



# *Designer's Gallery*



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## Introduction

The previous chapter gave you an overview of the design and planning stage. Before we move on to the implementation, we've added this chapter to give you some quick design ideas, and some important terminology.

*Anatomy of a Page* gives a brief overview of some of the design elements that make up a page. It introduces you to the vocabulary of editors, artists, designers and printers. Extra graphic art definitions are provided in the *Glossary* that ends the *PagePlus 3.0 Companion*.

Templates provide the basis for many aspects of a complete publication; the *Templates* section explains exactly what these aspects are, and how you use templates.

The *Five-Minute Typographer* section is a quick primer covering selection of typefaces, control of word and letterspacing, and various other elements of text style.

The *Special Effects* section describes a range of individual effects that can be used to enhance individual publication elements such as headlines.

*Art & Borders* provides a simple pictorial index of some of the Serif ArtPack samples included with PagePlus.

# Anatomy of a page



**Header:** a line of text across the top of the page. May include document title, chapter or page number.

**Kicker:** a tag or overline above the headline to categorize the story.

**Headline:** the title of an article.

**Tag Line:** a story subheading, also called a deck.

**Byline:** the author's name.

**Initial Cap:** an enlarged first letter.

**Body Text:** the main text, also called body copy or running text.

**Pull Quote:** a quote from the body text, extracted and set in large type, also called a breakout.

**Wraparound:** text that wraps around the shape of a picture.

**Gutter:** the space between columns.

**Caption:** The description or title of a picture.

**Footer:** A line across the bottom of a page. Here it contains page number and issue date.

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# Templates

## Introduction

Serif PagePlus includes a series of professionally designed template files that are included with PagePlus (they're installable as an option - if you want to use a template but haven't installed them yet, simply rerun the install now).

You don't have to be a graphics design expert to use a template - that's one of the main reasons we provided the templates - but you should be familiar with the basics of using PagePlus.

For a step-by-step guide to choosing, opening and customizing a template, see the *Using Templates* section of *Getting Started*.

## What is a template for?

A template can be created, and/or opened, to establish a starting setup for one or more of several aspects of a publication including:

- **Page layout(s)**  
A general purpose grid, or a specific single or multi-page pre-designed solution for, say, a Letter-size, 3-fold brochure or a corporate newsletter.
- **Content**  
Some content will be intended for the final publication (typically drawn graphics, column dividing rules or clipart samples). Other elements (the text and pictures) will be placeholders for you to replace.
- **Styles**  
A set of text and graphic styles appropriate to the elements in the template publication.
- **Color palette**  
A designer palette of naturally matching colors.
- **PageHints**  
Pop-up notes containing instructions and tips on using a template.

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After opening a template you can of course modify any aspect of the publication to personalize it to your particular needs.

## Using the supplied templates

When you open a template, PagePlus automatically opens an untitled copy so that the original is left intact and can be used repeatedly no matter what you do to your publication. In other words, after you've opened a template, when you next select **File/Save**, PagePlus will ask for a new publication filename.

### Template sizes

Templates page sizes are either nonstandard or based on a letter (8.5" x 11") paper size, with a 0.5" left, right, top, and bottom margin. This gives a "user" area of 7.5" x 10".

If you wish to modify a template for use on a different paper size, you should set the margins of the new page size so that the 7.5" x 10" user area is centered in the page.

Alternatively, you may want to change the page size for the template and move or resize the template elements as desired.

### Layout(s)

In most cases a template includes one or more layouts intended as the basis for a publication.

If after opening a template you can see it has more than one page (look at the Status Bar), check out the other pages.

Some times a template will include variations of the layout of the first page and you are expected to select one of the available layouts.

Other times a template file is intended to be used as the basis of a multi-page publication and includes a cover page, and continuation sheets.

### Content placeholders

Placeholder text is just sample text for use at the design stage before the final text is available or relevant. It's the same in each template to help you focus on the template design rather than on the content.

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Obviously, all pictures can be considered placeholders, but where no default picture is considered appropriate the area the picture is supposed to fit in is represented by a standard balloon picture. Space for your corporate or personal logo is shown by a standard logo symbol.

## Styles and color palette

A template contains its own set of named styles and its own color palette. These have been designed to complement each other, and are an integral part of the template design.

After opening a template, apply the styles and colors to your own imported text, graphics, and pictures.

You can of course modify or expand on the styles or color palette to suit your own tastes. Any elements which use the styles/colors you modify will automatically be updated.

## Printing

The templates are designed to produce publications that can be printed using your desktop printer.

Many of the templates make extensive use of color. In general they will still print out fine using a monochrome printer, but if you find this is not the case, simply redefine the colors used in the template and save your modified version as a new template.

Some templates are intended as the basis of publications for commercial printing. There are no hard and fast rules, but, for example, you may want higher quality for your business cards and stationery.

## PageHints

PageHints are notes that you can put on a page (using **Help/Insert PageHint**) to leave a comment to yourself or others. Many templates already contain PageHints designed to give instructions, ideas and advice for working with a particular template. It's a good idea to check out all the PageHints within a template before you begin to use it.

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## Creating templates

If you have a publication that you want to keep as a template, then simply select **File/Save As...** and click on the "Template" option within the **Save As...** dialog. We recommend not overwriting the original template files.

## Content placeholders

In case you want to use the sample placeholder text in your own templates, it is stored in SAMPLE.WRI, which is supplied with PagePlus in the SAMPLES directory. The standard balloon picture placeholder and logo placeholders are in the same directory, called PICTURE.WMF and LOGO.WMF respectively.

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## The Five-Minute Typographer

This section provides a quick discussion of some of the key elements of typography - the design of the characters that make up body text, headlines, headings and captions. Typefaces, text sizes, word spacing, letterspacing, tracking, kerning, leading, and alignment are just some of the typographical elements that can influence the final appearance of your text. If you want to become a DTP expert, a basic knowledge of typography will come in real useful.

### Typefaces

A typeface is a particular family of fonts with the same basic design of letters, numbers and other characters. There are thousands of typefaces available, some designed to focus on readability, others to be decorative, others to be fun and funky. Your choice of typeface can have a major effect upon the tone and feel of your publication so think carefully about your audience and intended message when you're choosing type.

Some typefaces are authoritative and demand attention:

**Overdue Invoice.**

Others look loud and fun:

**Happy Bunnies!**

Some appear reliable and classical:

**CLASSICAUTOS**

Others look nostalgic or romantic:

**Wedding Bells**

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Typefaces usually fit into three distinct categories referred to as serif, sans-serif and decorative.

### Serif typefaces

Serif typefaces are characterized by small extra strokes at the end of character stems, called "serifs". The serifs are there for both decoration and function. They guide the reader's eye from letter to letter and help to directly project words and sentences rather than individual characters or letters. That's the theory... but in practice legibility is equally affected by size, line length, leading and use of white space.

Serif typefaces are ideal for producing highly readable body text. Body text or body copy is the main body of text in a publication, e.g. in this handbook this paragraph is body text. The body text of this handbook is Memento, a friendly, attractive and slightly unusual serif typeface.

Use a typeface with rounded serifs, like Memento, to produce a friendly, interesting feel for body text:

## Easily readable

Try out a typeface like Times (the equivalent in Windows is called Times New Roman) for a classic body text look:

## Classic example

Use a typeface with slab serifs (also called square serifs or egyptian-style) for giving an official, attention grabbing look. A typeface like Lubalin is great for display type - headlines, subheads, captions etc.:

## Stop Right There!

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## Sans-serif typefaces

Sans-serif typefaces do not have finishing strokes at the end of the letter forms. The name comes from the French *sans*, meaning "without"; you may also see sans-serif typefaces referred to as gothic.

Sans-serif typefaces have a simplicity and elegance that makes them perfect for headlines and other display type but difficult to read for long blocks of text. Many examples of environmental typography, such as road signs, use sans-serif type to aid instant recognition.

Helvetica (called Arial in Windows) is a classic and commonly used sans-serif typeface that's ideal for headlines, ads, and business stationery:

# Geometry & Precision

Another favorite sans-serif typeface is Futura, a design classic from the 1920's that looks very modern today:

# Designer Favorite

Machine is a very bold sans-serif typeface with no curves. It's usually used for short, dramatic headlines at a large size:

# DEUS EX MACHINA

## Decorative and script typefaces

Decorative and script typefaces are great for logos, invitations, posters, menus and anywhere where style is more important than instant readability. Many corporate logos use type that is so recognizable that it's the type rather than the actual word that grabs attention. In a similar way, decorative typefaces can often have a particular national or historical feel. Use decorative type when your message needs to be recognized rather than read.

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Stencil is a perfect example of a typeface that gives an instant themed feel. It's designed to look like lettering on a shipping crate and is very effective for short, punchy headlines and "stop press" flashes. Like many decorative typefaces it has a very distinctive feel and is best used in moderation. Don't overuse your favorite typeface!

## This Way Up

A typeface like Mandarin gives a definite national feel, in this case it's instantly recognizable as having a Far Eastern look.

## Manga Mania

Freestyle is a script typeface, designed to simulate handwriting. Although the letters may not be physically connected, they have a visually connected look.

## At Last! Freedom!

Decorative and fancy typefaces should only be used when you need to attract attention - for headlines, banners and posters.

When selecting typefaces for a publication, a good rule is to limit the number of different ones to an absolute maximum of four for any given publication. If the publication is just one page, three is a better limit. If you have more than eight different typeface/style/size combinations on any page, it may look confused.

If you need more typefaces for your system, take a look at the Serif FontPacks. These collections provide over 100 classic and decorative TrueType fonts.

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## Typestyle

Different typestyles can be used to add contrast or emphasis within a typeface. Bold and italic variations are available within many typefaces although some decorative typefaces may have only a single variation.

regular ∨ **bold** ∨ *italic* ∨ ***bold italic***

Bold variations of typefaces have thick strokes and add emphasis to type so they are more appropriate for logo and headings than for body text. Be careful not to use too much bold type as it can darken the page and lower the readability.

## Bold

Some typefaces may have light, regular, bold and black variations for maximum design flexibility. Sans-serif typefaces like Helvetica (below), Univers and Futura and serif typefaces like Bodoni are examples which have many weight variations.

regular ∨ **bold** ∨ **black**

## Italic

Italic or oblique type is usually used to add emphasis, to indicate a conversational tone, or to give a feeling of irony or humor:

Not just happy, *real* happy

And it's great if you need a point to really stand out and be the focus of a sentence:

Incredible, it was an *elephant!*

Try using italic type for pull-quotes or for captions. It can ensure that a caption is clearly differentiated from the main body text without having the heading style emphasis that a bold typeface would create.

A Desktop Publishing application like Serif PagePlus also provides a range of other typestyles which are great for adding special effects but should be

used with some discretion. They can often get in the way of legibility and it's easy to overuse an effect.

### Outline, underline, strikethrough

Outline, underline and strikethrough are typestyles which are usually used at a large point size, for a special effect. They're not recommended for body text as they can seriously hinder legibility. Outline works best with bold typefaces or typefaces with thick strokes:

Outward Bound

Underlined type is often seen as annoying and dated but is great if you need to achieve a distinct, typewritten feel. The example below is a style perfect for a direct marketing letter that needs to achieve a very personal feel. It uses a typeface called American Typewriter, a more stylish variation of the Courier typeface on many typewriters, and the underlining adds emphasis to the subheading.

**respond within 48 hours and we'll send you the  
complete industrial widget-removing kit.  
And you'll never look back!**

Strikethrough can only really be used for giving a "crossed-out" effect. If that's what you need, great.

### Text Size

Size is the publishing term for text height, and is specified in points.

Points and picas, didots and ciceros (in Europe), are traditional printing units. There are 12 points to a pica, and 72 points to an inch.

Just as with typefaces, different text sizes match the mood and needs of different publications, and different areas of a publication.

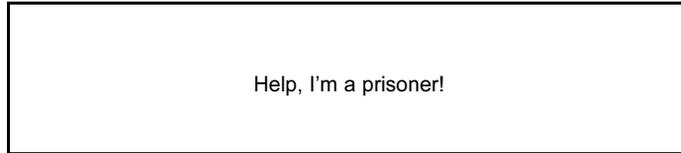
Text sizes of 72 or more are typically used for major headlines of two or three words. Typical "body" text is between 9 and 12 point. This body text is 10 point, as is most of the body text used for templates. Use sizes of 14, 16, 18, 24 and so on for different heading levels in a publication. Sizes below 10 point might be used for "small print" items.

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8pt 10pt 12pt 14pt 18pt 36pt 72pt

Again, as with typefaces, a good rule is to try and limit the number of different sizes in a publication.

When you are deciding what point size to use, consider the amount of available white space. Small type in a large area of white space can look lost and is visually confusing:



The opposite is equally unreadable. Large type crammed into a small space looks visually claustrophobic and suffocated:



## Alignment

Alignment is the shape of a text block relative to the margins.

When text is formatted into columns, it can be arranged as justified (flush-left/flush-right), left aligned (flush-left/ragged-right), right aligned (flush-right/ragged-left), or centered about its measure.

Body text is usually formatted as left aligned or justified, but justified type needs extra attention to spacing between letters and words. Readability studies show that left aligned text is easiest to read because it has a lighter look and even spacing that makes it easier to recognize word groups.

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This block of text is aligned left. It's flush with the left margin and ragged, or uneven at the right. Use left alignment for body text because it's easy to read and has even word spacing.

Justified text tends to make a publication look darker because white space is cut down. It's usually considered slightly more difficult to read than left aligned because of larger gaps between words and increased hyphenation. Even so, many newspapers use justified type because the word density is higher and so less space is needed to communicate the same amount of information. Over a large daily publication this can give a significant cost saving.

Justified text is flush, or even, on both the left and right margins. Use it for text with a wide measure or it may result in ugly "rivers" of space running through the type because the normal letter and word spacing has to be altered.

Centered text is usually used for display type, for ads or for business stationery. It's particularly useful for short headlines that span multiple columns of type. Centered type is the standard for wedding stationery and other formal invitations or announcements.

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### Centered text.

It's characterized by ragged left and right margins.

It's usually used for headlines and other display type or for invitations and formal announcements.

Right aligned text is less frequently used because it forces the reader's eye to search for the beginning of each line. It should be used with discretion but is great for a distinctive sidebar.

Aligned right text is even on the right and ragged on the left. It's used for captions, adverts and pull quotes. Use it as a special effect because it's usually too difficult to read for body text.

Force-justified text is a seldom used format. It usually results in the last line having overly spaced words that look incorrect and ugly.

Force-justified text is a seldom used format. The result is usually that the last line has overly spaced words that make it look incorrect, as in the example           right           here.

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## Auto hyphenation

Hyphenation is always an area of trade-offs. Without hyphenation, left-aligned text can have very uneven line lengths and justified text can have very uneven word spacing. With hyphenation, too many broken words can slow down reading.

Serif PagePlus uses auto hyphenation to prevent blocks of text from having an overly ragged or spaced appearance. It works by splitting the last word of a line between that line and the next.

By default, "auto hyphenation" is enabled. This is usually fine for body text and sub-headings but should usually be disabled for headlines as hyphens seriously distract from a headline's impact.

## Spacing

Serif PagePlus offers control over the spacing between words and letters, lines and paragraphs, all important contributors to the overall appearance of text.

- **Kerning**  
Set the space between pairs or ranges of letters.
- **Tracking**  
A series of standard letter spacing combinations to "loosen" or "tighten" a line or paragraph of text.
- **Word spacing**  
Set the space to be used between words in a line or paragraph.
- **Leading**  
Defines the space between lines of type.
- **Paragraph spacing**  
Set the space between paragraphs or blocks of text.

## Kerning

Kerning refers to the process of adjusting the space between pairs of letters in order to give a better overall balance and improve readability. Certain pairs of letters, because of their shapes, appear to be separated by too much space. The effect becomes particularly noticeable at large point sizes, especially in large, attention-grabbing headlines.

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Take a look at the example below. Because of the natural shape of the letters, each pair appears to be separated by too much space:

Wo, Ya, Tu

Kerning alters this space to give an aesthetically improved look. In the context of real words, the readability is also improved.

Wo, Ya, Tu

Serif PagePlus offers two methods for kerning text, automatic and manual.

### Automatic pair kerning

Automatic pair kerning uses the spacing adjustments specified in the design of the typeface. It will only have an effect on text which uses a TrueType typeface that contains this "pair kerning" information.

PagePlus normally defaults to automatically kerning any text larger than 16 points, meaning that larger text in headlines is kerned but body text is not. It's a paragraph level option and can be saved as part of text style definition.

It takes time to compose large amounts of text, so it is generally recommended for display type only which is why the default threshold is set to 16 points. There's also a wide variation in the kern pair information that's built into each individual typeface so for typographically critical pieces, test out a sample before you use it.

### Manual kerning

Manual kerning is the process of specifying the amount of space between pairs of letters, rather than relying on automatic kern pair information or the natural setting of the typeface. Watch out for odd gaps between letters in headlines, even with automatic kerning on, and learn how to manually kern a pair of letters.

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A classic example is the word "HAWAII", it's easy to see that the natural shape of the letters "A" and "W" means that they should be moved closer together. Without kerning, the odd gaps are obvious:

HAWAII

With automatic kerning turned on, the word below looks more naturally spaced and is certainly more readable:

HAWAII

How much space should be deleted is a matter of personal visual judgment. The following example has been manually kerned to give very little space between "A", "W" and "A". This looks overly kerned and squashed but this could be used to create a particular special effect.

HAWAII

One effective approach to manual kerning is to visually isolate three letters to see if the space on both sides of the center letter looks equal. It's easy to quickly scan a headline in this way.

To adjust kerning manually in Serif PagePlus, use the Text tool to set an insertion point between the two letters you want to adjust, then use **Text/Kern/Positive** or **Text/Kern/Negative** or the keyboard shortcuts shown there for adjustment. A final tip is to use a high zoom level when manually adjusting kerning. The increments you'll be adjusting are small, so a high zoom makes them much easier to see.

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## Tracking

Tracking controls the amount of space placed between characters uniformly throughout a block or paragraph of text. Tracking "loosens" or "tightens" the text by adjusting the letter spacing. By tightening tracking, you increase your text density and fit more words into the same space which tends to darken a page. Loose tracking has an opposite effect and lightens the look of your publication.

Unlike kerning, tracking applies exactly the same value of adjustment to every pair of letters.

Very Loose	Enter The Typographer
Loose	Enter The Typographer
Normal	Enter The Typographer
Tight	Enter The Typographer
Very Tight	Enter The Typographer

## Word spacing

The amount of space between words affects word density and readability. Tighter word spacing can reduce the number of hyphenated words but you should be careful when adjusting. If you have too little word spacing, the text becomes difficult to read and the publication can look dark and uninviting.

## Leading

In DTP, the vertical space between lines of text is known as "leading" (it's pronounced "ledging"). In Serif PagePlus you can specify leading as an absolute value, measured in points, or as a percentage of the text size.

Professional typographers tend to use absolute values for specifying leading but it's easier to visualize leading as a percentage of point size.

The *best* setting for leading varies according to the format of each line of text. For multiple line headlines you could use values like 70% to 100%; for body text it's typical to use values between 100% and 130%.

Headlines often look much better (especially if set in capitals) with tight leading because the lines become integrated into a single visual unit rather than a series of unrelated lines.

# HEADLINES ARE US

For body text, extra leading can give a relaxed, open and light feel to a publication, especially if you are using a sans-serif typeface.

Leading can be set to other values to create interesting design effects; the key point is to ensure that consistent leading is used throughout related text and isn't so generous that the line of text becomes disconnected.

You may be tempted to adjust the leading slightly to fit a block of text into a specific gap on a page. This is generally bad practice if there are any other blocks of text on the page that run alongside the modified block which are supposed to have the same leading, as the mismatch can be very noticeable.

## Paragraph Spacing

Extra space between paragraphs can increase readability because it makes each paragraph look more like a separate unit. This breaks up a long stream of body text into readable, bite-sized units. It can also break up the dark feel of large amounts of body text.

Try to use enough paragraph spacing to add interest without going too far and breaking up the text with distracting bands of white space.

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## Special effects

Serif PagePlus includes a very wide range of tools and object properties which can be used to create many unique, personal effects. Eye-catching headlines, unique text effects and stunning logos can be quickly and easily created within PagePlus. Many of the effects shown are designed by using a combination of features and show how flexible a product PagePlus is.

For additional special effects, try using one of the Serif Add-Ons. TypePlus and DrawPlus can both be used to create radical text effects; PhotoPlus and DrawPlus make it easy to add special picture effects.

This section covers several effects, both text and picture oriented. Special effects are all about blending creativity and technique. It's a good test of your DTP skills so you may want to have a go yourself and see what you come up with. Just be careful not to overuse your favorite effects!

### Initial capital effects

**D**on't Panic! "It's cool. You know he really enjoyed all the letters he was sent last time. Anyway, it's done now, so it's too late. He can't even fire me because I'm just a figment of his imagination!" Sharon thought the lion's logic was irrefutable. This lion definitely had a brain... Perhaps it was his heart that was missing? Or maybe his courage? The lion seemed to sense what she was thinking. "That's very unkind. Both Dorothy and Elton would object to you saying that." He was just about to ask Sharon "have you ever danced with the devil in the pale moonlight?" when they were interrupted by an Elvis Alert...

Having a specially formatted first letter in a paragraph is a common and attractive effect. Four different variations on this theme are covered below.

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## Dropped capital

**P**erhaps it was his heart that was missing? Or maybe his courage? The lion seemed to sense what she was thinking. “That’s very unkind. Both Dorothy and Elton would object to you saying that.” He was just about to ask Sharon “have you ever danced with the devil in the pale moonlight?” when they were interrupted by an Elvis Alert...

► To create a dropped capital effect:

1. Put the initial capital in one free text block on its own, and the rest of the paragraph as a separate text block.
2. Format the main block of frame text as required.
3. Format the initial cap as required.
4. Set the status of the capital to **Wrap outside** using **Tools/Wrap Settings...** Then edit the wrap outline to the desired wrap shape.

Typically, the wrap shape is left as the default rectangle. To have the text follow the shape automatically select the initial cap and convert it to a picture using **Tools/Convert to Picture**. Set the status of capital to **Wrap outside** and **Irregular** using **Tools/Wrap Settings...**

5. Make sure the paragraph text is set as **Text will wrap**.
6. Position the capital at the start of the frame text with the top of the letter aligned with the top of the first line of text in the paragraph block.

The paragraph will now wrap around your dropped capital.

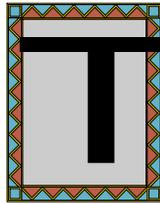
## Raised capital

**T**he lion seemed relaxed, even though Sharon’s clues were about as subtle as a flying pan-galactic gargle-blaster to the side of the head. “Don’t Panic!” he added, getting adjusted to another hitchhiking clue. “It’s cool. You know he really enjoyed all the letters he was sent last time. Anyway, it’s done now, so it’s too late. He can’t even fire me because I’m just a figment of his imagination!” Sharon thought the lion’s logic was irrefutable.

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Create a raised capital by using the same approach as used for a dropped capital, but position the large initial so that its baseline is level with the baseline of the paragraph text.

### Picture combined with initial capital



The lion continued “I didn’t mean to frighten you. But I had to stop that pesky rabbit from answering your question. After all, there are those famous Tiger Tee-Shirts at stake here, and we can’t make it too easy.” The rabbit jumped up and down. “Yes! Yes! You’re right. Last time it was *way* too simple and those nice folks at the Serif Institute for Desktop Publishing Research had to send out thousands of XLs all over the world!” Sharon was mystified. “What ever are you talking about, rabbit?” she inquired, hoping to gain an insight into Roger’s tortured mind.

Here’s a border and filled background to the initial capital. Use one of the initial capital effects described above, then place a border behind the capital and set a fill.



anny was such a rat! She sighed in remembrance. It was a world away from this mysterious garden and the cartoon rabbit. (How did she get here? Last thing she remembered she’d been in a Chrysler, as big as a whale, heading down the Atlanta highway, looking for a love getaway.) She was puzzled by the rabbit’s reply. “Two what? Are there more rabbits in this garden?” She thought of Lenny. If only he could be here. He liked Rabbits, and loved hearing George talk about them. “There may be more rabbits, but I was referring to clues and titles.” said the rabbit, helpfully.

Yet another variation! Use one of the initial capital effects described above, then add a PagePlus imported picture, either behind or in front of the initial capital.

You can use a PagePlus graphic, or imported picture with an initial cap. Alternatively, you may have a picture of a fancy character that you could use instead of an actual character.

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## Reversed text (or other color variations)



White *on* Black

To create this effect, create and format the text as required, then create a line of appropriate size and color, layer it behind the text, and set the text color to White (or whatever other color/shading you want to use).

## Half-fill text

It is possible to obtain "half-fill" or partially reversed text by first layering an exact copy of a white text block over a black text block, then cropping the text block on the front layer.



Jazz  
in the  
BOX

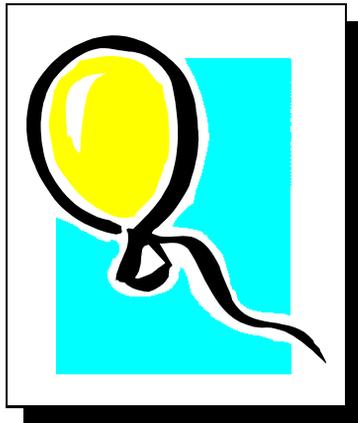
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## Shadowed objects

In PagePlus you can add a shadow of any size, color, tint and rotation to any object.

# Shadowtext

The most common effect on this theme is to create a dropped shadow, usually black. A particularly attractive combination is to set front text to Outline style (use **Text/Font Style**) and White interior (use **Text/Color**) and shadow text to Gray or Black (use **Text/Color** and/or **Text/Shading**) as shown above.

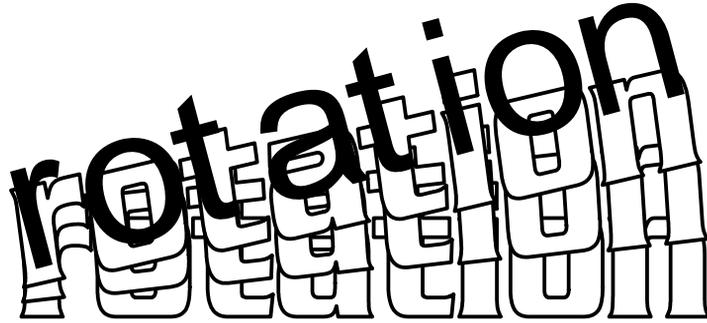


As you can see, great backgrounds can easily be created by putting a shadow on boxes. Again, a black shadow with either a white or lightly tinted foreground is a common choice.

- ▶ To create a dropped shadow:
  1. Select the object to be shadowed.
  2. Use control-drag to copy the object, and position slightly offset from original object.

- 
3. Use **Edit/Send to Back** to put the copy behind the original.
  4. Set the color of the copy to black (or other color).

### Multiple shadows



You can create a number of variations on shadow effects. One is to create multiple copies, each moved slightly further away from the original, and each of a progressively lower tint. If you want to get adventurous, you can add in other systematic changes in position, size or rotation.

### Using character properties

PagePlus provides support for more character properties than a word processor or many DTPs. You can create interesting text variations using these properties that can be particularly useful for headlines. Some examples are shown below:

Adjust the Baseline Shift property of text for the effect below. Another variation of this effect can be used to create a stairway of text.



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The Hawaii example works by applying different effects to individual letters within a word. The word is first tightly kerned then the "H" and "I" are slanted:

**HAWAII**

Creative use of kerning is great for creating contrast within logos. This example uses greatly increased space between letters in the word "space" to contrast with a tightly kerned "The Final Frontier":

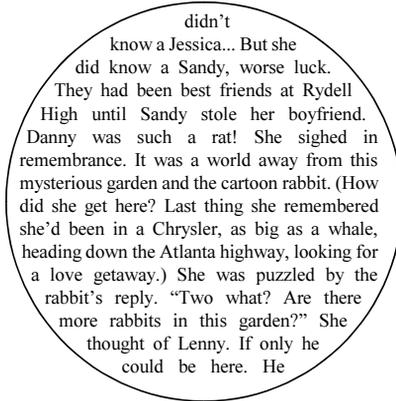
**S P A C E**  
**THE FINAL FRONTIER**

Kerning can be used to create overlapping letters within a word:

**LOGO-A-GOGO**

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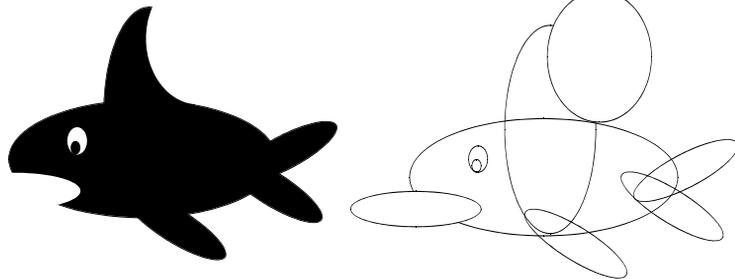
## Pouring text into a shape



You can have text wrap around another object, but how do you pour the text into a shaped area. Easy - select the object you wish to pour the text into then choose the "Wrap inside" option from **Tools/Wrap Settings...** Make sure the "Text will wrap" option is on for the text.

Take care though - complex text effects like this need close attention to achieve pleasing text composition. Usually you should use justified text in a small size, and in many situations you should actually edit the text itself to perfect the effect.

## Using PagePlus drawing tools



By using the drawing tools built into PagePlus, some quite sophisticated pictures and graphic effects can be created. Combinations of boxes, ovals and lines can be layered as in the example. Try using white or background colored objects to cut-out a solid object. Think creative!

.....

If you've created a picture or logo for multiple use, the objects can easily be grouped and converted to or exported as a picture.

If you need to go beyond this level of drawing functionality, try out Serif DrawPlus which gives you a wider selection of drawing tools, including bezier curves, in an easy-to-use application. DrawPlus is one of the Serif Add-Ons so if you have it installed, it will be easily accessible from the Add-Ons Assistant using **Tools/Serif Add-Ons**.

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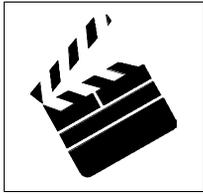
## Art & Borders

You can of course import pictures of just about any type from any source, including Serif ArtPacks.

A collection of Serif ArtPack samples are supplied with PagePlus. This section provides a pictorial reference to some of the supplied samples. If you need extra clipart, each Serif ArtPack contains over 500 pictures in a wide range of categories. If you find the samples useful but need extra variety, try out an ArtPack. ArtPacks include art and borders in the following categories and more:

- **Entertainment**
- **Holiday**
- **Natural World**
- **Office & Technology**
- **People**
- **Sport**
- **Toolkits**
- **Transport**
- **Travel**
- **Decorative Borders**
- **Background Borders**

To access the art and borders you see on the following pages, simply select the **Art & Borders** button from the Picture Assistant.



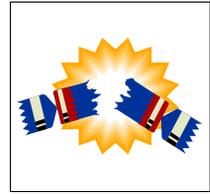
CLAPPER



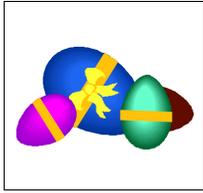
GUITRIST



VIOLINST



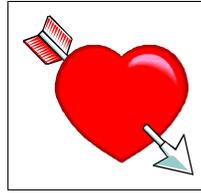
CRACKER



EASTER



HALLOWN2



VALENTIN



XMSTREE2



ART



FAMILY



PENCIL



ICO\_CAKE



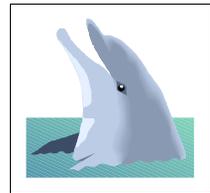
ICO\_FILE



ICO\_PUD



ICO\_ROCK



DOLPHIN



FALL



NIGHTOWL



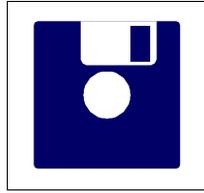
PAWS



SUN3



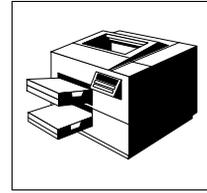
COMP11



DISK35B



MEETING3



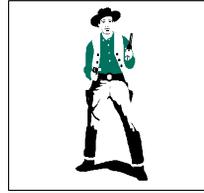
PRINTER2



USER1



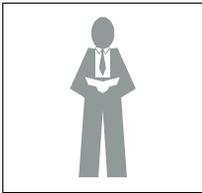
BALLROOM



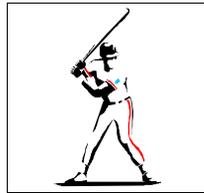
COWBOY1



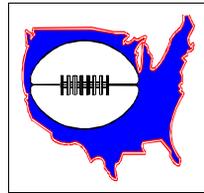
GRADUATE



SPEAKER



BASEBALL2



FOOTBALL2



GOLFER2



ICEHOCKY



SOCCER1



UMPIRE



JETSKY



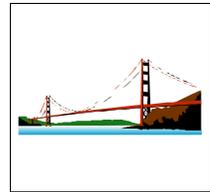
TANK



TRUCK1



YACHT1



BRIDGE



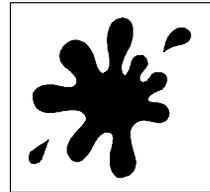
FLAG



RUSHMORE



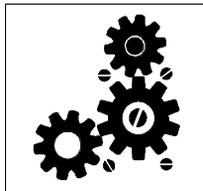
WORLD



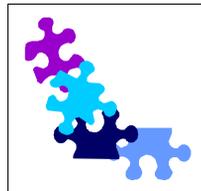
BLOT1



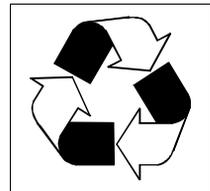
CIRCLED



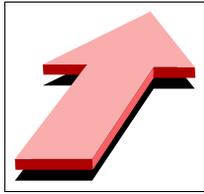
COG2



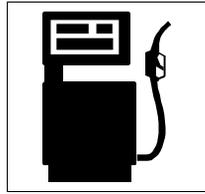
JIGSAW



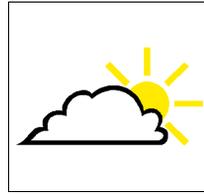
RECYCLE



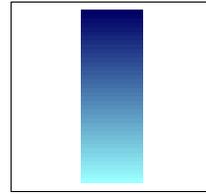
ARROW11



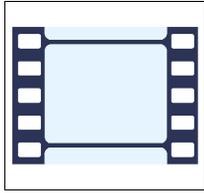
GAS



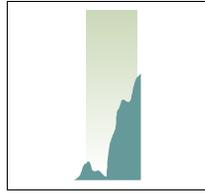
SYM\_W6



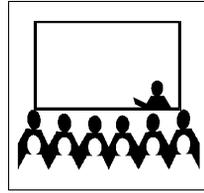
BAKDROP1



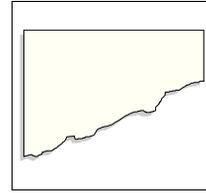
FILMFRAM



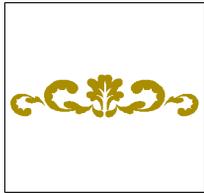
PERU



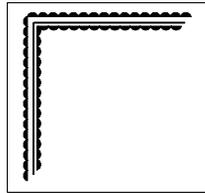
TALK



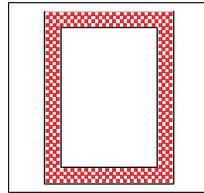
TEAR



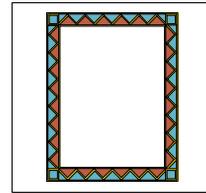
BDR\_10



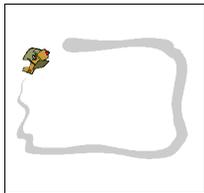
BDR\_15



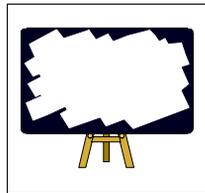
BDR\_U



BDR\_V



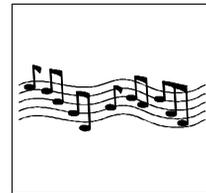
AEROLOOP



BLCKBRD



HEARTS



MUSICWAV