

# Paragraph Text Formatting

## Changes to Text

Here we explore editing and format changes you can make to the text itself. Remember that Paragraph text is the single most sophisticated item you can place on your page. Many of the format changes are precisely the same as its cousin Artistic Text. These include:

- spelling and content changes
- global font changes
- alignment changes
- character, word, and line spacing edits
- changing the characteristics of selected (blocked) text

To perform these changes with Paragraph text, you use precisely the same tools as with Artistic text. You can also use the Shape tool with Paragraph Text, except when you do so the changes you make are applied to all the text inside the frame, and are governed by the controls in the Options dialog box as it relates to the behaviour of frames. This holds true for any Paragraph Text edit you make to a frame.

## Line Width and Breaks

The line width is dictated by more than just the width of the frame. Other factors, such as the alignment of the Paragraph Text, the hyphenation controls, and the spacing controls also affect line width. Line width is generally not something a user even thinks about. If you apply the proper controls, however, your text will look and read better. Some controls such as the effects of alignment are obvious, while others are not. I'll review all of these now by showing examples and where the controls are found. You can play with the controls on your own.

Figure 1 shows a sample Paragraph Text similar to that which we have been using in the past articles. The text in Figure 1 is **Left** aligned. In Figures 2 and 3 is the same text with **Full justified** and **Forced justified** alignment. These controls are found in the Text Property Bar. (They are also found under **TEXT/Format Text**>>Paragraph dialog box (Figure 4). Obviously, the choice of alignment affects the line width and how your text breaks.

This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah.

Figure 1

This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah.

Figure 2

This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah.

Figure 3

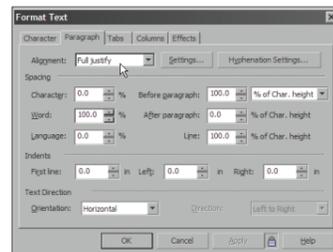


Figure 4

You may need to force a line break where one would not normally occur. Simple enough. Just locate a text cursor and **Shift-Enter** to create a line break anywhere you wish. As I mentioned earlier, the effect of different alignments on line width is obvious, and you would anticipate it. A number of other factors are overlooked. The **Word Spacing** (Figure 4) with Paragraph Text is particularly important, especially since the default setting in CoreIDRAW is 100%. For most large blocks of text, this setting is too high. A 60-70% setting yields better results and makes for improved readability. It also eliminates the typesetting error known as 'rivers' which occur when too much white space appears between words and succeeding lines.

Look at Figure 5 and compare it with Figure 1. In Figure 5, the same text is set with a **Word Spacing** has been set down to 65%. Note that the type has tightened up and the subsequent effect on the line breaks.

This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah.

Figure 5

With either **Full** or **Forced** justified, additional word spacing controls dictate how much and how little additional spacing you will tolerate in order to justify the text. Refer to Figure 4 again, and note that just next to the **Alignment** dropdown is a **Settings** button which is only available with **Justify** alignments. Click this to reveal the **Space Settings** dialog box (Figure 6).

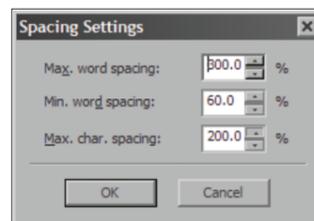


Figure 6

The best way to remember these controls is to remember that you are setting tolerances. The defaults, as shown in Figure 5, say that you will allow word spacing to be reduced or expanded from 60-300% as necessary, plus you will tolerate space being added between letters (character spacing) to 200%. You've undoubtedly seen print where the letters are stretched apart to create justification. If you don't like that feature, turn the **Max. char. spacing** to 0. I use settings of 50-200 for **Max. -Min. word spacing** and 100 for **Max. char. spacing**. This, along with hyphenation controls, gives me nice tight justification when I require it. Of course, you may find with engraving that you will tolerate more spacing between words, and as a general rule, the larger the plaque or printed object, the more spacing you want.

Oh, did I say hyphenation? Check out Figure 4 again, and note the **Hyphenation Settings** button. This is where you turn hyphenation on and off (Figure 7).

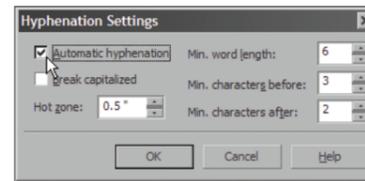


Figure 7

CoreIDRAW uses a typographic algorithm to determine where a word should be hyphenated. The Hot zone is the distance from the right edge of the frame. Any word that can not be completed in the **Hot zone** is a candidate for hyphenation. The defaults work well. You simply need to check the **Automatic hyphenation** box and check **Break capitalized** if that's okay (usually it's not.) Want more hyphenation? Increase the hot zone. In Figure 8 is justified text with hyphenation on and tighter **Spacing Settings**. The first line of the second paragraph shows the biggest difference.

This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah.

Figure 8

Not much difference, you might say. Because the **Space Settings** allow the word spacing to shrink, the difference is only slight, but valuable nonetheless. However, examine Figure 9 and compare it to Figure 1. In Figure 9, I reduced the word spacing and applied hyphenation controls. Here the effect on line width and breaks is dramatic.

This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the first paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the second paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah. This is the third paragraph text of paragraph text. Blah, blah, blah blah.

Figure 9

## Changes in X3

The controls for all of the Paragraph Text formatting in Version X3 operate in exactly the same way as in Version 12. However, in Version X3, Corel has broken out the various tabs from Version 12's Format Text dialog box into separate menus and Dockers as shown in Figures 10 and 11.

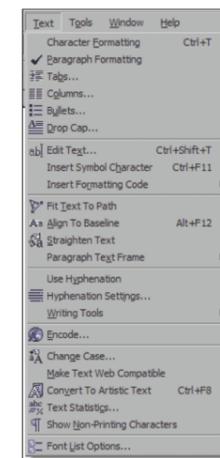


Figure 10

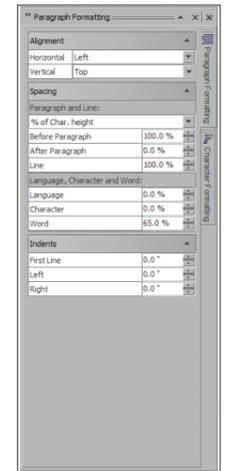


Figure 11

Well, we are almost done. In next month's installment, we will discuss Tabs, Effects and more.

*Your comments and questions are welcome via e-mail at [questions@retlab-graphics.com](mailto:questions@retlab-graphics.com). Pradhan Balter has taught CoreIDRAW since its invention. He lectures frequently at the regional and national ARA shows. His training manuals are available through ARA at [www.ara.org/products](http://www.ara.org/products).*

This article is reprinted with permission from Recognition Review, the official magazine of the The Awards and Recognition Association (ARA), based in Glenview, Illinois, U.S.A. ARA is a membership organisation of 3,400 retailer and supplier companies dedicated to increasing the professionalism of recognition specialists, and advancing the awards and engraving industry. For more information, visit the website: [www.ara.org](http://www.ara.org).