

I don't want to dictate which fingers to use for what but I do want you to be aware as you write. It's not easy breaking habits but you can save a lot of time.

I'll mention now and again which keys I use – you can experiment, see if they are any use to you. An example: I think it's a good idea to save your document regularly, manually not automatically. I'm against saving at fixed intervals because it breaks your train of thought. Better in my view to develop the good habit of saving regularly.

In version 2 I used to save with **Alt+F, S**, which is easy with your left hand. In version 6/7 Microsoft has introduced **Ctrl+S** to standardize with the many other programs.

Options, Compatibility

This contains some rather advanced options, many of which I don't understand or know anything about. I would recommend that you turn these points on:

- Suppress extra line spacing at top of page
- Suppress Space Before after a hard page break or column break

If you have formatted a heading style with Space before 12 points and it is at the top of a page (perhaps because of a hard page or column break), there will be unnecessary spaces above it, which does not look particularly good.

Print Colors as black on noncolor printers.

If you see greytones from a non color printer, it probably means that this text is colored in the document with this option switched off.

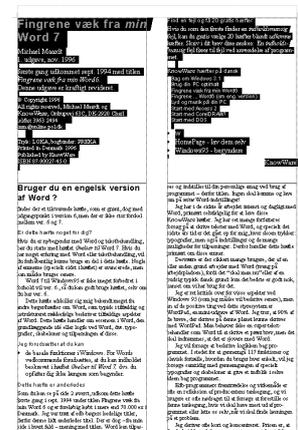
Don't balance columns for Continous section starts



Don't balance columns for Contin...

Beside the strange capitalization and tortuous grammar (forcing the user to think in a double negative, switching an option on so that something will NOT be carried out), the best way to explain the difference is with these two pictures, which illustrate two following sections, where the second is set as continuous (see Section on page 26). The whole of the first section is marked in both illustrations. The picture on the right shows the option switched off. So if you have experienced situations where a continuous section in columns just will not work properly, maybe the reason is buried down in this option!

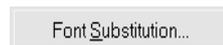
Unfortunately this option is for the whole document, not for the section.



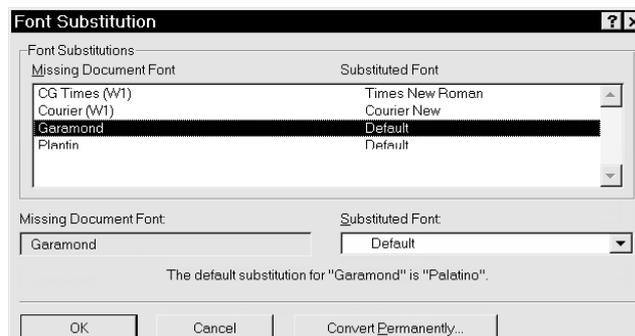
Don't balance columns for Contin...

Font Substitution

Notice this button, which can show whether the document contains fonts which are not installed on your computer, either because they have been deactivated or because it was set up for another printer or on another computer.



This picture shows that the printer font Courier (W1) is not available on the printer being used, but that Word will show and print using the font New Courier TrueType. Garamond will be replaced by Default, that is Palatino (see the text below). If I do not want this change (actually no real problem in this case), I can use the [Convert Permanently](#) button to force Word to carry out a global replacement of this font - very clever!



Editing

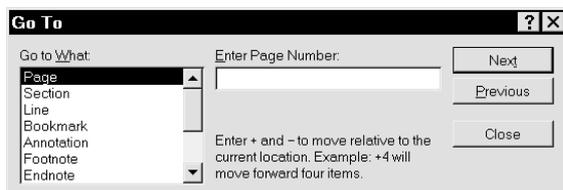
Keyboard movements

A lot of your time is spent moving the cursor around in your text, and if you're a beginner, all the many possibilities listed below may seem a bit overwhelming. But take a look at them, try them, and come back to this page later when you feel it's time to introduce a few new tips and improvements.

I mainly use these keys for moving the cursor around in a document:

<p>Home beginning of line End end of line Ctrl + right arrow 1 word forward Ctrl + left arrow 1 word back Ctrl + up arrow 1 paragraph up Ctrl + down arrow 1 paragraph down</p>	<p><i>local, short movements</i></p>
<p>Ctrl + Home top of document Ctrl + End bottom of document</p>	<p><i>long-distance movements</i> In Page Layout Word may begin to repaginate, which can take ages.</p>
<p>PgUp previous screen PgDn next screen</p>	<p>Leafing through the document, getting a general impression.</p>
<p>Alt + Ctrl + PgUp previous page Alt + Ctrl + PgDn next page</p>	<p>The cursor lands on the first line of the page. I use this most for Page Layout.</p>

Go to ...



F5 activates this dialog box. If you type +4, the cursor moves forward 4 pages. If you want to move to a particular section, type *S* in front of the Section number: *S4* to jump to Section 4. *S+3* moves forward three sections. It is quicker than first selecting **Section**, then writing a number.

One useful aspect of this and certain other dialog boxes (for example **Find**) is that you can leave the box temporarily *without* it disappearing from the screen, which can be an advantage when you're searching out different parts of your document and making changes before moving on to the next point. When the box is active you can pull it out over the edge of the screen so that only a strip of it is left in view. This doesn't obscure your view of the text. Maybe you just need to press **Enter** and

the **OK** or **Next** button doesn't have to be visible on screen in order for **Enter** to work.

Now you can click in the text or press **Alt+F6**; the box stays in place but is not active. This lets you work normally in the text, and when you need to **Go to** a specific page/section, you press **F5** or click in the box, which activates it but does not bring it back to center screen. You don't have to see the whole box in order, for example, to press **F5**, +1 and **Enter** or make another selection and move through the text. Click once again in the text, and you are back editing; flexibility with an auxiliary function hanging in 'mid air'.

Advantage: you don't have to repeat something you have already typed in the dialog box. You can press the two buttons **Next** and **Previous** (or **Alt+T** and **Alt+P**) if you are working with **Page** or **Section**. Next page corresponds to **Ctrl+Alt+PgDn**. You can deactivate the function by pressing **Esc**, *while* the box is active.

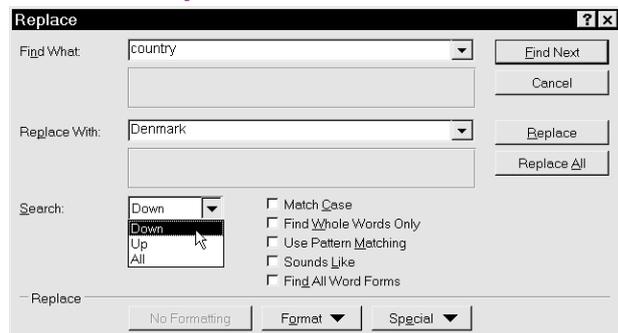
View, Outline

If you have used many headings, you can use [View, Outline](#) as a method of moving around quickly in a large document. Outline view is usually used for planning a document, but it can also be used in this manner. Change to [View, Outline](#), move the cursor to the heading nearest the place you want to move to, then choose (again) [View, Normal \(Ctrl+Alt+N\)](#), or [View, Page Layout \(Ctrl+Alt+P\)](#). If you are fast on the keyboard this makes it very easy to move around in large documents.

Your previous three edits

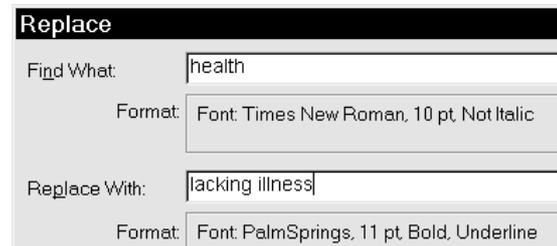
[Shift+F5](#) is an interesting feature: it alternates between the three most recent places where you have made changes in your text – even though you may have closed the document or even the whole program. It's a handy tool in this situation: you work at a place in your document until you're finished, and move to a completely different point – but suddenly remember an additional change at the old editing point. If you haven't made too many changes in the new position in the meantime, pressing [Shift+F5](#) will take you back. Try it!

Find and replace



To avoid using unnecessary space on extra screen illustrations, the figure shows the [Replace](#) function, and I have clicked on the [Search direction](#) to show the choices available. If you start with the [Find](#) function, you can expand into the [Replace](#) function at any time by choosing [Replace](#). Even though you may have chosen the [Replace](#) function, you may still use the [search](#) function alone. I use the search function a lot, so I have allocated [F2](#) for this (see p. 44).

When the function is activated, you can press the downarrow or click on the small arrow next to the [Find What](#) and [Replace With](#) fields. The function remembers the last four searches (or replace) text, so they are easy to choose.



You can find or replace particular formatting codes (fonts, paragraph types, language or styles) or special characters/codes. You simply click on the button and choose. You can combine search criterias and the box shows your choices. This is a very advanced search/replace function. In this example I am searching for the entire word 'health' which should be in 10 point Times New Roman. It should not be *italics*, and it should be replaced by the phrase 'lacking illness', in 11 point Palm-springs, bold and underlined (this is only an example!). While the insertion point is in either the [Search for](#) or the [Replace with](#) field, try pressing [Ctrl+B](#), [Ctrl+U](#) or [Ctrl+I](#). Try several times with each shortcut in turn!!

This box has the same functions as the [Go to...](#) box, that is it can be left on screen whether it is active or inactive and you can keep using [Alt+F6](#).

If you want to know how many times a certain text appears in a document, then search and replace the same text. Word will tell you the number of replacements. To ensure that you are using exactly the same text in both fields you can use [Ctrl+C](#) to copy it from the [Search for](#) field and [Ctrl+V](#) to paste it into the [Replace with](#) field. The [Tab](#) key moves between the fields.

Selecting text

Another thing you spend time on is editing text once it has been keyed in. If you find the following paragraphs a bit awesome, try a few of the suggestions and come back to the subject when you feel you've advanced enough to try a bit more.

If you want to do something (copy, move or delete) with a piece of text, first you must select it, that is select it in a special way. There are a number of ways of doing this.

If you hold **Shift** down while you perform most of the cursor movements listed under *Editing*, you will *select text*. For example, if you hold **Shift+Ctrl** down and press the ← or →, you select a word at a time. When I intend moving a few words, I use this method to do the actual selection.

These are some of the ways of selecting text with the keyboard. But the mouse can do some things the keyboard can't.

Selecting by clicking

	<u>selects</u>
double click	word
Ctrl + click	sentence
triple click	paragraph

When you move the mouse into the *left margin* it changes appearance and then:

click	line
double click	paragraph
triple click	whole document
Ctrl + click	whole document

(Ctrl+5 on the number pad also selects the whole document)

Selecting by dragging

When you drag the mouse across text/graphics, everything is selected, until you release the mouse button. Note: you *can* drag the mouse up or down towards the edge of what you can see on the screen and continue to drag past the edge – but be careful! Suddenly things flash past your eyes at breakneck speed!

Selecting with Shift+mouse

If you hold **Shift** down and click somewhere with the mouse, the area is selected between the *text* cursor (the insertion point) and the *mouse* cursor. I use this method when I intend selecting a large area and I can see the whole area on the screen. It's a good method if you want to select a large text area accurately in one movement: the simplest way is usually to click at the *start* of the selection, hold down **Shift** and then click the *end* of the selection.

Extended selection with F8

It took me quite a while to work out not only what was so good about **F8**, but also to get used to using it. It has advantages over the other forms of selecting text. Place the cursor somewhere in a paragraph. Press **F8**, which turns on the select function - shown by **EXT** on the status line. Pressing **F8** extends the selection by steps: word, sentence, paragraph, section (described later), and finally, the entire document. These steps are very important and interesting. If you can remember these, you can easily select a section - maybe you want to move it (see p. 26). Press **Esc**, followed by **Shift+F5** to get back to where you started.

Another possibility: Press **F8** again. Now you can extend the selection just by pressing a key. Imagine you are in the middle of a really long sentence, which is in the middle of a paragraph containing several sentences, and you want to delete the rest of the sentence. Press **F8** and then press the full stop key. The selection is immediately extended to the next full stop. **Delete** deletes the selection, and switches off the selection function. Note that **F8** locks the selection process until you press **Esc** or do something with the selection. If you then want to get back to the start of the selection area, press **←**. There are several advantages in this rather special form of selection: (1) it's fast, (2) you can do it with the keyboard and (3) you can use other functions such as **Find** in order to reach the end of the selected text (no other selection function in Word permits this).

You may want to lock the selection function in position at the start of the selected text because it takes time to find the end of the text (maybe it is on the next page or several pages away). This would be a typical example where **F8** comes in handy; you're sure of starting at the right place and don't have to hold **Shift** down.

You want to select a very *large piece of text*, stretching over several pages. Start the selection at the appropriate point with **F8**. You can use the search function to jump all the way to the end of the area. The great thing is that the selection block remains active while you adjust the end of the block with arrows or mouse.

I don't like deleting or moving a huge chunk of text I can't see on the screen. It's at times like these I use **F8** to be sure the selection process is locked on. If you want to use the mouse to move the selected text, you must first press **Esc** when you have selected your text. This switches off the function, but keeps the selection. Now you can drag your text with the mouse.

Cut, paste, move and copy

Once you have selected something you can do various things with it.

Cut

The simplest use of the selection is to remove it with the **Del** key but it can also be *cut*, that is deleted to a 'buffer' called the Clipboard. When text is cut, it is removed and placed in safekeeping until you need it. Use **Ctrl+X**, which you can easily reach with your left hand. Your right hand mouse button, then **Cut**, is another possibility. The letter **X** (and the expression *cut*) was no doubt chosen because it looks like an open scissor.

Paste

You'll often find yourself cutting text and pasting it in another place. Place the *insertion point* where you want the text and press **Ctrl+V**. The contents of the Clipboard is inserted.

Copy

Using **Ctrl+C**, you make a copy of the selected text into the Clipboard. The selection remains in the text (which it doesn't, if you *cut*) and can now be inserted elsewhere because the copy is in the clipboard.

Delete words

Ctrl + backspace deletes word to left

Ctrl + delete..... deletes word to right

If the insertion point is in the middle of a word, these functions remove *the remainder* of the word, backwards or forwards. If I am deleting several consecutive words, I use these two functions a lot – dab, dab, dab. It's fast.

Cancel

As you work, you will make mistakes or change your mind



– and it is nice to be able to

cancel the change. The program can unravel several layers of mistakes. You can even *undo the undone* (cancel what you have already cancelled). You can cancel backwards and forwards.

It sounds complicated, and indeed it can be. In the standard toolbar there are two buttons, the *left* of which undoes your most recent change (**Ctrl+Z** is the shortcut key). A second click undoes the secondlast change, etc. By clicking several times on this button (or pressing **Ctrl+Z** several times) you can undo your changes one by one. Click on the arrow to the right of the button and you can see a list of the changes – up to a maximum of 100!

Unfortunately you cannot undo, for example, the thirdlast change. If you click on the thirdlast, you undo this one *plus the secondlast and the last*.

The *right* button remembers the things you have undone and can recreate them. You can see a list of them by pressing the appropriate arrow. It is quite a jigsaw finding your way around the two lists if you are looking for an old change.

I have removed these two buttons from my toolbar because I only use **Ctrl+Z**.

Formatting

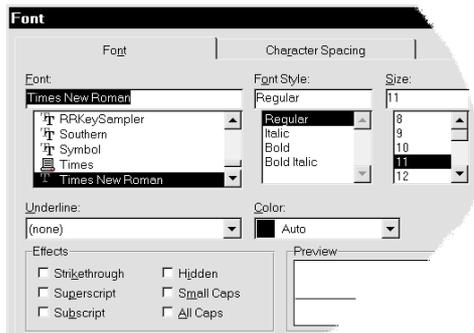
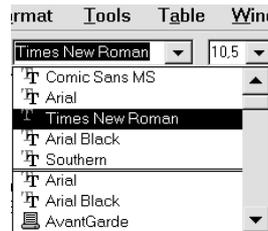
To understand the principles behind *styles* and *templates* we'll start with the formatting of text (individual words) and paragraphs.

Place the insertion point anywhere inside a word and choose bold, italic, underline or a corresponding function. Flash! the whole word is processed. No need to select the whole word.

Characters

Formatting is done at various levels. The lowest level is *character*: the appearance of individual letters, that is which *fonts* or *typefaces* should you use?

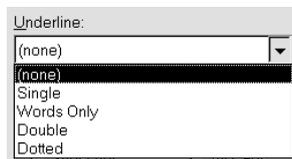
Some fonts can be shown as regular, **bold** or *italic* or even **both at the same time**. You choose your fonts from the drop-down list shown here. The most recently used are shown above the line.



What size should letters or characters be? The size of letters is measured in *points*. The previous sentence starts with one word in 8pt, the next in 9pt etc., until we reach **be** in 14 pt. There are lots of other choices, as you can see if you choose [Format](#), [Font](#) or rightclick and then choose [Font](#).

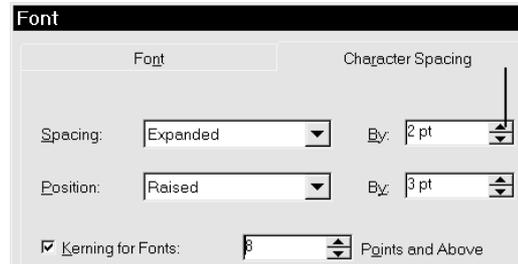
Underline

There are various underlining effects to choose from in this dialog box. You can have the simple [single underline](#). This is also available by clicking on the [U](#) button on the toolbar (I use [Ctrl+U](#)). Another choice is [double underline](#) but for special effects you might want to try [dotted underline](#).



If you do want to use underline, [you might consider using the option Words only](#). In this book no underline has been used at all – except for these examples.

There are more options for changing the appearance spacing and position of the text.



Spacing

If you click on one of the small arrows next to [Spacing By](#), the program begins counting by 0.1pt at a time. On the left, by [Spacing](#), it will say either [Expanded](#) or [Condensed](#), depending on your choice. This function controls the spacing between letters, which in this example I set at 2pt.

Position

This relates to subscript or superscript text as in the example H₂O or m². In both cases I chose a movement of 3pt but, as you can see, it increases the distance between the lines. Typographers call this distance *leading* (pronounced *ledding*). The solution to the problem is discussed under [Format paragraph](#) p. 14, but you can also find a solution via [Tools](#), [Options](#), [Compatibility](#). Activate [Don't add extra space for raised/lower characters](#).

Kerning

Is what you should be using if you think that two letters are too far apart within a word, an effect which is most noticeable at large point sizes. Let us use the word DAVID using capital letters at 24 points. Even in 11 point, as here, the distance between the letters AV is visibly larger than that between VI and ID.

DAVID at 24 point. Now I select AV

and kern by 8 points: DAVID

Paragraph

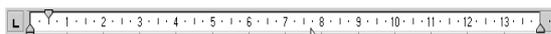
The second level of formatting is *paragraph*. Should text be *fully justified* or *ragged*? Most books are written with a justified, that is straight, right margin, which many people like. This booklet has a ragged right margin. Professionals believe that a *ragged right margin* makes the text easier to read. With a ragged right margin the distance between *the words* is the same in all lines. This paragraph is formatted with an equally aligned right margin just to demonstrate how it looks, in contrast to the rest of the booklet, and funnyly enough: it is nearly impossible to see any difference in the spaces between the words, and there was no need for any hyphenation. The following paragraphs are formatted to reflect what they are about.

First line indented

Most books are set according to this principle: the first paragraph following a headline is fully leftjustified (starts against the left margin), as this one is. The second and subsequent paragraphs are indented slightly, which helps the eye to move from paragraph to paragraph. The text doesn't take on a hard, mechanical look.

Hanging indent

1 When all lines except the first are indented slightly, the paragraph format is known as *hanging indent*. This paragraph is an example. Hanging indent is useful if the first line starts with a kind of heading, which the eye can find easily. A bibliography, for example, is often laid out in this manner. As is bulleted text. For effect, the number '1' is followed by a *tab*.



Ruler

The easiest (!) way to manipulate all of the above is via the **Ruler**, which is activated under the **View** command.

The upper triangle on the left controls the indent *in the first line*. The lower triangle controls the indent of *all other lines in the paragraph*. The little square underneath is equivalent to catching hold of both triangles *at the same time*. The difficult bit is to get hold of the bottom triangle or the square. Microsoft has tried to ease the task a little: if you hold down the **Shift** key, you can be sure of *not* catching the square.

What is a paragraph?

It is important that you understand the following: a paragraph is defined as the first character following a **carriage return** up to an including the next **carriage return**. A **carriage return** is inserted when you press **Enter**. In Word this is known as a *paragraph mark*. It is not normally shown on screen. But if you click on the (¶) button (Show/Hide), you will see all the paragraph marks – and spaces, which are shown as dots.

Most documents are formatted on the following principle, after a heading the first paragraph starts right out in the left margin, as here ¶

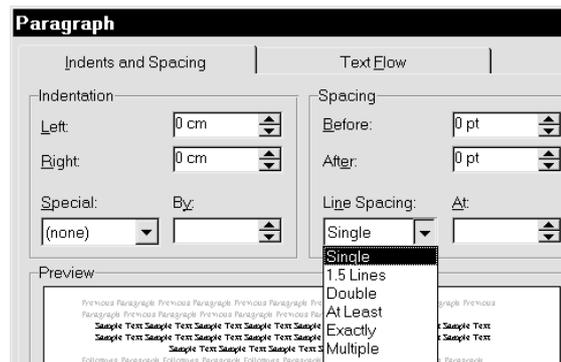
Notice that even a new, completely empty, document contains one character: a paragraph.

A paragraph's format is stored in the carriage return at the end of the paragraph.

Because of this, you should be careful if you delete a paragraph symbol between two different styles. In version 6 it is the style of the next paragraph which takes over, in version 7 it is the opposite, which is more practical. You can try it for yourself. For the same reason it is important where the cursor is positioned when you press Enter. Is it at the end of a paragraph (that is, just before the paragraph symbol) or at the beginning of a paragraph?

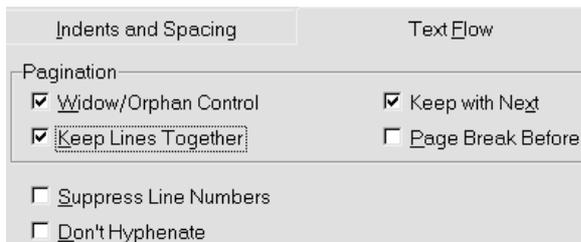
Format paragraph

This dialog box is displayed by using **Format, Paragraph** or by rightclicking and selecting **Paragraph**.



This is where you select things like line spacing, for example **Exactly 13pt** to solve the problem of the changed spacing we saw with H₂O, which no longer causes a problem.

The **Spacing** option lets you adjust space before and after the paragraph.



When you click on the [Text Flow](#) tab you see four options for avoiding undesirable page breaks in the middle of text. The [Help](#) function here is quite explanatory (but remember when the cursor is on a blank line, it isn't in fact a blank line – it holds a carriage return, which contains the formatting of the 'paragraph'!).

Tabulator stops



Tab stops (on the ruler) are used to start, end or center the text around a fixed *horizontal* point. If you click the small left symbol several times, you will see it adopt four different forms, representing the four types of tabulator stops available when you click on the ruler: aligned left, center, right and decimal.

Rightaligned tab

In the following example I have set a *rightaligned tab* in order to align the figures correctly.

- | | |
|-----------------------------------|-----|
| 1. A stitch in time saves nine | 9 |
| 2. In for a penny, in for a pound | 100 |

When you press [Enter](#) after the first line the tab stop is preserved in the next line (= paragraph). You remove a tab stop by pulling it with the mouse into the typing area. It is possible to have a better looking table with a *dot leader* but only by selecting [Format, Tabs ...](#)

I have selected (part of) both lines and have clicked on [Leader](#) no. 2, which inserts a row of dots from the text to the numbers. The effect is a little more 'printed'.

- | | |
|-----------------------------------------|-----|
| 1. A stitch in time save nine | 9 |
| 2. In for a penny, in for a pound | 100 |

My *default tab stops* are set at intervals of 1 cm. The original default was 1.27 cm (half an inch), which I thought was a bit too much. I made the change in my NORMAL.DOT template (se p. 35).

Decimal tabs

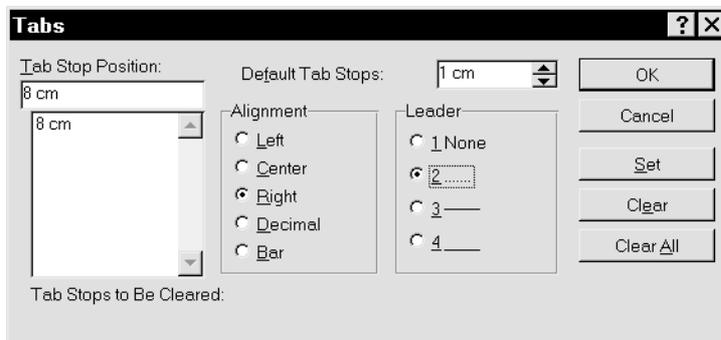
In the next example I have replaced the right-aligned tab with a *decimal tab* and typed some numbers containing commas and full stops. Note that the figures (and full stops) are correctly aligned.

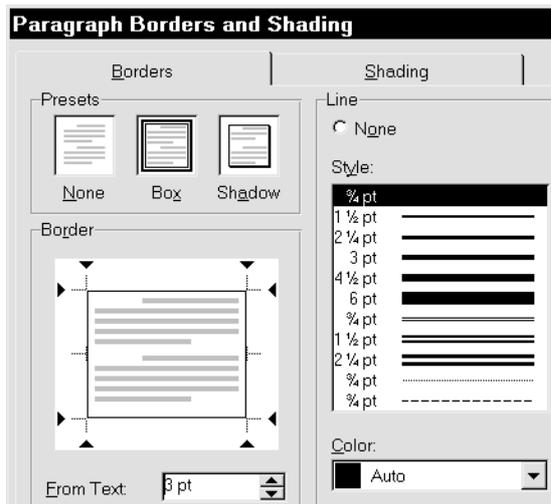
- | | |
|-------------------|--------------|
| 1. Bank | 1,000,000 |
| 2. Cash | 2,556.23456 |
| 3. Know-how | 4,522,322.33 |

The full-stop *separator* is not governed by Word but by Windows. In *Control Panel, International (Regional Settings)* under *Number Format* (bottom right) the 1000 separator should be a comma and the decimal separator a full stop – for English-language text.

Borders

You cannot place a border around one or more *words*, only around one or more *paragraphs*. If you want the border to go around more than one paragraph, these (or parts of them) must be selected. The [Format](#) menu contains the point [Borders and Shading](#), which determines the appearance of the border.





A **Box** is a single border, while a **Shadow** simulates a real shadow, with the same thickness as the border. The other tab, *Shading*, relates to the percentage of *fill* and *color* inside the border, also known as the *shading pattern*.

The distance from the border to the text is important and can be selected only in the dialog box and not via the toolbar we shall discuss in a moment. The border around this paragraph is 3pt from the text and extends slightly beyond each margin, which is not always desirable. The vertical sides of the border, left and right borders, have been made deliberately thicker than the horizontal lines.

The distance is calculated in points but it is also permitted to write, for example, 0.5 cm. The text 'stands still' while the border moves outward.

I don't see why we haven't been able to choose whether it is the border or the text that moves. In Word, a border is always wider than the column, meaning it sticks out at both sides, which apparently can't be changed unless you indent both sides of the paragraph ([Format](#), [Paragraph](#), [Indent left](#) and [right](#)).

Most of these points can be adjusted quickly by activating the *border toolbar* (click on the button resembling a window).



You can also activate the toolbar by pointing your mouse at any toolbar, rightclicking and selecting **Borders**. These buttons make it easier to control the lines in the border. When you sweep the mouse across the buttons, they are named (left to right) Top Border, Bottom Border, Left Border, Right Border, Inside Border, Outside Border and No Border.

Inside borders are relevant in tables. You can remove/insert one or more of the borders simply by clicking on the appropriate button, for example Left Border. You can determine individually how thick each border line should be by first selecting the thickness on the dropdown list on the left. A border consisting only of top and bottom borders is a common way to emphasize a piece of text.

By means of the dropdown list on the right you can select a grey shading, which is another way of emphasizing a paragraph. Of course, it is perhaps a little misleading to call it a border. It is more in the way of fill.

This paragraph has been formatted with a solid (100%) fill. The font switches automatically to white-on-black.

I have discussed the four most common formatting methods used in paragraphs: character, paragraph, tabulator and border. If you leaf through this book, you'll see I've used different kinds of headlines. In the table of contents you'll see headlines divided into different levels. I used four.

Fortunately, it is not necessary to sit and meticulously format each individual paragraph. Word offers a faster option. Each *style* of format is stored under its own name. And when you want a particular style, you activate it under that name. That will be our next subject: **Styles**. But first a quick look at formatting shortcuts.

Formatting shortcuts

UPPER/lower case letters

After selecting a piece of text you can use **Shift+F3** to alternate between (1) lower case, that is small letters (2) Capitals On Each Word, or (3) UPPER CASE, that is capital letters. I use it so much, that I allocated the function **ChangeCase** to **F3**.

SMALL CAPS

When you write text in small caps EVERY SINGLE LETTER IS CAPITALISED BUT IN A SMALLER POINT SIZE. **Ctrl+Shift+K** switches between normal and SMALL CAPS. In this guide small caps are used for filenames, for example NORMAL.DOT.

Original format

Ctrl+space resets the format of characters to that which applies in the paragraph style. You will get a better understanding of this once we have looked at the section on *styles* but if, for example, you have changed a word to italics in a larger size and all capital letters, **Ctrl+space** resets it to its original. Try an example: if before you type your next word, which you want in italics, you activate italics, *and type your text, you can press Ctrl+space* to return to normal. I use it a lot as I write but also to change a format I've decided against.

Ctrl+Q does the same, returns to the default format, though only at paragraph level. If you have problems getting out of a border, use **Ctrl+Q**.

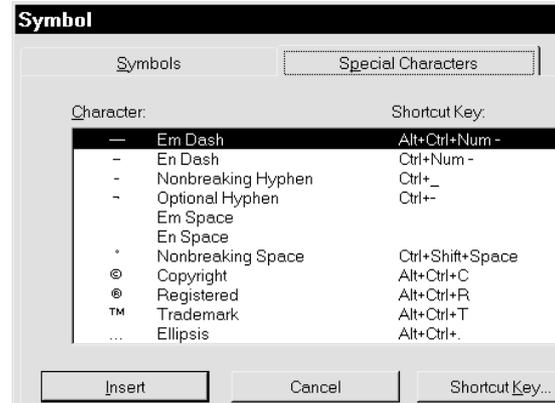
Hyphen and space

Word distinguishes between a *hard* and a *soft* hyphen and hard and soft spaces. Coca-Cola is the oft-quoted example of a word containing a *hard hyphen*, that is a hyphen to glue the two parts of the word together to prevent them splitting at the end of a line. You put in a hard hyphen by pressing **Ctrl+Shift+hyphen** (which is actually **Ctrl+_**).

A soft hyphen is one that permits the word – say, *networking* – to hyphenate at that point if it lands at the end of the line. You insert a soft hyphen by pressing **Ctrl+hyphen**.

A longer line, actually called an En dash (as it is the same width as the letter 'n') and only used between words or sentences) is inserted by pressing **Ctrl+Num -** (the – on the numeric keyboard). An even longer line, called the Em dash (as wide as the letter 'm') is inserted using **Ctrl +Alt+Num —**

It doesn't look too good in print when you type 2 *cm* or 5 *minutes* – and the digit is left standing at the end of the line, lonely and forlorn. You can keep them together by means of a *hard space*: press **Ctrl+Shift+space**.



Have a look at **Insert, Symbol, Special Characters**, or press **F1** search for **Shortcut keys** or **Function keys**.

Copying formats

If you want to copy a format - of either a character, paragraph or style, then this button or **Ctrl+Shift+C** can be used. Let us say that you have formatted a word in a certain font, at a different size and in italic, in other words, a lot of different formatting choices at one time. Place the cursor in the word which format you want to copy. Click on the Format Painter button, which shows it is activated by appearing to be pressed while at the same time the cursor changes to a paintbrush.

You can either click on a single word or select a larger text area, but when release the mouse the formatting is copied and the function is switched off. If you want to copy the formatting to several places, start by double clicking the button, which then stays switched on until you click it again or press Esc.

Copying a paragraph format follows the same principle, except that you start by selecting the entire paragraph which formatting you want to copy.



Styles

As you can see in this booklet, I have used different headings. The table of contents on the back page shows the divisions between the different levels. I have used four levels.

Luckily I have not had to format every single paragraph. There is a quick method for doing this. Each formatting is stored under its own name, and when you need a certain previously defined format, called a style, then it is easy to activate it.

As far as I know Microsoft was the first to combine several different formatting options (font, tab stops, paragraph formats etc.) into one function. Word calls this collection of individual item formats a *style*. On the left of the formatting toolbar there is a field called the style box which shows all the styles available in the document you have open - see the illustration at the bottom of the page. At the moment it probably says Normal - a style which is also often called body text.

If this is the first time you have come across these terms and find it difficult to grasp what I am talking about, do not despair - I felt the same when I first tried to understand what it was all about. I would strongly advise you to learn to use styles. If you cannot be bothered, or have not got time, to read much in this book, then just concentrate on styles.

(This section about styles could have been included in the chapter on templates, but styles are so closely related to formatting paragraphs and characters that I chose to include it here.)

A personal comment

As a publisher I have seen many manuscripts written using Word, and it became clear to me that the biggest problem was understanding styles. Therefore what Word calls *styles* plays a major role in this booklet.

Styles and templates are the essence of Word, the inner logic of the whole program. Just like other parts of using a PC, the whole thing is not so easy to grasp. Unlike many others, I do not believe, or hope, that a PC should be as easy to use as the remote control on a television. A PC and its software are of another dimension of complication. Attempts to simplify it (as we have seen with Windows95), with the idea that anyone can learn to use it, gives users less chance to understand the underlying structure. It also makes it less likely for programs to be used efficiently.

Some have a natural talent, others have no talent, but can manage, and yet others find things difficult. And there are people who have no interest at all in

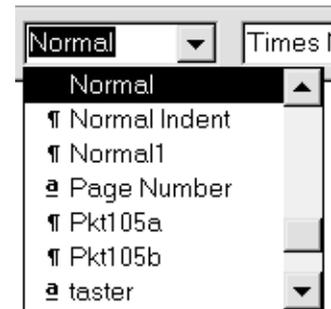
computers. That is the way it is with everything in life, and there is no reason on earth why we should all be equally good with computers. Let's drop this idea that computers are the be all and end all of life. I am attempting to get behind the facade and cover the inner logic, the basic structure, the underlying levels in this brilliant software. In all honesty this is important for me, much more than some dummies guide which just reels off instructions about a few dozen functions, ending up making you an even better robot-like user of Word, better than before maybe, but still just a robot. If you do not understand why the program behaves as it does, then I am afraid that is all you are, a good robot, who one day might find yourself replaced by a real robot which can do things faster than and with less fuss than you can.

We are special, because we can reason, and therefore be critical, because we are intuitive and creative, which a computer or robot can never be. We need to cultivate these talents. We should not try to be like a computer or like a computer program, but remain conscious beings who understand what we do and why we do it.

If you have not used styles, the easiest way is trying this: Write any paragraphs.

Drop down the formatting toolbar as shown in the picture. This shows you the names of the different styles which come supplied with Word.

Choose one, [Heading 1](#), for instance. The paragraph including the cursor will be formatted as specified in [Heading 1](#). If you want to go back, press [Ctrl-Z](#) Try some of the other styles in the list, like the other heading numbers.



Creating styles

I suggest that you type in the following three paragraphs using your usual font, which is probably Times New Roman.

First line indented

Much literature is set according to this principle: the first paragraph following a headline is fully left-justified (starts against the left margin), as this one is.

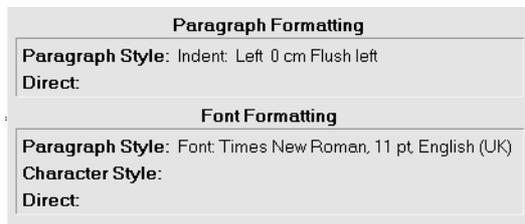
The second and subsequent paragraphs are indented slightly, which helps the eye to move from paragraph to paragraph. And the text doesn't take on a hard, mechanical look.

Before we do anything with these paragraphs we will just take a look at a very useful help function.

Help

Click on this help button, or press **Shift+F1**. The mouse cursor changes to the symbol on the button, and clicking on a button, a menu point or somewhere in the text will give you an information box. This is a smart way to find out about the formatting being used in a paragraph, a table etc.

Esc switches off the function.



mainly Times New Roman.

First line indented

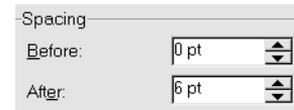
Much literature is set according to this pri

Here I have clicked on the first line I asked you to write. If you find it difficult to understand the terms ([paragraph style](#), [direct](#) etc) shown in the picture at the moment, then don't study the illustrations in the following descriptions. When you have understood the concepts, then come back here and you will be able to grasp this process better step by step.

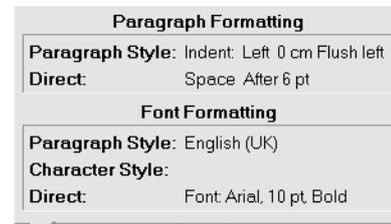
As you can see in the illustration (which I call an info-box) there are two levels of formatting: paragraph and character (font). Within each of these levels there are both styles and direct formatting. In the illustration both levels describe the standard style called Normal, which is built into Word. Word comes with several styles, and in each of these Microsoft created styles both paragraphs and fonts are formatted in a particular way. The Normal style is a kind of 'zero option' style, but despite this you should note that both paragraphs and characters do have a format in it.

- Select the entire first line, including the paragraph mark.

- Choose **Format, Character** and format it as bold, 10 point Arial and finish by choosing OK. Choose **Format, Paragraph** and choose a **Spacing After** of 6pt, which gives bit of space between this and the next paragraph. Unfortunately Word is limited to jumping 6 points at a time in these fields, so if you want 2 points spacing you will have to write it in manually. You have now formatted one paragraph, which in this case is only one line, and the paragraph now looks like this:



First line indented



LOOKS LIKE THIS.

First line indented

Much literature is set accordin

An info-click in the first line, which in this case happens to be a paragraph, will show you this result (right).

What you have just done is called a *direct format* (an *indirect format* is done using a style). After you have written something completely normal the info box will show details of the paragraph style, because there is only one existing paragraph style. But you must get used to the idea that a paragraph style also includes a font format. You just cannot write without using a font, and that font has to have a style! And in the same way, you cannot write a paragraph without some form of paragraph formatting, even if it only consists of **No Indent** and **Left justification**.

A paragraph style is a kind of ‘default’ or ‘underlying’ formatting applied to both the paragraph and the font. If you add formatting over this style format, this is called direct formatting. The difference between the two is shown in the info-box: at the beginning we could see from the font formatting that the paragraph format font was **Times New Roman, 11 point** and the language was defined as **English (UK)**. Now the top section of the info-box has had a direct paragraph format added: **Space After 6 pt**. The default or underlying paragraph formatting has not changed, but an addition has been made: **Space After**.

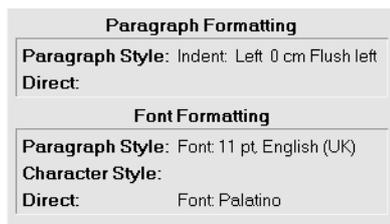
After a direct font format has been made, the Font formatting has been changed and only shows that the language is **English (UK)** because all the rest has been changed directly to **Arial, 10 point, Bold**.

Select the *entire* second paragraph and format to be another font. I have used **Palantino**. If you don’t have that, then choose a font which looks different, so you can see your changes easily. Now it looks like this:

First line indented

Much literature is set according to this principle: the first paragraph following a headline is fully left-justified (starts against the left margin), as this one does.

The second and subsequent paragraphs are indented slightly, which helps the eye to move from paragraph to paragraph. And the text doesn’t take on a hard, mechanical look.



First line indented
 Much literature is set accord

An info click in this paragraph shows that the font has been directly set to be Palatino.

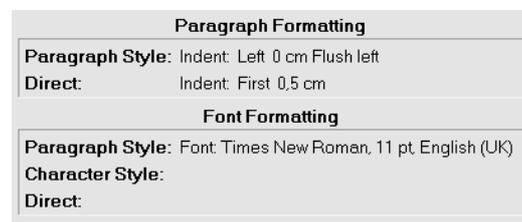
Place the cursor *anywhere* in the third paragraph and format it with a *first line indent* set to 0.5 cm. As you can see, the *entire* paragraph containing the cursor uses the format.

A randomly placed cursor in a paragraph is enough to tell Word which *paragraph* it should do something to. You have now formatted some paragraphs in a rather slow way, and your entire text looks like this:

First line indented

Much literature is set according to this principle: the first paragraph following a headline is fully left-justified (starts against the left margin), as this one is.

The second and subsequent paragraphs are indented slightly, which helps the eye to move from paragraph to paragraph. And the text doesn’t take on a hard, mechanical look.



Much literature is set according to this principle: the first paragraph following a headline is fully left-justified (starts against the left margin), as this one is. The second and subsequent paragraphs are

An info-click in the third paragraph shows a direct paragraph format: **First line indented by 0.5cm**.

Let us imagine that you write a manuscript similar to this book, where there are a number of these types of formats. Word, as I have pointed out, comes with a number of built-in styles (see the illustration of the styles field on page 17). If these styles fulfil all your needs, then there is no need for you to read more about styles! But it is useful to be able to change the built in styles, or make your own. There are two different methods both for *changing* an existing style and for *creating* a new one.

Creating a style: Trial and error method.

1. Place the cursor in the first paragraph **First line indented** and select the entire line.
2. Click on the name (**Normal** in this case) in the style field (or **Ctrl+Shift+S**), this selects the name.
3. Overtyping the existing style name with a new name and pressing **Enter**. Don't be nervous, the Normal style will not be deleted.

As if by magic you have created a new style (though at the moment only in this document) called **Head**. Unfortunately, Word gives you no message to this effect. This style can now be used for anything you want to format in the same way.

Check to see if the new style is there with all the others - click in the style field, or press **Ctrl+Shift+S**, followed by **↓**. Press **Esc**.

4. Place the cursor in the second paragraph and repeat the operation (points 2 and 3), this time calling the style **Para1**.
5. Finally do the same in the third paragraph and use the style name **Para2**.
6. Check that your new styles are listed - **Ctrl+Shift+S** then **↑** and **↓** to move up and down, or use the mouse. Press **Esc** to close the style field.

Type three new paragraphs, and just to experiment a little, place the cursor in any of them, click in the style field (or use the keys noted above) and choose the three styles **Head**, **Para1** and **Para2** in turn.

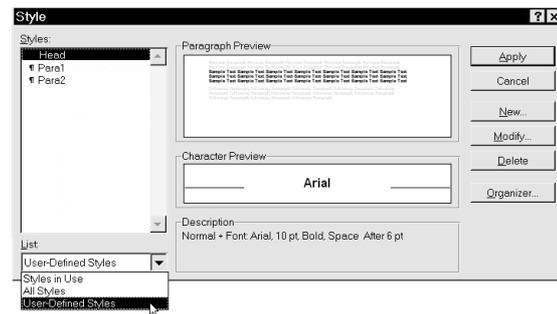
The paragraph should be formatted instantly to each of the three styles. First time I tried this I was completely amazed. You have just *used* a style.

The advantage of this method is obvious: You can see, step by step what the formatting looks like, and when you are satisfied you can create the style. It is good to use until you are familiar with styles.

In a moment we will create the same styles using a method which I call the direct method, but first we should just delete the styles we have just created.

Deleting styles

Choose **Format, Styles (Ctrl+Shift+S+S)** and the shown dialog box appears.



This dialog box is mainly used for

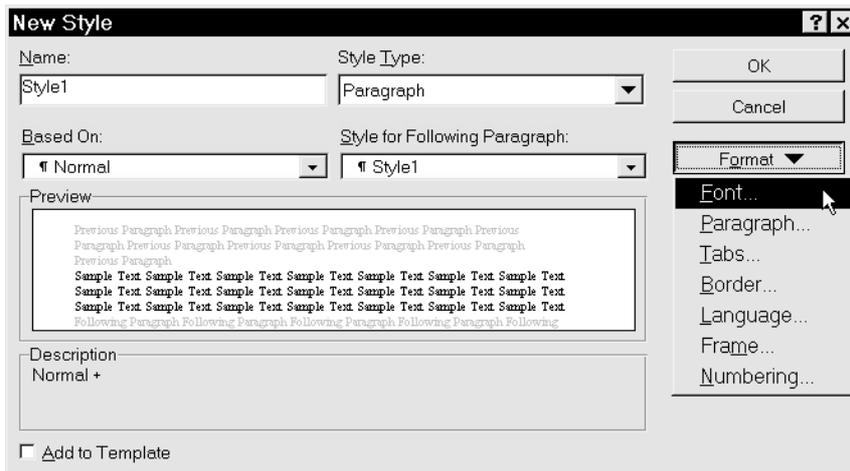
- Creating a new style
- Editing an existing style
- Deleting a style

Styles are listed on the left, those displayed are dependent on the choice you have made under **List**, where three options are given:

1. The styles *used*, or edited, in the document,
 2. *All* the styles included in the template the document is based upon,
 3. *User defined* styles, that is one you have created yourself
2. Choose User-Defined styles, and your three styles **Head**, **Para1** and **Para2** should be displayed.
 3. Select them one by one, choose **Delete** and confirm with a **Yes**.
 4. In the field at the bottom left, choose **List, All styles**

Word does *not* warn you that you have used any particular style in the document when you delete it. The style is simply deleted and any paragraphs which are formatted with it revert to the Normal paragraph format, which in the case of the font will be the **Standard font**, usually Times New Roman.

There is one other method to delete a style, - see *Organizer* on page 47.



Creating a Style using a dialog box

As described, you can create a style using **Format, Style (Ctrl+Shift+S+S)**. If you know precisely what the style should consist of, this is the better method because it is usually quicker, easier to manage, and can implement the style, which the trial and error method cannot do. To use this method successfully means practising with the dialog box and all the options for a while. You do not need to be in any particular paragraph, your document can be empty.

You are now going to create the styles you just deleted again. This is not to make you feel stupid. Choose **New** and you will get the dialog box shown above, which can do something which the trial and error method *cannot* do. The program has already given a temporary name of **Style1** for your new style. You can create two kinds of style under *Style Type*: you can choose between *Paragraph* and *Character*. The styles you created earlier were *Paragraph* styles.

A character style is smart if you want to format some text, but not the entire paragraph. It will pay you to use a character style if you want to highlight text using a certain font, maybe in italics and maybe with another point size to the rest of the paragraph. I have created a character style and allocated it to a shortcut key **Alt+A**, which formats the character to Arial, in blue (on my screen, anyway) and in 10 point - and I just used it to format the **Alt+A** above, which is blue on my screen.

You are going to create a *Paragraph* style. Type **HEAD**.

Now you have told the program the name of the new style. Under the name it says **Based on**. This is where you choose your starting point, which is always an *existing style* you will modify. Before choosing **Format, Style....** the cursor was in a paragraph with a certain style, and by default this is the style which is chosen as your 'based on' style, but you can choose another if you wish. In fact, it is not quite correct to say that you are creating a new style, what you are actually doing is *altering a copy of an existing one*.

To avoid having to specify too much, what you should do is base your style on one which is similar to the one you want. The next option is called **Style for Following Paragraph**, which is the style which should be used when you press **Enter**. It is very useful to be able to define this. In this booklet I have used four different heading styles.

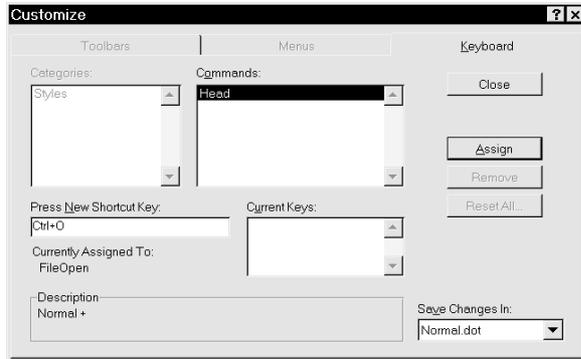
The clever thing with all this is that I have been able to specify all of this without formatting any paragraphs manually. It happens automatically while I write, except for the headings which I have given shortcut keys to (**Heading1=Alt+1** etc). I have given the different styles different colors to be able to distinguish them easily. I would strongly recommend using colors with styles, it really makes everything easier.

Using the **Format** button you can choose which font, paragraph layout, tab stops and so on to be included in your new style. You can also choose a shortcut key - recommended for styles you use a lot.



Styles and shortcut keys

In the dialog box described above you will notice a button marked **Shortcut key**. By using this, you can allocate a shortcut key to your style, something I always do as it is by far the quickest way to use styles.



Using the **Shortcut key** button will take you to the **Customize** dialog box, which is described more fully on page 44.

Press the keys you want to use with the cursor in the **Press New Shortcut key** field, and you will be shown whether these keys are already in use by another command. I pressed **Ctrl+O** to show what happens if this is the case. The box shows the present allocation, which is **File Open**. This is one of the classic shortcuts, used by nearly all Windows programs.

If the key combination is in use by another command, but you want to *replace* it anyway, then use the **Assign** button, and you have allocated this shortcut key to your style, but lost the shortcut to the 'old' command. If I had chosen **Assign** in the example above I would no longer be able to use **Ctrl+O** to activate the **File Open** command. You can also try other shortcut combinations (delete the first, using **Backspace**) and choose **Assign** when you have found the one you want to use. The best thing is that you can always remove shortcut keys, or specify new ones, which is easiest using **Customize** (see page 44).

Creating the style

After choosing **Close** you can start defining the different options. Exactly as in the previous trial-and-error example you choose each of the formatting options shown, which are (nearly) all precise copies of the format dialog boxes you have met when you used the **Format...** menu.



Every time you finish with one (for example **Font**) then return to this dialog box and choose the next (for example **Paragraph**) until you have defined exactly how you want your style to appear. If you look in the info box we saw earlier you can set up the styles we defined there. Remember to choose a **Style for Following Paragraph!**

Using a style

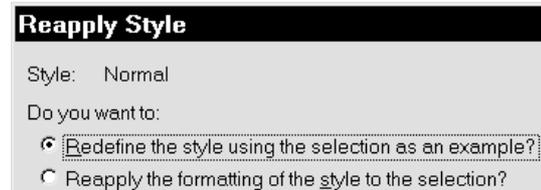
You have created three new styles. Make some copies of the three paragraphs to play with. Format the paragraphs back and forth with your new styles. You can choose you styles from the styles field using the mouse, or using shortcut keys if you have defined any.

Editing a Style

This can be done in two ways. The principle is the same as the methods used for creating a new style, described earlier.

Trial and error method

You can use the same principle as before: place the cursor in a paragraph which uses the style you want to change. If you want to change the style's *font*, the *entire* paragraph must be selected, choose a new font, but keep the paragraph selected! Make your other changes - paragraph, tabulator and so on, place the cursor in the style field, which marks the name of the style, and press **Enter**. You will be asked if you wish to *redefine* (change) the style *using the selection as an example*, or if you will *Return the formatting of the selection to the style*.



So, it is the Style which makes characters and paragraphs look the way they do. A paragraph, even if all it consists of is the paragraph mark, is always formatted 'with' or 'by' a style.

As you also know, there are two forms of Styles.

Paragraph style: Consists of both paragraph and character formatting

Character style: Consists of only character formatting

It is a little confusing that Word calls the basic style 'paragraph style', when as well as the paragraph formatting information, it also includes character formatting. The correct name would have been 'paragraph and character style', but Microsoft obviously thinks that this would have been too much for us poor users, so they shortened it to paragraph style. As well as these two methods of formatting, there is also a third: direct formatting.

Mixing formatting

Those of you who are keeping up will maybe come with a question now: What if I format a word with a font style, and then by direct formatting? Which is the strongest of the two: a font style or a direct formatting?, which has the highest priority?

Let us take it right from the beginning: Word contains a paragraph style called Normal, which contains the font formatting Times New Roman, 12 point, which looks like this:

This is an example of the Normal style, Times New Roman, 12 point.

Let us say that you have a character style formatted as Courier, 12 point. You select the words 'This is an example of the Normal style', so the example looks like this:

This is an example of the Normal style, Times New Roman, 12 point.

Now format the word 'of' directly as Palatino, 15 point:

This is an example **of** the Normal style, Times New Roman, 12 point.

Format the word 'of' with another character style, which formats it as Arial 10 point. What will happen? Can a character style replace a direct format?

This is an example of the Normal style, Times New Roman, 12 point.

The answer is yes. Direct character formatting and character styles are equal. The last one to be used is the winner, and the previous character style is dumped, which we can prove by placing the cursor in the word and pressing **Ctrl+space**, which resets the character style to that specified in the paragraph style. The word 'of' is again formatted in the Normal paragraph style.

This is an example of the Normal style, Times New Roman, 12 point.

Summing up: Styles and direct formatting

The order of precedence is as follows: *Paragraph* styles are the 'weakest', but *character styles* and *direct character formatting* are just as 'strong' as each other. Paragraphs and characters are always first and foremost formatted with a paragraph style, which also contains a character (font) formatting, which is perhaps a little confusing, but characters have to be formatted in some way or another, so character formatting has to be included in the paragraph formatting. A character or direct formatting can be placed 'on top' of the paragraph style, almost as though it has 'replaced' the character formatting which is included in the paragraph style.

Now you know a little about creating, editing, using and deleting a style. You may have noticed a check box labelled **Add to template**. When you have understood what a *template* is, you will understand what this is about and we will return to it later.

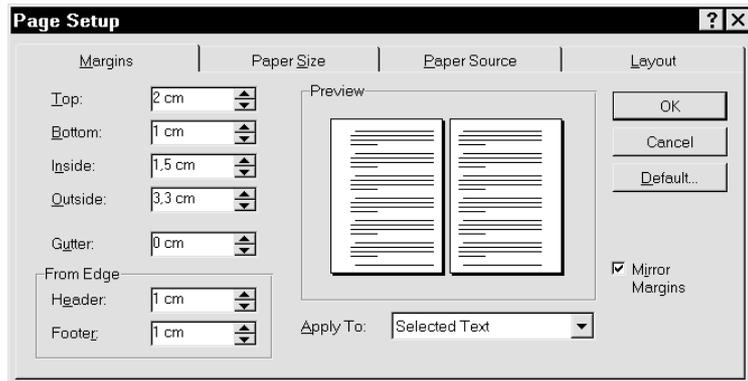
Page Layout

The next formatting level controls the appearance of the whole page: the size of the paper, margins, headers with page numbers (as I've used in this guide), text columns, etc.

Unfortunately, Word has a number of different menu points (dialog boxes) dealing with the appearance of the printed page. Moreover, the program operates with a concept unfamiliar to most people – even though they may have worked with other word processors before.

If you have worked with Word for a while, you have probably noticed an option that turns up in a few places: **Apply To**, the possibilities being **This Section**, **This Point Forward** and **Whole Document**. One example of this option is to be found under **File, Page Setup**, where most of the points require little or no explanation.

Tip: If you have the horizontal Ruler on the screen (the one showing measurements and tab stops), you can double click *outside the margin area* to activate the **Page Setup** dialog (if you do it *inside* the margin area, the first click inserts a tab stop). If you have the vertical Ruler active, you can double click on it with the same result.



Unless you know what a section is, you don't know what this is all about. So let us begin our discussion with *section*.

Section

In its simplest form, a *section* is simply part of the document. Having said that, we shall see in a moment that it is also much more. Not all word processors employ the concept. Microsoft does. It is necessary to make a new section when you want to have:

- pages with *margins* which differ from the rest of the document
- a change in the number of *text columns*
- different *headers* for different parts of the document (as is the case in this book).

When you make a change in any option relating to page layout, the dialog box assumes by default that the change should apply only to **This Section**.

Typically, you are given this choice when you work with *page layout*, that is margins, columns or page numbering. You cannot work in one column then switch to two columns without creating a new section. In other word processors you can simply tell the program you want to work in two columns and later, when that part of the document is finished, that you want to switch to one column. The program inserts a code, changing the number of columns. But with Word it's different.

Working with sections may appear troublesome in the beginning but as your documents grow in length or you introduce special formatting on different pages, you begin to see the advantages of the section. For example, you may have a 10-page document and want to write the first five pages in two columns, the next two pages in three columns, and the remainder in two columns again. At the same time you want to change the margins. You have to divide the job into three sections.

Another way to put it: if you change the layout of your page, you must decide how much of the document should be affected by the change. Let's look at some of the elements that make up the layout or appearance of the page.

Margins

You can adjust your margins in the [Page Setup](#) menu. If you're viewing the document in [Page Layout View](#), a quick but less accurate method is to drag the horizontal or vertical rulers. When you move the mouse across a margin, the mouse pointer changes to a double-headed arrow. You can pull the margins with the mouse. If you use this method, it applies only to the section in which your cursor is placed.

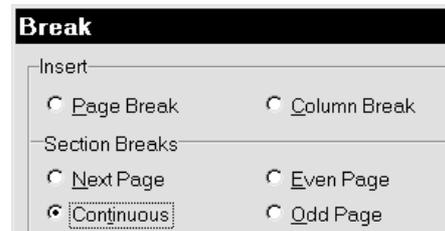
Text columns

Version 6 introduced the option to have several columns with different widths. Now press **Ctrl Shift enter** to change column.

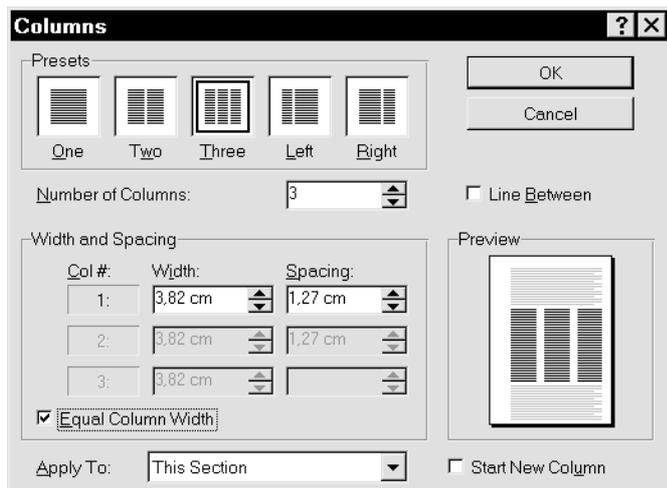
To illustrate this, I am giving these three columns different widths.

The middle column is the narrowest, the two others being of different widths (which I hope is obvious to the eye!). I've used 9pt typeface because the columns are so narrow.

First I wrote the headline 'Text columns'. Then I chose [Insert, Break...](#) (if you do it in the reverse order, the top line of each column won't align). Then I chose [Continuous](#), which prevents the text from jumping to a new page. If you work in [Normal View](#) a column, page or section break is shown on screen as a dotted line.



Then I chose [Format, Columns, Three](#) and unchecked [Equal Column Width](#). If I had wanted a specific width for each column in centimetres, I could have selected this in the dialog box. Instead I switched to [Page Layout View](#) and activated the Ruler. Using the mouse I could have pulled the column margins to an approximate dimension – in exactly the same way as normal page margins.

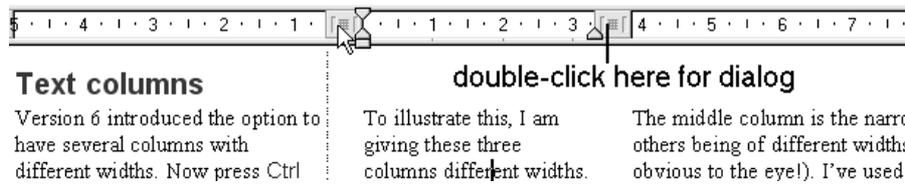


The above described this second-best method to illustrate what happens but in fact it is even better to select [Normal View](#), create two section breaks

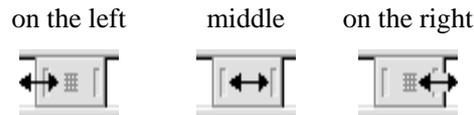
immediately after each other, and work in between them (in [Normal View](#) column, page and section breaks are shown on screen as dotted lines). This ensures that changes are confined to the one specific section. Another procedure is to:

type your text first, select it, and choose [Format, Columns](#).

As you have selected a piece of text, you will not be asked: Apply to (1) this section etc., but apply to (1) Selected Text (2) Selected Sections and (3) Whole Document. When you use the [Selected-Text](#) method, section breaks are inserted before and after the selection.



If later you want to change the distance between each column, then change to [Page Layout View](#), and activate the ruler. The arrow in the illustration points to the cursor, whose position decides how the measurements are shown on the ruler. Click in different columns and different measurements will be displayed. When the mouse is over the ruler and moves between two columns, on the rectangular, probably grey, area, it changes to a double arrow. Before doing anything you can place the mouse in three different spots:



Don't move the mouse! Hold [Alt](#) down and click the mouse without moving it.



You will be given the relevant information! Now you can drag with the mouse and the space between columns, together with the column width, is changed depending on where you started. To be able to do this, you must not have checked the [Equal Column Width](#) box (see the dialog box shown earlier, which can be activated by double clicking on one of the grey rectangles).

PS Try double clicking in a single column of text in the following places:

1. In the upper or
2. the lower half of the horizontal ruler.
3. Outside the white area of the ruler or
4. over the small dividing rectangles (alternatively, hold down [Alt](#) and click and hold the mouse steady over one of the small dividing rectangles). If you are curious, like me, then I suggest that you try clicking different objects on the screen with and without the [Alt](#) key held down.

Inserting a section break

If you only want to insert a section break, that is create a new section, as far as I can see there is only one way to do it: [Insert, Break ...](#)

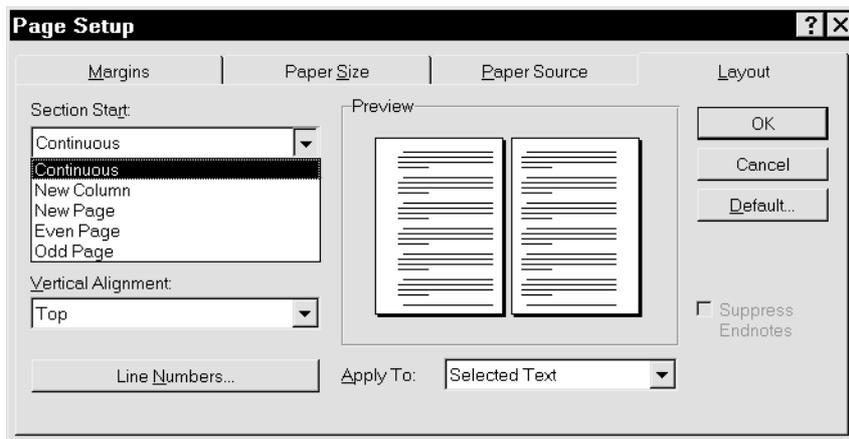
The dialog box should have been labelled [Section Break](#) and should not have contained the first two options: simple [Page Break](#) and simple [Column Break](#). I think Microsoft should have made one dialog box for simple *page and column break*, which does not involve a section break, and another dialog box for *section break*, meaning a box containing the four options at the bottom.



These four options stipulate where the new section should start: at the top of a new page, on a new odd page, on a new even page or on the same page. The latter is known as continuous.

Editing a section break

When you want to edit a section break, place the cursor inside the section and select: [File](#), [Page Setup](#), [Layout](#), which gives you this dialog box:



I have clicked [Section Start](#), showing the five options; four are the same as before, the fifth ([New Column](#)) is new. It, too, should have been available in the previous dialog box, where you choose where to start a section. Try using two columns, inserting a section break, and editing the switch between continuous and new column to see the difference.

Warning: If you activate this dialog box by double clicking on the section break (in [Normal View](#)), that is a double dotted line, please be aware of the following: the format of a section is stored in the section break *at the end of the section*. I mentioned earlier that the style which controls the appearance of a paragraph is stored in the carriage return *at the end of the paragraph*. The same applies to a section. You can see section breaks while in [Normal View](#) but unfortunately you can't in [Page Layout View](#), and the program gives you *no warning* if you are about to delete an all-important section break.

Be very careful if in [Page Layout View](#) you press [Delete](#) or [Backspace](#) close to a section break – which you can't see on screen!

Copying a section format

If you have made many format changes in a particular section (page layout, margin, columns, etc.) and want to use the same format in another section, the easiest way is as follows:

First, switch to [Normal View](#) in order to show your section breaks (double dotted lines). The format for the section you want to copy is in the section break *at the end of the section*. Select the section break and [Copy](#). Place the cursor *at the end* of the section you want to format, that is just in front of the existing break separating it from the next section. Select [Paste](#). Now you have two section breaks after each other. Delete the second one.

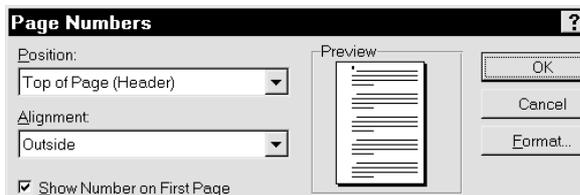
I have tried copying a section break from one document to another, with terrible consequences. It messed up everything.

Headers and footers

Sections and headers/footers gave me the most trouble in Version 2. Part of the problem is that you can't control all the variables in the same dialog box. In addition there are two functions called *Page numbers*. One is [Page Numbers](#) under [Insert](#). The other – also called [Page Numbers](#) – is to be found under [View, Header and Footer](#). If you find the following confusing, in my opinion it's because the functions are not well designed. It'll probably be best just to do exactly what I write.

Page Numbers

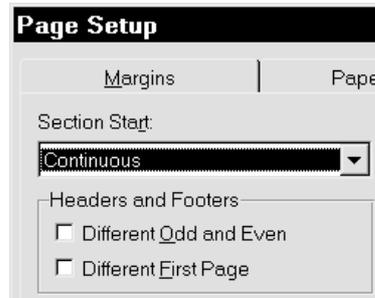
We'll start with a simple number on the page. Most people like to number their pages in letters and reports. Via [Insert, Page Numbers](#) we get



Position: the page number can be placed at the top (*header*) or bottom (*footer*) of the page. I'm afraid the distance from the edge of the paper is decided elsewhere: in another dialog box shown earlier ([Page Layout](#) p. 26).

Alignment: If you want a uniform appearance, you can choose from among [right](#), [left](#) or [center](#). The most common is [right](#). This places the number in the same position on all pages. If you want your numbering as in a book (this one, for example), alternating between right and left, you choose [Inside](#) or [Outside](#). *Odd pages* (1, 3, 5...) should always be on the right. The alignment selected in this book was [Outside](#), that is the outside edge of the page. In fact a *frame* is inserted to contain the number. A frame is a graphic element and can be positioned on the inside or outside edges.

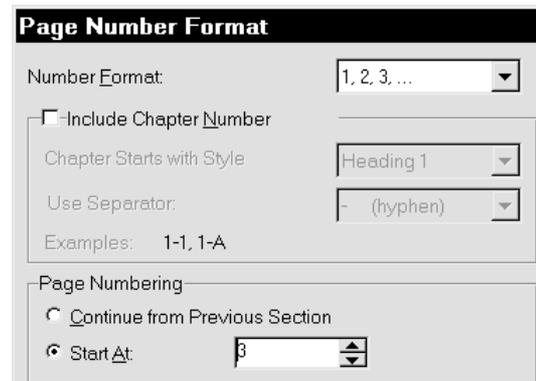
The frame and number are inserted in a header, that is an area at the top of the page. A footer sits at the bottom of the page. The distance of the header from the edge of the page is decided via [File, Page Setup](#). The funny thing is that you don't need to select [Different Odd and Even](#) in this dialog box ([Page Setup](#)). This is one of the puzzles.



If you have selected [right](#) and later want to change this to [centered](#), you simply choose [Insert, Page Numbers](#) again, and the new value replaces the old.

Special pagenumber formats

If you want the *numeral* shown as your *page number* to be different from the actual number of the sheet (shown on the extreme left of your status bar), choose [Format](#) which reveals



At the top you can choose Arabic numerals, letters, etc., as your format. You may find it strange referring to letters a, b, c, d ... or i, ii, iii ... as numerals but that's the way it is. In the figure I have chosen to write 3 as the first page number, which means that the numeral 3 will appear on the first sheet, 4 on the second sheet, etc. If you know your document will have two other pages labelled 1 and 2, this is a handy function – and the only way to do it.

Notice at the bottom of the box, if you have several sections (for example chapters in a book), you can choose to have the pages numbered consecutively or restarting in each chapter (you would choose [Start At](#)).

The advantage of this method lies in its simplicity. But you can only show and edit *the actual numeral*, nothing else. You can't see page

numbering in [Normal View](#), only in [Page Layout View](#). If you want more text in the header, you must *get inside* it. If you want a graphic line (part of a frame) or text, you have to activate Header, described under *View headers and footers* below. This is not an either/or situation, with two different functions. The difference is in the format of the page numeral.

View headers and footers

This section reflects my curiosity about what actually goes on; but it is also an expression of my problem in understanding it. So don't worry if things are a bit hazy in the first instance. When you

begin your own experiments with these things, these lines should help.

I have chosen to describe *Header* but the same principles apply to *Footer*. You can activate the Header function in two ways.

Irrespective of whether you are in [Normal View](#) or [Page Layout View](#), when you choose [View, Header and Footer](#), the screen changes to [Page Layout View](#), or in [Page Layout View](#) you double click the actual area occupied by the header, the screen shows you an area enclosed in a dotted line. This is the header area. At the same time you see a Header and Footer toolbar.



The lower horizontal, broken line is the limit of your top margin. If you have text on your screen, it loses its intensity; it is inactive. You can now format your header in exactly the same way as you format any other text: fonts, paragraphs, tab stops, frame, etc. Your header is a style as everything else in your Word document is a style. Check in your styles pane: it says [Header](#).

1. The first button from the left switches between header and footer.
- 2 and 3. The next two buttons move the cursor to the previous or next section. If you have different odd and even headers, your formatting *can* be different. The sequence is: *Odd* header in Section 1; *Even* header in Section 1; *Odd* in Section 2; *Even* in Section 2, etc. If your document contains only one section, you will have a maximum of two different headers: one for odd pages and one for even. If in the dialog box [Page Setup, Layout](#) you have not marked [Different Odd and Even](#) and only have one section, you will only have one header.

The 2nd button from the right is pretty straightforward. Try it. The 3rd from the right activates the [Page Setup](#) dialog box, allowing you to adjust the distance from the edge of the paper to the header. I was complaining a little earlier that you have to go through a variety of dialog boxes in order to get to all the functions. This is an example.

The three middle buttons insert *page number*, *date* and *time* (none of these buttons can insert the kind of page number discussed in the previous chapter).

Be careful with the 4th button from the left: [Same as Previous!](#) If you have several sections, you will select the same format header as in the previous section – which assumes, of course, that there *is* a previous section, and that prior to this the headers in the two sections were different. Unless you give other instructions, when you create a new section the program inserts the same header as in the previous section.

This is one of the functions I have found most confusing. Your problems start when you want to change the text in a header or footer or create new sections, adjust the formatting either in your header or in the Page Layout. There are plenty of pitfalls. To complicate matters still further, the header is formatted by a style called Header, and it affects everything you do!

Page 3 of 14

If in your header you would like to show the total number of pages in the document – as I've typed above – you activate the header, insert the page number with the # button, " of " and the number of pages via [Insert, Field](#), choosing the category [Document Information](#) and [NumPages](#) and [OK](#).

Deleting a header

You delete a header in the same way as any other piece of normal text. Remember that your header probably contains mostly fields and perhaps a text frame. You can select a *text frame* with your mouse when you see the little cross (point at the *edge* of the frame). Not always easy. Once you've marked it, you can delete it. If you select the page number inside the frame and delete it, the frame is deleted, too! You can only delete fields by selecting them and pressing **Delete** or **Backspace**.

Two kinds of page numbers

I can only guess why Microsoft gave us two different methods for the same purpose. The programmers probably saw **Insert, Page Numbers** as a simple solution while the other method was provided to solve more complex problems.

When do you choose which?

If we're only talking of the actual page number, the choice is not so difficult. If pages are only to be printed on one side of the sheet (like a business letter), the page number is usually on the right, that is no difference between odd and even pages. For this book I preferred (after struggling to understand it!) the page number obtained via **Insert, Page Numbers**, formatting the page number as **Outside** (the edge furthest from the binding). The necessary frame is inserted automatically. That way I don't have to bother with different headers for odd and even pages. The only – but important – difference is that:

- **Insert, Page Numbers** inserts a *frame* containing the field **Page**. The frame can be formatted as **Inside** or **Outside**, and the number can differ from the page number in the status line.
- the # button inserts *only* the field **Page**, which cannot by itself be formatted as **Inside** or **Outside**, and this field always has the same number as the page shown in the status line.

If *after* choosing one of these two methods you opt for **Insert, Page Numbers**, the initial page number is replaced by the new: formatted with a frame and a newly selected position.

If you want different odd and even pages, you have to select this option under **Page Setup**, and you

must format each separately, usually aligned left and right respectively.

Apart from this difference, the same options are available when you *have* created your header and begin editing it. Above all else, the thing to remember is that headers and footers are formatted like any other piece of text. Toolbars are available as normal.

I have split this book into many sections. This enables me, for example, via **Insert, Cross-reference** to insert in the Header the text of a headline from the section. I shall not be going into detail on this point except to say that it is inserted as a field. I hope you have sufficient information to be able to insert page numbers, dates, headlines, your own text, etc., in a header or footer.

Criticising page numbers!

It is not good program design that the user is forced through so many functions and dialog boxes to find out how it works. Some functions, for example **Page Setup, Headers** and **Page Numbers**, have been grouped more or less at random under different menu headings. **Headers** should have been placed under **Format**, where **Page Setup** really also belongs. If you want to (and feel up to it), you can in fact move them. See Adding a menu function page 42

It's a bit confusing, working out what happens when you select different headers for odd and even pages – and at the same time choose **Outside** and **Inside** positions. Or put another way, although you can choose different options in dialog boxes which do *not* carry the same names, they perform the same functions.

Where are we? ... here!

Let's stop for a moment and gather our thoughts as to how far we've come and where all these changes will apply. In the beginning I found it difficult to get any perspective on all this. So far we have been working exclusively within our screen document. The program was already equipped with a few styles when you opened a new document. You have made one or two yourself which you can use in the document.

Templates

What if you want to use one or all of these new styles in other documents, new or already in existence? The latter is a little troublesome so we'll leave it for the moment. But getting your styles into a new document is *no* problem.

If you were entirely ignorant of the term *template* and were a little creative, you could save your current document under a new name (that is make a copy), delete all text in the copy and use the remainder as the basis for a new document. This is a perfectly legitimate option but it can be done in a slicker fashion. The answer: templates. There is a similarity between the relationship of the style to the paragraph and of the template to the document. A style can be used over and over again on several paragraphs; a template can be used for several documents.

A *template* is not a new concept. Word processors have been using them even before the idea was given a name. Example: you write many letters with a similar content. They may be reminders to your customers to pay their bills; the wording is similar in each, only the dates and amounts differ.

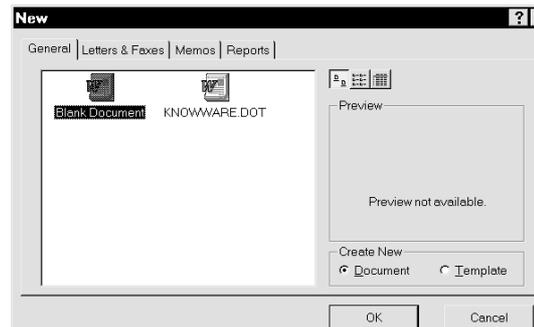
Instead of writing the whole letter every time, you quickly find a way to save time: you produce a standard letter with a few XXX's placed at strategic points in the text, marking the places where variable text is inserted in each letter. You save it under the name REMINDER and bring it onto your screen every time you need to send a reminder. You search for xxx, make the necessary adjustments and print the result, saving it under a new name if necessary. The document you have called REMINDER acts as a *template* (basis) for the reminders you send out.

Earlier word processors had in fact a template of sorts: it was the blank screen you started typing on. But there was only this one 'document' so there seemed little point referring to it as a template. Every time you started a new document you were given this one standard as your basis. You could change it (default settings) but it was still just one document.

But as often as not, at some time you accidentally saved an actual reminder, complete with information, dates, etc., as the reminder you were supposed to have as a template. Probably in response to users' appeals, Microsoft and others produced a system to avoid this.

Software houses invented the term *template* as a kind of *protected document*. You must follow a special procedure in order to change a template. You cannot make changes in a template easily or by accident. It certainly carries more protection than a normal document.

When Word starts, the program already has a document open on the screen, which is based on a template called **Normal** (unfortunately the waters are clouded a little because Word also uses the word *normal* for other parts of the program: template, style, etc.).



Most modern word processors have several standard templates. Every time you want to start a new document you must choose which of the templates you want to base it on. That's why you see this dialog box when you choose **File, New**, which looks different in version 6.

A template is a particular type of file.

A document is always based on a template.

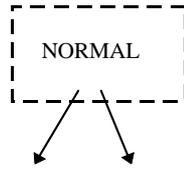
A template is a basis from which to work, a foundation. It has a number of extremely interesting features. You can store astonishing things in a template. The normal font, styles and page setup can differ from template to template. The buttons on your toolbar are stored in a template – otherwise you couldn't use them. You can change the content of your toolbars so that a particular kind of job can be given a particular array of buttons. Your menus can be changed, depending on the job at hand.

The remainder of the book is devoted to this subject, which in my view is the most interesting aspect of the program. Once you have learned about and practised adjusting the various built-in options, you can get lots more productivity – and fun – out of your word processor. And that's what we're all aiming for. I'm the first to admit that it isn't easy learning about templates. But once

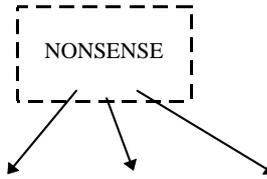
you've grasped some of the basic principles you *can* save time.

level

Template:



Document: TRUST.DOC BELIEF.DOC



SKI.DOC FREEDOM.DOC RUN.DOC

A template's full name is a Document Template, which is why the extension is .DOT. Word has a separate directory specially for templates. In Word 6 it is \WINWORD\TEMPLATE, while for Word 7 it is called ..\TEMPLATES. Templates are kept here in order to be available when you want to choose a new one (File, New). Word comes with a variety of different templates. If you want to reduce the number of templates on view each time you choose this function, you can do as follows:

I suggest you open each one of them and study it briefly. Start with the ones that have no 'wizards' to guide you. Try them, see whether you can use them for anything sensible. Make a note of the ones you feel you are unlikely to need. Then rename them by writing their extension backwards (.TOD).

Some of the templates have an associated wizard and are recognisable from their .WIZ extension. When you open one of these, you are asked one or two questions and your answers are fitted into the final document. It saves you a bit of work. Try these, too. If you don't feel they're useful, rename them with a .ZIW extension.

If later you want to use any of these 'useless' templates, simply give them their original .DOT and .WIZ names back.

Creating a new template

Although I have not described the process of creating templates, I think nevertheless it would be a good idea at this stage to set one up so that you can see where and how they are used. You will no doubt then be able to create one or two new templates for yourself if you need them for special purposes.

The following is quite safe. I recommend that you carry out the instructions even though you do not yet fully understand what a template is.

Choose File, New and in the bottom right-hand corner of the dialog (where it says New) choose Template, OK. The title bar (above your editing screen) now shows Template1. You have opened a copy of the NORMAL.DOT template and the program has given it a temporary name: Template1. Just for the sake of experiment, make a template for your normal letters, that is showing your name, address, etc. Insert a letterhead and format your margins, etc., to suit your letters.

When you're finished, choose Save and type a completely new name. The program has automatically chosen the directory in which templates are stored. I suggest you name your new template NONSENSE because that will place it alphabetically close to NORMAL. The program automatically adds the extension .DOT. Choose OK or press Enter. Close the file via File, Close (or Ctrl+F4).

Now open a new document via File, New. Your new template is listed as one of the options. When you choose it, you start a document in which your letterhead is already in place. You can create a new template in two other ways:

- Open an existing template file (for example \WINWORD\TEMPLATE\NORMAL.DOT), make a few changes, and save it under a new template name.
- Save a *document* as a template. If you have written a major document containing many new styles, macros, etc., saving its structure as a template can be an excellent thing to do. Before saving it, of course, you should delete the actual text content of the document – but remember to

save it under a new name; *don't save the empty document in place of the real document!* Switch to \WINWORD\TEMPLATE, choose **File type: Document Template**, write a new name, and click OK.

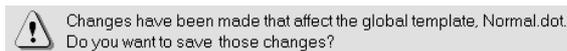
Very important: In the **Save As** dialog box you *must* choose **File Type: Document Template**, otherwise the program won't register the fact that you are saving the file as a template.

I shall now describe something that may not be too easy to understand at this point but I shall provide an example in the hope that it will help explain what you can save in a template - when this happens, and when it doesn't!

Save NORMAL.DOT?

Sooner or later, you will see the following screen message, usually while closing a document or just before closing the program. If you never see this particular dialog box but instead notice on the status line the words *Saving NORMAL.DOT*, it is almost certainly because the option **Prompt to Save Normal.dot** is unchecked as described under **Options, Save**, page 5.

I recommend that you re-read that section and check **Prompt to Save Normal.dot**. If Word throws this cryptic question at you, at least you'll know you have changed something in the template and have the opportunity to decide whether the change should also apply to future documents (although you are given no inkling of what the change consists of).



I recall the first time I came across this question; I was totally dumfounded. It was in version 2, and the message was even more cryptic than it is now. I had changed something – and had no idea what would happen whether I answered yes or no. That's when I became interested in templates, especially the NORMAL.DOT template.

You base your documents on the NORMAL template. Merely typing your very first document is making a document based on the NORMAL template. The question pops up typically if you have amended a style, created a macro or set up or changed one of the many things a template can contain.

The 'normal.dot' question baffles the beginner and is probably one of the worst aspects of the program. Microsoft has made a big thing in its advertising of what it calls the 'intelligence' of this and other program mes. If the program really *was* intelligent, it would know what user changes had caused it to ask this question and would describe the change(s) in understandable language.

Changing a template

I would like you to do something (quite safe!) to see 'the question'. But first check that you have checked **Tools, Options, Save, Prompt to Save Normal.dot**. After entering the program do nothing. In other words, you have an empty screen, the program has opened an empty document based on NORMAL.DOT. Hold the **Alt** key down and drag a toolbar button slightly. For example, the Centering button. Pull it just enough to one side that you move it away from its neighbor. Release the mouse, leaving the button in its new position (you may move it back if you wish). You changed your toolbar – but the important thing is: toolbar changes are stored in the template.

Press **Alt+F4** to close Word. As you have not written anything in the document, you aren't asked whether you want to save. Then comes the question:

Changes have been made that affect the global template, NORMAL.DOT. Do you want to save those changes?

I suggest you press **Esc**. The strange thing about this question is:

- why was it asked simply because you moved a button in one of your documents? The answer is that the toolbar is one of the elements saved in a template.
- you didn't open the NORMAL.DOT file. How can changes occur in this file?

This brings us to one of the crucial points about the program. If you grasped the point about having a template as a basis for individual documents, obviously it makes sense to have different templates for different kinds of documents. The question is: how do we make changes in our templates? In this case, we're talking about the NORMAL template, that is the file ..\TEMPLATE\NORMAL.DOT. There are two fundamentally different methods.

Direct

You can open the NORMAL.DOT file (or any other template), make your changes and save the file. This is the best method because you can change everything and control all your changes.

Indirect

You saw a few moments ago how to make indirect changes in NORMAL.DOT. You had opened a document based on the NORMAL template and made a slight change that can differ from template to template. The program ‘guessed’ that you might want the change available in future documents based on the NORMAL template. The change we made was minor. It could well have been a change in the [Normal](#) style or in a macro.

The strange thing in my view is that the template or file is in fact open to change but this is presumably because templates are *always* open in the background. I have a mental picture of templates as containers with a semipermeable membrane that allows certain elements to pass through for storage in the template. That’s why, in several places in the program, you’ll see buttons or boxes enabling you to store your choice either in the template your current document is based on ([Add to template](#), [Save in template](#), [Standard](#), etc.) or in the NORMAL template.

The NORMAL template is *always* open in the background, even though you may just have one document open and it is based on another template. When you open a document based on a template other than NORMAL, this template *and* NORMAL are always open, ready to receive changes.

The template contains page layout, styles, toolbars, menus, macros, etc. It is the ‘face’ that the program presents to the user.

You communicate with the program via the various elements of the template.

The first problem is to find out which elements can be stored and which can’t. Unfortunately, the program doesn’t help us here (for example by indicating it in its various dialog boxes). The second problem is to find out the conditions that must apply before elements are saved. I’ll be looking at this after the description of the template elements.

A little later I will also examine some of the more complicated options for changing templates. I will start by describing the contents of a template. If you are a beginner, it may be a little while before you feel you have a firm grip of the different aspects of the template. You will probably in the beginning work on documents, making your changes here rather than directly in the underlying template.

Imagine this situation: you are working on a biggish document or a special document, changing styles, page setup, maybe making a few macros, etc. At some stage it occurs to you that it might be useful if many of your changes could be used in other contexts, in other documents. It would be nice if you could copy the new styles, macros, etc., either to another template or to other specific documents. It is possible. I will show you how.

Template elements

In addition to the necessary formatting for [Page Layout](#) a template can contain

Styles – Autotext – Macros – Toolbars – Menus

Let's look at these, without storing them in a template. It's best to experiment a bit first, then you can store things in a template later.

If while working in a document based on the NORMAL template you change something that turns out to be a template element, Word asks *when you leave the program* whether you want the changes saved in NORMAL.DOT. If you answer Yes, all such changes are saved, and all new, future documents opened on the basis of NORMAL will contain these changes. If you are unsure about the consequence of these changes, I suggest you make your experiments in a document based on your new NONSENSE template. In other words, select [File](#), [New](#), [Nonsense](#) and OK. You are now in a document based on your new template, and you can experiment to your heart's content without causing any 'disasters'! Isn't *that* comforting? If you do this, your variation of 'the question' will refer to NONSENSE.DOT instead of NORMAL.DOT – provided you remember to stipulate that the change should apply to this template. Who said life was easy?!

I wrote earlier that I would explain why the section on styles was not placed here. Styles are the only one of the five elements which can be stored both in a document and in a template. The other four elements can only be stored in a template!

Macro

Macros are a science in themselves – but very practical at the same time. If you frequently repeat a combination of keystrokes, functions or mouse clicks, you can have a macro record them, remember them and play them back for you. An example, you may want to switch two words, with your cursor placed on the first of these.

I have already described a macro, although few people call it a macro. In my opinion, a style is a macro. It executes several functions at the same time. But Word calls it a style. When you write computer programs, you divide complex functions into smaller parts in order to combine them in different ways.

One of the advantages of this shows itself to be of benefit to us users. In earlier days, software producers decided how the various functions of a program would work and gave the user no means of changing the function or creating new ones. In the past few years there has been a tendency for users to want to adapt programs to their own style or to conform with special wishes.

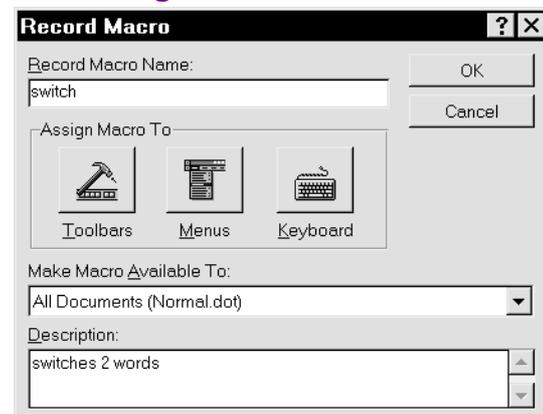
This means bigger programs – but giving us more opportunity to adjust functions to our personal taste. Obviously it takes a lot of time to learn but it does give us greater flexibility. In Word these small component parts are called *commands*.

When you select a menu point or click on a button, you activate a command or perhaps a combination of several commands. Stop for a moment and choose [Tools](#), [Macro](#), [Macros Available In](#) and [Word Commands](#). You'll see scores of commands.

Some of these commands are to be found in menus, others on buttons, others are in the deeper layers of dialog boxes, while some are not available unless *you* choose to make them available. Maybe you can't find a particular function (though it exists), but Microsoft has given preference to some commands over others.

That was perhaps a bit of a general ramble but the intention is to help you with some background knowledge to help understand the program's 'logic'.

Recording a macro



Let's make a macro! We'll do the one that switches two words. Place your cursor *inside* the first word or between the two words.

Double click [REC](#) on the status line (stands for Record Macro) and write the name of your new macro: `switch`. It's a good idea to type a few

words under [Description](#) at the bottom of the dialog box to help you to remember what the macro does. There's another advantage, which will become apparent in a moment.

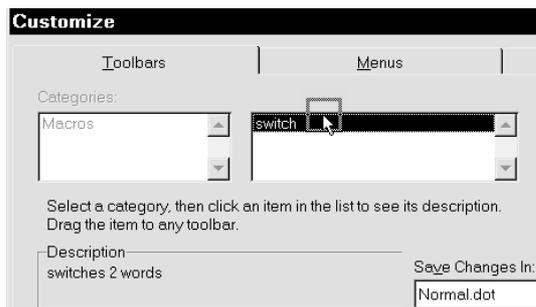
When you have finished recording the macro, you'll naturally want to use it. It would be convenient if you could activate it via a toolbar button, a menu or a shortcut key. This option is available in this dialog box, but you don't *need* to use it. Simply choose OK and continue (you continue reading page 38).

Important: Again, note the heading [Make Macro Available To](#). Choose your template (it'll be the one in which the macro is saved if you reply Yes to 'the question').

Macros linked to toolbar buttons

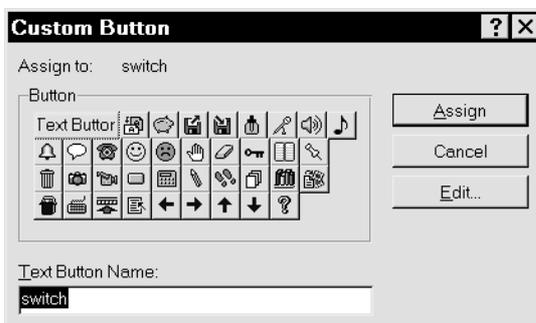
If you choose this option, you are presented with part of the [Customize](#) menu, and if you look carefully above the word [Description](#) you'll see you're asked to drag the selected macro up to one of your toolbars. As soon as you start to drag, an extra square appears at the mouse pointer.

You place the square in one of your toolbars – and release the mouse.



The button is now in place but it does not yet show which function it activates.

Now you see the following dialog box.



This gives you a variety of things to choose from. In the top left-hand corner you see the current choice, *Text Button*, while at the bottom you see the macro's name, *Switch*.

You can do various things:

- If you choose [Assign](#), 'switch' is inserted as the Text Button Name, and you are ready to record your macro. Continue reading [Recording](#), page 38)
- If you click one of the small icons and choose [Assign](#), the icon is placed on the button, and you are ready to record your macro as soon as you have clicked on [Close](#). Continue reading page 38

The final option for *editing* is one of the few places in the program (besides actually writing something) where you can have a bit of fun and exercise your creativity. If you choose [Edit before](#) selecting an icon, a icon editor is activated and here you can draw your own icon. If you select an icon first and *then* choose [Edit](#), the icon editor opens to reveal the one you have chosen, which can be edited as you wish. It's quite easy.

Macros linked to shortcut keys

If you choose to assign the macro to a shortcut key, you are given another version of the [Customize](#) dialog box. The cursor rests in the field [Press New Shortcut Key](#). The principle is exactly the same as already described under [Styles and shortcut keys](#) p. 23.

You select whatever shortcut key you think appropriate. Obviously, it should be easy to remember. I might choose [Alt+Y](#) because the letter [Y](#) resembles a fork which I can stick into the two words – and flip them over! If the key combination is already in use, you will be told.

The program comes complete with many shortcut keys. The [Ctrl](#) key often features in these, whereas [Alt](#) is seldom used. Choose, for example, [Alt+Y](#). If you press a key you regret, remove it with [Backspace](#) and try again.

Recording

The dialog box closes, and this mini toolbar appears on the screen.



The left-hand button (**Stop**) is the one you click when you have finished recording your macro. The right-hand button (**Pause**) is for temporarily halting your macro session, without stopping the macro

You still have your cursor in the first of the two words? **Ctrl+←** to position the cursor at the beginning of the word. Hold **Shift** as you press **Ctrl+→**. The word is selected. **Ctrl+X** to cut the word. **Ctrl+→** and **Ctrl+V** to paste the word in place. Click the left-hand button (**Stop**) on the macro box. Your macro has been recorded.

If you chose to place the macro on a button and have the status line showing at the bottom of the screen, when you pass the mouse pointer across the button you see – in addition to the macro name in the little box – the description in the status line – why I suggested a description.

Describing a macro

If you want to change or insert a macro description, choose **Tools, Macro**, select the macro, and insert the description. But as – oddly – there is no **OK** or **Close** button you must click on **Cancel**, which acts in this case as the acceptance button!

Deleting a macro

In the **Tools** menu choose **Macro**, select your macro, choose **Delete**, and close by pressing **Enter** or clicking **Close**.

Repeating a macro

I am not too familiar with editing a macro but I have often created a macro which I wanted to run many consecutive times. Instead of pressing a shortcut key or clicking a button 300 times, it is relatively easy to amend the macro to run a specific number of times.

Choose **Tools, Macro**, select the macro, and choose **Edit**. This brings you into the macro editor. You now see the individual commands that make up the macro. The programming language is WordBasic (which I have not studied in any detail), a variation of the old BASIC programming language. Drawing upon old BASIC experience, I discovered how to get a macro to repeat a number of times.

```
In the second line under Sub Main type
      FOR N=1 TO 300
```

```
and in the secondlast line before End Sub type
      NEXT
```

which causes the macro to run the number of times you state in the first line. The letter N can be any letter. Close the editor with **Ctrl+F4** and reply **Yes**. I have frequently worked on large text files, typically printouts from a database, and often this required the same conversion change in every line. So it made sense getting the macro to repeat itself the same number of times there were lines.

Macro on a toolbar

See [Customize](#) p. 44.

Macro on the menu

See [Adding a menu function](#) p. 42.

Toolbar

A toolbar contains buttons which perform certain functions. A function can be a simple command, a complex function or a macro. When you install the program, Word has a **Standard** toolbar and a **Formatting** toolbar, which you have no doubt already studied and discovered that the name of each individual function is shown in a small square as you run the mouse slowly across the button. At the same time a longer explanation is shown in the status line at the bottom of the screen.



Show/hide a toolbar

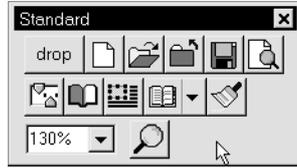
You have probably also tried pointing the mouse at a toolbar, pressing the *right mouse button*, and showing or hiding a toolbar. If not, give it a try. You can also use the right button for your second click.

Note: with all object menus (also called shortcut menus) in Windows programs you can also use the right mouse button for the second (selection) click, which is easier to use.

Moving a toolbar

Point anywhere *within* the toolbar but *not* at a button (easiest between two buttons or at the end of the bar). Drag the toolbar anywhere on the screen and release the mouse button. The Toolbar changes to a window with a title bar, and probably has a different layout.

If you don't like the result and want the toolbar back in place, double click on the title bar or in one of the 'vacant' areas. With the toolbar floating on the screen you can also shape the window in the normal Windows manner.



It's a matter of habit. If you have been using the program for a length of time in its standard form, that is toolbars horizontally at the top, it would seem impossible to adjust to the buttons being elsewhere.

I suggest you try a few different layouts. Personally, I prefer my lines to be rather more than half a screen wide. That way I get a better feel of the text at a convenient size. While I key in the text I have the righthand margin drawn in towards the middle but in the final layout phase or before printing, of course, I move it back to its proper place. Try experimenting with different screen arrangements to find the one you like best. There are plenty of options.

Taking buttons off a toolbar

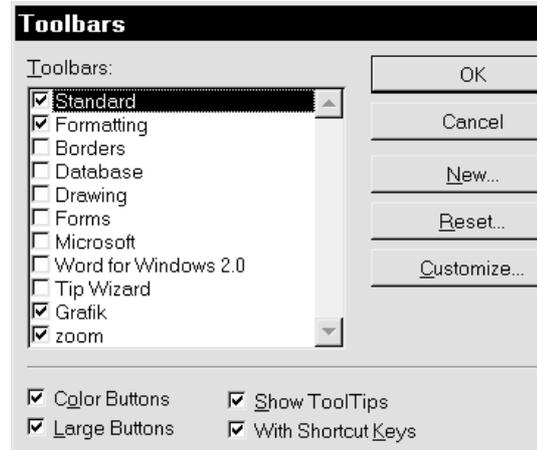
Hold **Alt** down, drag the button away with the mouse and release the mouse. In the **Customize** mode you don't need to hold down **Alt**.

Moving toolbar buttons

Hold down **Alt**, drag the button with the mouse to its new position. If there is a gap between the button and its neighbour, it allows the toolbar to take different shapes (length and breadth) when it is floating on the screen. In the **Customize** mode you don't need to hold down **Alt**. If you change your mind you can close Word and answer No to 'Save changes in Normal.dot'

Extra toolbars

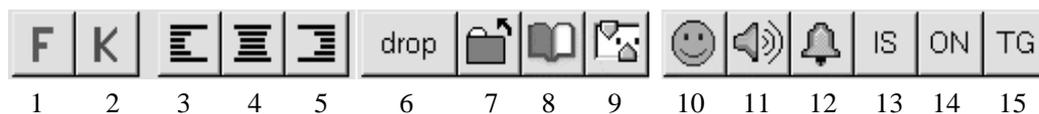
Rightclick anywhere on an existing toolbar. Choose **Toolbars**.



The option for showing the shortcut keys (new in version 7) requires that **Show Tooltips** is checked. Choose **New** and write a suitable name. You are given a blank toolbar line, and you enter the **Customize** mode automatically. This is the only place you can create a new, or delete an existing, toolbar. In the same way as menus contain points that are related, it is a good idea to make new toolbars containing related buttons. Another good feature, described on p. 47, is that your *personal* toolbars can be copied between templates.

These are some of the buttons on my toolbar:

I have edited the two on the left and made them different colors, I use them most 'at a distance' to preview a format. The alignment buttons 3, 4 and 5 I have edited to make them clearer. 6 is a macro which closes a file without saving or asking. 7=File, Close, 8=File, Page Setup, 9=Show rulers, 10=Customize, 11=Organizer, 12=Tools, Macro, 13=Options, 14=a macro which toggles picture placeholders on and off., 15=a macro which toggles text boundaries on and off (remember I am Danish).



Menus

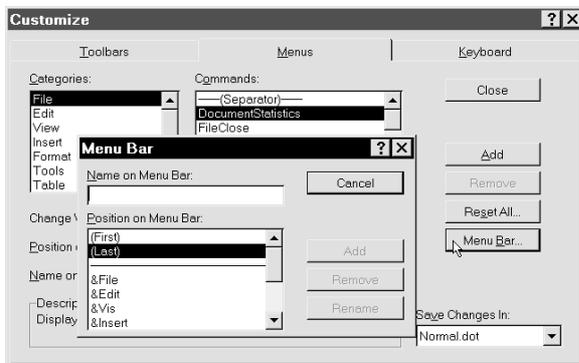
Adjusting and changing menus is not easy. It is not impossible. I chose to make a new menu for my macros. Macros are fine but whether you have them on shortcut keys or toolbar buttons it can be difficult remembering where they are – and especially what they do.

If you have 20 macros on your toolbar, it takes a little time to sweep across all of them with your mouse while at the same time reading their descriptions on the status line. It therefore struck me as a good idea to make a new menu for all my macros so that I could quickly find them at a glance (even their shortcut keys) and they are easier to read because menu lettering is large and clear.

You should be able to do the following, if you want to make a new menu. If you are unsure, wait till later. Or skip the idea.

Creating a menu

Again rightclick on a toolbar and choose **Customize**. Be aware of the box in the lower right corner: **Save Changes In**. If your active document is based on a template other than NORMAL.DOT and you want to save your changes in that template, select it. Otherwise changes will be saved in NORMAL.DOT. When you select **Menu**, you get this:



Click on the button on the right, **Menu Bar**, which opens another dialog box. The marker is in the field **Name on Menu Bar**. Type: **&Macro**. The **&** sign means that the following letter (**M**) will be underlined in the menu and can be activated in combination with **Alt** key. The menu will show **Macro** and this can be activated by **Alt+M**.

When you have typed the first letter of the menu name, the **Add** button comes to life. The program suggests **Last**, meaning that the menu will be placed to the right of **Help**. Choose **Add**, **Close** and return to the previous dialog box. The only thing you have done is add a heading to your menu bar. Nothing more.

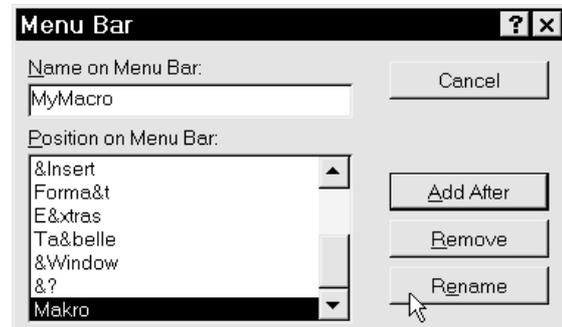
Removing a menu

While we have an empty menu consisting only of the heading **Macro**, why don't you remove it – then create it again? Just for the practice!

Back to the **Menu Bar** button and into the little dialog box, arrow down and select **Macro**. Now it is possible to **Remove** the menu item. When you click **Remove**, you get a firm warning that all the points in the menu will be removed if you say **Yes**. The programmers obviously didn't think it was worth checking to see whether in fact in this case we *had* any points on the menu. If you don't want to remove it, choose **No** or press **Esc**. At least you know now how it is done.

If you have removed the menu point, go ahead and create it again!

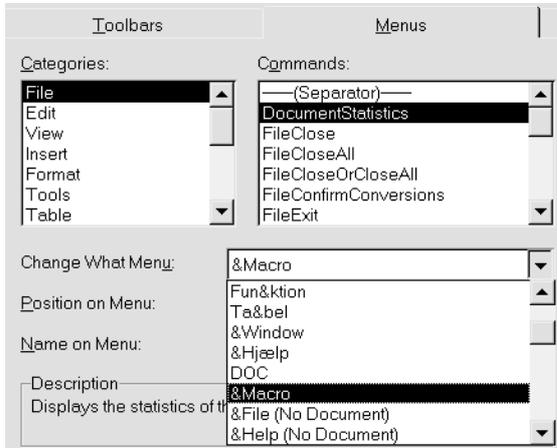
Renaming a menu



Unfortunately you can't click the name and have it jump up to the **Name on Menu Bar** field for editing. You must write the new name, select the point on the **Position** list, and then click **Rename** and click **Close** all the way back. By abbreviating menu names you can make room for more menus on top of the screen.

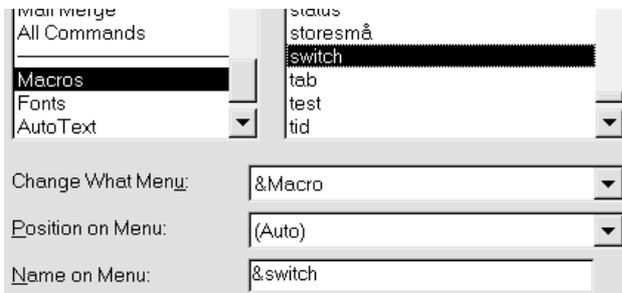
Adding a menu function

It's about time we added some points to our empty **Macro** menu. This'll take concentration! If you don't have any macros, make two or three simple ones before we proceed.



First, click on the **Change What Menu** list and select the **Macro** menu. It moves up for editing. Under **Categories**, some items are merely a subdivision of many commands. One of the categories is **All Commands** containing all commands available in Word.

You can, of course, choose to insert commands other than the macros I suggest. Under **Categories**, move down to **Macro**, and your available macros will be listed in the middle of the dialog box.



If you switch to another category, you will see other options. Go ahead and experiment. But be careful that it still says **Macro** in the **Change What Menu** field.

Click on the first macro and choose **Add**. Continue with the rest of your macros. If you want to experiment with changing the order, the activating letter, the name, etc., feel free! With a bit of patience you'll learn a lot.

You can make changes in the bottom line **Name on Menu**. But you will need to have the command marked as shown in the illustration. In this case: I added the macro called 'switch', chose **Add**, and the menu point appeared as `switch`. Later I went into **Customize**, found and marked the macro's name in the top center field. In the **Name on Menu** the name appears automatically. Now I change the name. The button **Add** (marked with the mouse arrow in the illustration) changes to **Rename**, which I choose. The macro is still called "switch", but the menu point is now called, what you type. Finally, close and test your new **Macro** menu.

You can see the name and, if there is one, the shortcut key. If you move through the menu with the **↓** without activating any macro, you can see the description in the status line. The difference between this and **Tools, Macro** is that you are shown the shortcut keys at the same time. I like this touch. Many will be like me, only able to remember 5-10 macros. Here, you can look up those shortcut keys you don't use so often.

Draft

If you miss the **Draft** function (which was removed in this version from the **View** menu), you can insert it. Rightclick any toolbar and choose **Customize**.

Click **Menus**, under **Categories** click **View** – and the **commands available** under **View** are revealed in the middle of the dialog box. Scroll down to **ViewDraft**, select it, select **Add** and finish by choosing **Close**. Check that **Draft** is now on the **View** menu.

Context menus

The quick menus that pop up when you rightclick can *also* be edited. This is mentioned by neither the manual nor the **Help** function. Depending on *what* and *where* you click, you will activate a certain menu. You can click on normal text, a headline, a field, a picture, etc. Each *object* has its own context menu!

Customize

The **Customize** function (rightclick a toolbar) enables you to make some pretty fundamental changes in the way you operate Word. Bear in mind that the program is ‘simply’ a bunch of commands which you can activate in various ways. Specifically, you can enter the same dialog box via a button, a menu or a shortcut key. I have already mentioned some of these commands. The purpose of **Customize** is to let you, the user, assign a function to one of the three methods of activation:

- a menu entry
- a button
- a shortcut key

Customize can also be used to modify these three *tools*. People are different and take a different approach to things. Some prefer working via menus and menu entries, others like buttons, and still others make use of shortcut keys; it depends on our personal strengths and weaknesses: habits, keyboard versus mouse, good or bad memory, etc.

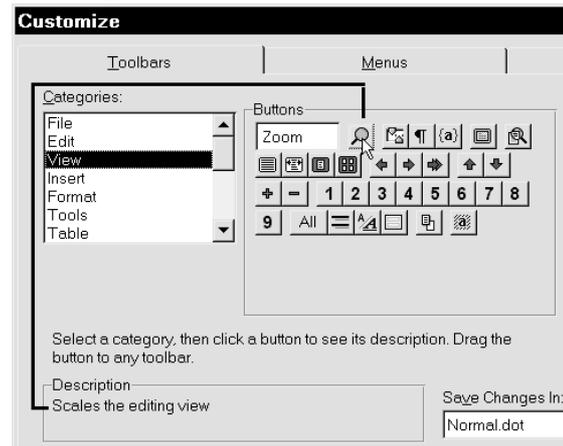
I have devoted a large part of this book to these options because in my opinion they are what make this program as good as it is. If you can see how to exploit their potential, you will save yourself a lot of time in your future work. I hope I manage to help you *learn* to use these possibilities at your fingertips.

When you enter **Customize**, you see on the left a range of **Categories** (see following picture); the ones above the horizontal line are groups of **commands**. Microsoft has chosen to assemble certain commands under, for example, **File**, **Edit**, **View**, etc. Click on the **View** category, and you’ll see in the middle of your screen the buttons associated with the various commands.

The horizontal line you see further down the **Categories** list divides these groups of commands from **Macros**, **Fonts**, **AutoText** and **Styles**. If you click on one of these, you will be given a list of the active or installed functions which can be associated with one of the three tools. Irrespective which function you choose – whether macro, font, an already defined button, a command that has not (yet) been given a button, a style, etc. – you can link it to a menu, a toolbar or a shortcut key.

Important: again you should be aware of the **Save Changes In** option. Which template should changes be saved in if you answer Yes to ‘the question’? If you are working in a document based on a template other than NORMAL.DOT, which has different buttons in its toolbars, the toolbars change immediately the moment you select **Customize** because the standard ‘reaction’ of the program (default) is to store things in the NORMAL.DOT template unless otherwise instructed.

Adding toolbar buttons



I have clicked on the button showing a magnifying glass. A description is given at the bottom of the dialog box. You can click on the different buttons for an explanation. If you don’t understand the text, drag the button onto a toolbar and test it.

I strongly recommend that you drag the magnifying glass up alongside the button showing the zoom percentage. It beats me why Microsoft hasn’t included this button in its standard setup by building it into NORMAL.DOT from the outset.

When you click on it and drag downward, an arrow appears along with the zoom percentage. When you release the mouse, you fix the percentage. It’s an excellent solution. It’s a useful tool for changing the zoom percentage.

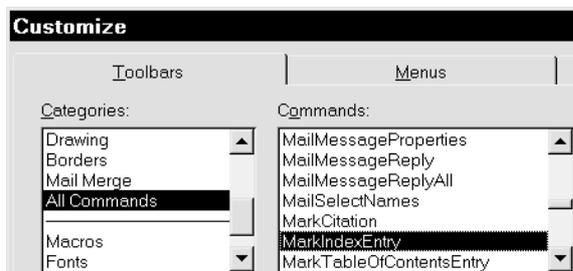


Find a good command

If you are feeling adventurous, you can leaf through the different categories, clicking on buttons to see if there's anything interesting. It's probably easiest to choose the Category **All Commands** and browse until you spot something unusual. Click on one of the commands and type a letter. The cursor jumps to that letter.

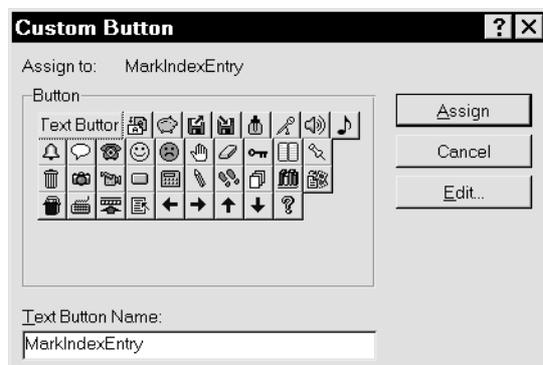
Unfortunately you can't spell your way to a command but keep pressing the same letter (for example 'f') and the cursor jumps to all commands starting with that letter.

If you take a moment to see what Microsoft has chosen to call its various commands, you'll notice they are arranged in groups (categories) corresponding to the menus. As I commented earlier, it isn't always easy to understand why a command has been placed in a particular category (menu). See *What's the command?* p. 45.



If **Toolbars** is the active tab, commands can be dragged directly to any toolbar. When you release the mouse, you'll see whether Microsoft has already earmarked an icon for that particular command. If so, choose **Close**, and you have a new command on your toolbar.

If Microsoft *hasn't* decided on an icon, you have the chance to be creative and produce a *user-defined* button.



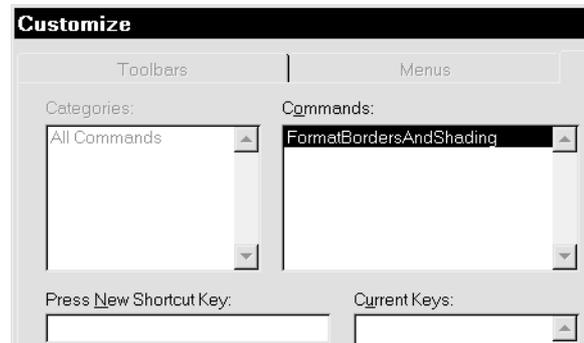
I chose the command **MarkIndexEntry**, a function that marks words to be included in an index. If I click on an icon and select **Assign**, the button on the toolbar will adopt that appearance. If I click directly on **Assign** (without selecting a button), the text will be placed in the toolbar button. In this case, it's a bit lengthy. But you can edit it into a shorter version.

Finally, the option that is probably the most enjoyable of all is that of first selecting an icon, then clicking **Edit**. You enter the icon editor – a simple tool to use.

What's the command?

Having decided which command or dialog box you would like as a *button*, *menu point* or *shortcut key*, you then have a problem: what's the name of the command? Let's say you often produce broken lines round a frame.

Ctrl+Alt+plus (the large grey key on the extreme right) changes the mouse pointer to the symbol **⌘**. Click a menu entry or a button, and **Customize** appears automatically, showing the name of the command. I chose **Format, Borders and Shading** and was given



the name of the command. I don't always understand programmers' logic; this screen only allows us to assign a shortcut key. You can't use it to assign to a menu or a toolbar – but at least it is an easy way to discover the name of a command. Then, of course, you can open **Customize** and put the command on a menu or toolbar. Strange.

Changing a button icon

With **Customize** active you can rightclick on a toolbar button.



I had to experiment a bit to discover how this option worked. I

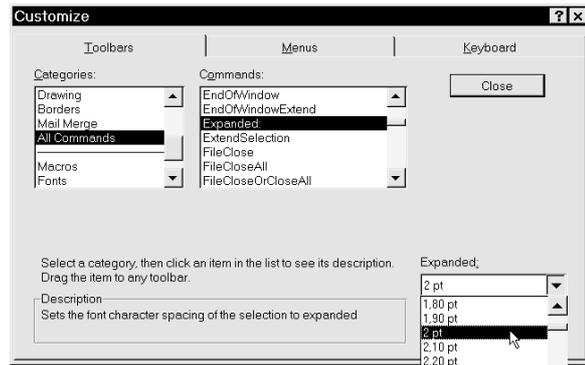
recommend that you do your testing on some buttons set up specially for the purpose (and remember you can always leave the program without doing permanent ‘damage’ by saying No to ‘the question’). Start by dragging a few buttons to a toolbar to have something for experimenting.

If you choose **Copy Button Image**, you will copy the image on the button to the clipboard. When you then rightclick on a second button and select **Paste Button Image**, you give this second button the stored image instead of its original. Rightclick it again and choose **Reset Button Image**, if it is available. You can reset a button if it originally had an icon. You can’t reset a button with text on it.

Choose Button Image means that you can choose from among the few images that Microsoft has provided. **Edit Button Image** opens the icon editor.

The best is that you can copy from the clipboard, which means that you can design a picture in another program, copy it to the clipboard, and then add it to your Word buttons using **Paste Button Image**.

Expanded



Formatting the distance between letters is a fine way to emphasis text. If, for example, you want a button which sets the distance between letters at 2 pt, you proceed as follows:

Select **Customize**, and among the categories select **All Commands**. One of these is **Expanded**. In the lower right corner you can stipulate a width, for example 2 pt. Drag the command to a toolbar and release your mouse. The text on the button will be as shown.

Expanded enables you to determine the distance between the letters in your text (it adds 2 pt to their width). I applied **2 pt Expanded** to two words in the previous sentence.



Templates – again

Ever since we began the subject *Templates*, we have been working with templates and the structure of the program. I took you through the creation of a template, editing an existing template (particularly the NORMAL template), and discussed the important components normally contained in a template: toolbar, macros, etc. We also looked at how these could be manipulated. I hope you've stuck with me this far – although I am aware it has been tough going! The chapter you are reading now is pretty advanced. If you have had some problems understanding everything up to this point, don't be downhearted if you have to give up now! If you are having trouble getting to sleep, maybe you can use the next couple of pages zzzzz!

The nature of this subject is probably why many authors omit it – or push *styles* and *templates* into appendices at the end. This gives the reader the impression the subject is of minor importance. On the contrary!

For safety's sake, let me just repeat a few words of caution. If you intend making changes in the various elements of your template, it is most important that:

- you have checked [Prompt to Save Normal.dot](#)
- you are aware of which template your active document is based on.. Check this by choosing [File, Templates](#).
- you remember, if you are working with a document *not* based on NORMAL.DOT, to choose whether you want changes saved in the document template or in NORMAL.DOT (the choice occurs in a number of dialog boxes).

If you have in fact checked [Prompt to Save ...](#), you will *always* be asked whether changes should be saved. If you have opened a document based on a template called LETTER, then amended relevant components, you will be asked before you leave the program whether you wish to save the changes in template LETTER – *if* you have indicated this template in the dropdown box I mentioned on several occasions. This storage procedure can be *forced* without closing Word by selecting [File, Save All](#) (Save All means saving all documents, templates, etc., in which changes have been made). It corresponds to closing the program – except that you don't close the program.

Early in the chapter on templates I wrote 'Imagine this situation: you are working on a biggish document or a special document, changing styles, page setup, maybe making a few macros, etc. At some stage it occurs to you that it might be useful if many of your changes could be used in other contexts, in other documents. It would be nice if you could copy the new styles, macros, etc., either to another template or to other specific documents.'

Copying to templates/documents

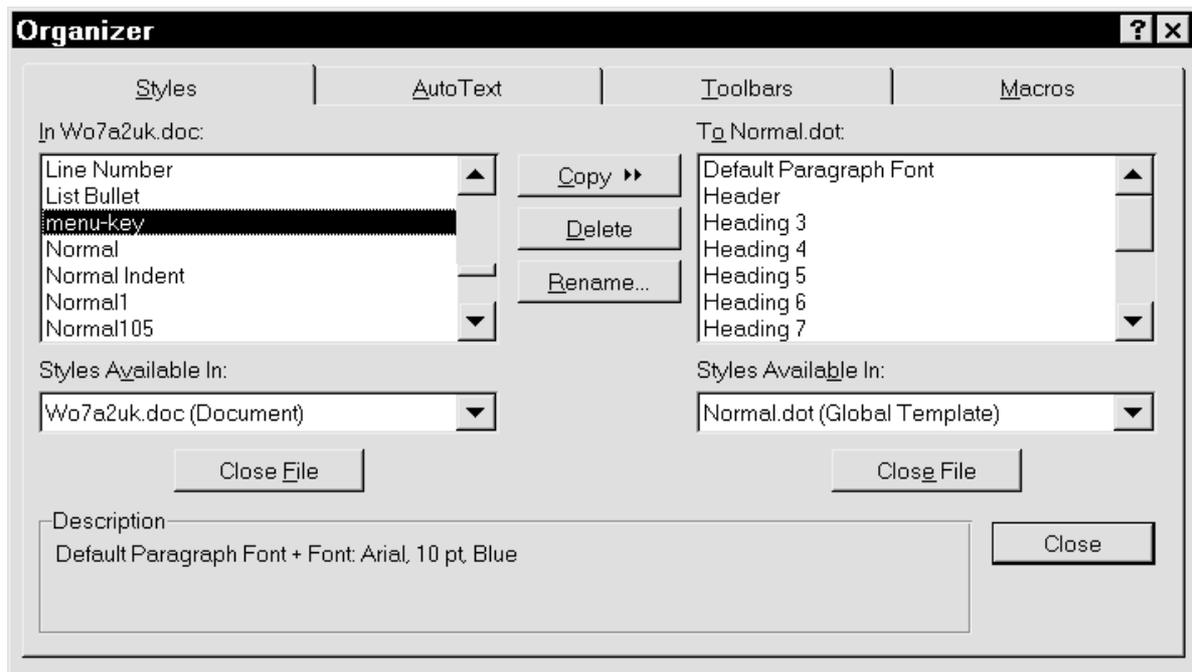
Perhaps the most practical and sophisticated function in this version of the program is the one enabling us to take components which we have created in one document or template and transfer them to other documents/templates. Example: you have created a style which is saved in a particular document. It's a beauty! And you would like to use it in all other documents based on NORMAL.DOT. You have no doubt – like me, until I discovered a solution – saved various things in NORMAL.DOT but would actually have wished to save the change in a different template. Help is at hand!

Remember the semipermeable membrane between a template and its documents which I tried to create an image of (*Changing a template* p. 35) when we were discussing the indirect method of changing a template? The porousmembrane idea goes a step further to encompass *all* templates and *all* documents:

You can copy any element in a template to another template.

Styles can be copied without restriction between templates and documents.

We'd better look at a dialog box that does this. Stick with it! We've come through most of the sophisticated stuff together!



Organizer

Once again, I am dissatisfied that this function is hidden away as a sub-section of some of the normal dialog boxes. I suspect that Microsoft considers it so advanced for most users that it has been pushed quietly into the background. Personally, I think it is easily digested if you have gained an understanding of the template and template *elements*, which are listed on the tab cards of the dialog box. But in the beginning it can be as difficult for users to understand as *files* and *directories* used to be. From this point of view I understand Microsoft. It *can* be dangerous.

You don't find this function as a menu entry. Nor as a button on the toolbars the program provides as standard. I have found it as an option under [File](#), [Templates](#) and [Format, Style](#) and [Tools, Macro](#) but I have also set up a button on my own toolbar. The function is [Organizer](#).

When you activate it, the lefthand window contains elements from the active document, the righthand window contains the basic template. In the illustration you can see I am working with the file WORD7A2.DOC based on NORMAL.DOT. The Styles tab card has been selected. In this document I have created the *character* style [menu-key](#) formatted with 10 pt Arial, which you have seen throughout this book. I stipulate 10 pt to be sure of the size (otherwise I could simply have formatted with the *Arial font* alone).

If I want to copy this *style* to NORMAL.DOT, I simply click [Copy](#).

Warning: Check before you copy that the name does not already exist in the other template. If it does, it will be replaced (*overwritten*) by the incoming style. But the program does give you a warning before completing the copy.

I can also *delete* and *rename* a style here.

The big news is that on the left and right of this dialog box you can open either a template or a document. If you have created a style in one document, you can copy it to another. Click on the other tab cards: AutoText, Toolbars and Macros. Note that the lefthand side switches each time to the document *template*. This gives us the answer to the intriguing question:

What can be saved in a document without the necessity of saving in a template, and what must be saved in a template in order to be accessible to all documents?

Styles are special

Styles are the only element that can be saved in a document without having to be saved in a template. You can, if you wish, create a string of styles in a particular document – and they will exist *only* in that document. The *name* of a style in one document can also appear in other templates and documents with an entirely different content. You can change the content of standard styles (Normal, Heading 1, Heading 2 and Heading 3) in a document without saving them in the document template. The program will not ask (as it did in version 2) whether changes should be saved in the template.

You can also use the [Organizer](#) to save the style. If you use [Organizer](#) to copy a style to a template or document in which the style name is already in use, you should be careful. This corresponds to overwriting one file with another. You can use the [Organizer](#) box to ‘inquire’ before you copy. Particular care must be displayed with styles and macros. When you click on a style or macro, you can read a description at the bottom of the box.

The three others

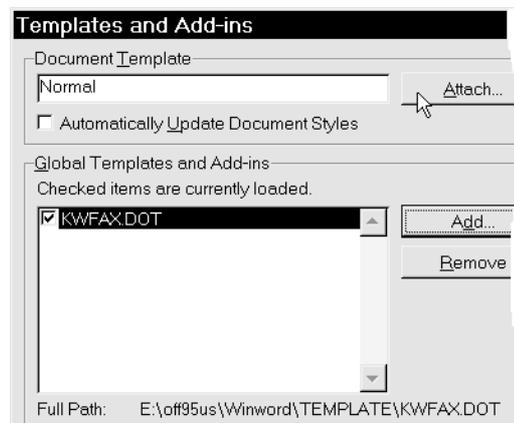
AutoText, Toolbars and Macros can be saved only in a template. In the case of toolbars you can only edit those you yourself have created. You can’t change the ones supplied as standard with the program.

The warning about being careful when you transfer an element from one template to another also applies here. If you copy something from one template to another and the name already exists, you overwrite the element to which you copy. I wouldn’t advise doing this without carefully checking the consequences, especially when you are copying styles. The fifth element in a template, *menus*, is not included in the [Organizer](#). I don’t know why.

New basic template

Let’s say that when you started using Word, you made a few documents based on the NORMAL template. At the time, the [Normal](#) style was Times New Roman 10 pt. Since then you have changed the content of that style; it is now Palatino 11 pt. You retrieve the old documents and want the [Normal](#) style to contain Palatino 11 pt. You must retrieve each of the old documents in turn, open the dialog box [File, Template](#) and check [Automatically Update Document Styles](#).

But beware that you know which styles are in the documents, and how the new styles will affect the old document. If you regret your decision, you can avoid damage to the old document by closing it *without saving!*



This dialog box, too, can be used for something else. You can change the template on which the document is based. The button to look for here is [Attach](#). You are attaching a new template to an existing document. As already mentioned, a document simply cannot exist without the foundation of a basic, associated template. In the illustrated dialog box you can see I have added a further template, KWFX.DOT. This can be useful in the situation where you have written a certain macro which is only saved in a certain template: in this case KWFX.DOT. In this way you can access elements like toolbars, macros and so on in other templates.

Probably few people will need to use this facility but it doesn't take many documents based on the NORMAL template before it gets critical if you use many different styles and macros.

Let's say you've created five documents. Three of them become more and more alike as regards content, the two others also resemble each other but in a different way. It might be a good idea at this stage to create two new templates, attaching the three documents to the first and the two documents to the second. I hope this book contains enough information to do the job but my solution would be as follows:

Open one of the three files, delete its contents and save it in \TEMPLATE *as a template* (file type: [Document Template](#)) with a new template name, for example INVOICE. Via [File, Templates](#) base the three documents (using [Attach](#)) on the new template INVOICE. And click on [Automatically Update Document Styles](#), thus ensuring uniformity in all three documents. Follow a corresponding procedure with the two other documents that are alike.

Your imagination

your creativity, and your curiosity, etc., are the only factors that limit you in trying out new ideas. I hope I have helped you gather enough information to do what you want to!
Have fun!

I am always happy to receive comments, so if you would like to send me a couple of lines, my e-mail address is mm@knowware.dk

Michael Maardt

Character formatting

Bold	CTRL+B
<i>Italic</i>	CTRL+I
<u>Underline</u>	CTRL+U
Underlining words only .	CTRL+SHIFT+W
Double underline	CTRL+SHIFT+D
Sub _{script}	CTRL+ =
Super ^{script}	CTRL+ +
Capital letters	CTRL+SHIFT+ A
Small caps	CTRL+SHIFT+ K
Font	CTRL+D
Font size	CTRL+SHIFT+P
Increase font size	CTRL+SHIFT+X
Decrease font size	CTRL+SHIFT+Y
Hide text	CTRL+SHIFT+H
Remove direct text formatting	CTRL+SPACE

Paragraph formatting

Centered	CTRL+E
Right align	CTRL+R
Left align	CTRL+L
Justify	CTRL+J
Enlarge indent	CTRL+M
Shrink indent	CTRL+SHIFT+M
Hanging indents	CTRL+T
Remove hanging indents	CTRL+SHIFT+T
single line spacing	CTRL+1
double line spacing	CTRL+2
1½ line spacing	CTRL+5
Remove direct paragraph formatting	CTRL+Q

Other functions

Cut	CTRL+X
Copy	CTRL+C
Paste	CTRL+V
Redo	CTRL+Y

Moving the marker

a character to the left	←
a character to the right	→
a line up	↑
a line down	↓
a word to the left	CTRL + ←
a word to the right	CTRL + →
to the end of the line	END
to the beg. of the line	HOME
a paragraph up	CTRL + ↑
a paragraph down	CTRL + ↓
a window full down	PageDown
a window full up	PageUp
to the end of the doc.	CTRL+END
to the beginning of the doc.	CTRL+HOME

Marking

a character to the right	SHIFT+→
a character to the left	SHIFT+←
the end of the word	CTRL+SHIFT+→
the beginning of the word	CTRL+SHIFT+←
the end of the line	SHIFT+END
the beginning of the line	SHIFT+HOME
a line down	SHIFT+↓
a line up	SHIFT+↑
to the end of the doc.	CTRL+SHIFT+END
to the beginning of the doc.	CTRL+SHIFT+HOME
the whole document	CTRL+A
New paragraph	ENTER
New line	SHIFT+ENTER
Hard page break	CTRL+ENTER
New column/break column	CTRL+SHIFT+ENTER
Exit	ESC

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ISBN 87-90027-77-9



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