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Program Description

Overview

Borders and Backgrounds is a categorized collection of black and white page decorations in tif format.

The Borders and Backgrounds categories are:

Borders - horizontal or vertical panels suitable for placement at left, right, top, or bottom page edges

Backgrounds - allover designs or framed designs for use behind text or alone

Headers - horizontal designs with incremental labels, such as chapter one, chapter two, etc.

Letters - decorative initials for use at the beginning of a paragraph or in title designs

Misc - Assorted black and white images

Ornaments - Page designs to use at the end of a document or where white space needs to be filled

The images in Borders and Backgrounds are suitable for desktop publishing projects such as documents, greeting cards, signs, menus, labels and other printed materials.

Borders and Backgrounds has image conversion capability from the FILE/SAVE AS menu. Tif images may also be saved as these formats: bmp, pcx, and jpg.

Note: Saving images in jpg format means that the images may also be used on web sites, as jpg format is compatible with web browsers such as Netscape and Microsoft Internet Explorer.

Operating System

Your computer must have Microsoft Windows 95, Microsoft Windows NT 4.0, or higher versions of these operating systems.

Disk space

This program requires approximately 3 megabytes of storage space on your hard drive (often less). If you decide to save sound effects from the CD ROM to your hard drive you will require additional storage space.

Hardware

A mouse or other pointing device is required

For Windows 95, Windows NT 4.0, Windows 98

1. Turn on your computer. Place the CD-ROM in the CD-ROM drive.
2. In the startup screen, double click on the "My Computer" icon.
3. Double click on the CD-Rom drive icon.
4. Double click on the CdSetup or CdSetup.exe icon.

Starting the program

Click on the Borders and Backgrounds icon. THE CD ROM MUST BE IN THE CD ROM PLAYER! THE PROGRAM WILL NOT WORK AT ALL if you do not put the CD ROM in your CD ROM player.

Exiting the program

To exit Borders and Backgrounds, select "Exit" from the File Menu, or click on the X at the upper right corner of the program window. Borders and Backgrounds will close all of its open windows.

Image Categories

By clicking on a category tab, filenames, descriptions and thumbnails of each image in that specific category can be viewed.



Viewing Images

Browse Buttons



The browse buttons are used to move through the list of available images.

Toolbar



When the program starts, the default button on the toolbar, BEST FIT IMAGE is automatically selected.

NOTE: If you want to select any other button on this toolbar, you must first press the BEST FIT button to turn it off.

Here's an overview of the buttons on the top toolbar:

The little hand controls panning and zooming:



Toggle Panning Zooming

The little magnifying glass with the plus sign zooms in. Every time you press it the image appears closer and bigger:



Zoom In

The little magnifying glass with the minus sign zooms out. Every time you press it the image appears farther away and smaller:



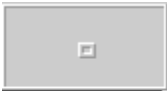
Zoom out

When you click on the little square with the arrows, you return to the default view of best fit:



Best Fit Image

The last button on this top toolbar is center image. It centers the image in the viewing area.



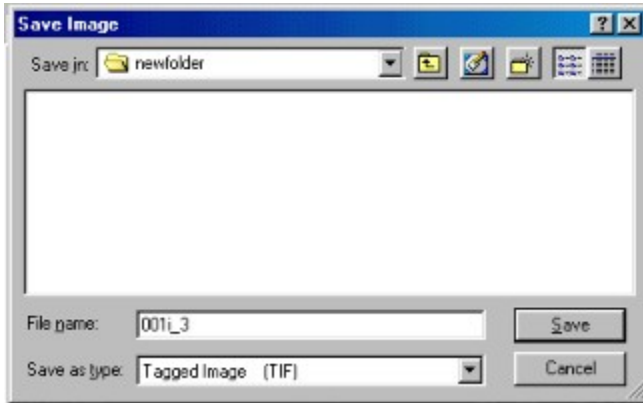
Center Image

Saving Images

To save an image to your hard drive, click FILE, SAVE AS (or click on the icon of the floppy disk) . Once you have selected FILE, SAVE, a Save file dialog will appear.

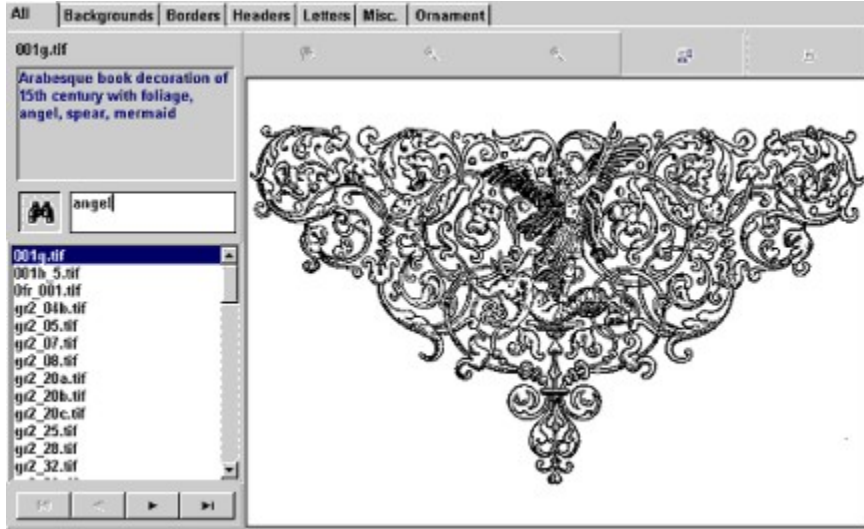
Now choose the directory where the image will be stored on your computer. Press OK.

Note: All images on the CD are saved in .tif format, but this program allows you to save them to your hard drive in a different file format. The FILE/SAVE AS formats are tif, bmp, jpg, and pcx.

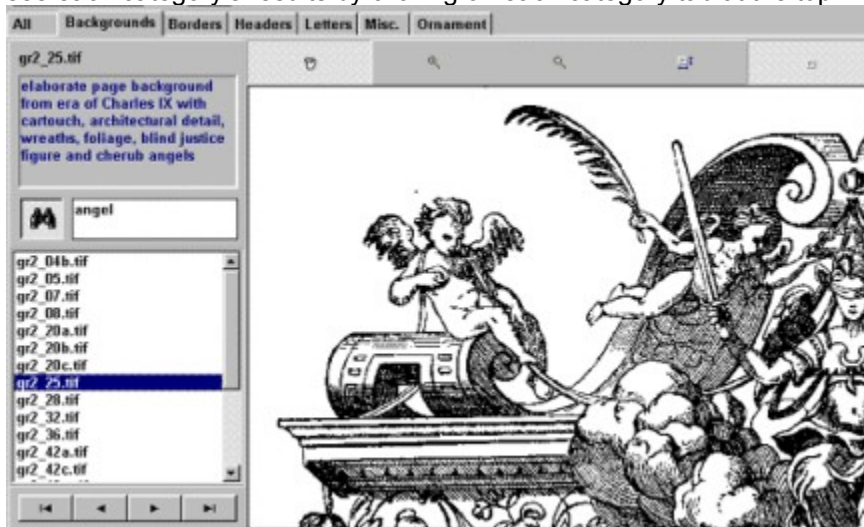


Keyword Search

If you wish to perform a search in all categories, click on the ALL tab at the top, then type a keyword in the search box next to the binoculars, then press the binoculars icon. You will then see all images with that keyword contained in its description. Notice the search button in the active position after you have pressed it.

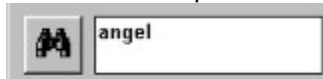


If you wish to perform a search in a specific category, click on the category's tab at the top, then type a keyword in the search box next to the binoculars, then press the binoculars icon. You will then see all images with that keyword contained in its description. Notice the search button in the active position after you have pressed it. If you have already performed a search and left the search function active, you can see each category's results by clicking on each category tab at the top.



Note that the search function stays active until you turn it off by pressing the binoculars icon again.

Here are closeups of the search button in inactive mode (off, up position)



and in active mode (on, pressed down):



If you perform a search and there are no results, the list will be empty and no images will appear.

(Note: Don't forget to turn off the search function when you aren't using it, so you can see ALL the images!)

Answers to the most common questions

1. What types of files are stored in the program?

Answer: tif files, but you can do a FILE/SAVE AS in tif, bmp, pcx or jpg formats. These are the most common file formats used in desktop publishing programs.

2. What is the resolution of the images?

Answer: Most of the tif image files are in 300-600 dpi, although some were saved in a higher resolution of up to 1200 dpi.

3. Under what names can I save an image from this program?

Answer: You can save an image file with the default name that appears in the FILE/SAVE AS dialog box or you can rename it. Just keep the file name's .tif extension, if you are saving it as a tif, a bmp extension if you are converting the file to bmp format, a pcx extension if you are saving as a pcx file, and a jpg extension if you are saving the image as a jpg.

4. Can I use the images on my web site or in printed documents?

Answer: Yes. Please read the license agreement inside the jewelbox flap or inside the box for more details. If you plan to use the images on the web, remember to do a FILE/SAVE AS and choose jpg format for web browser viewing of the image. (Note: Due to gif patent considerations, gif format is not offered as a FILE/SAVE AS option of this program.)

5. Are the image files copied onto my hard drive when I install the program?

Answer: No! The image files are on the CD-ROM. Only images that you decide to copy for later use will be on your hard drive (or floppy disk).

6. Can I use this program on more than one PC?

Answer: You are free to use this program on more than one computer, so long as you use it on only one machine at a time. But, you cannot simply place the CD in the computer and run the program without installing the program first.

7. Can I use these images in an image editing program such as Windows Paint or Paint Shop Pro?

Answer: Yes. There are two ways to use these images in an image editing program:

a. From Borders and Backgrounds to your hard drive: Save the file you wish to edit to your hard drive using FILE/SAVE AS, then open that file in your image editing program by clicking on FILE/OPEN and choosing the file you just saved to your hard drive.

b. From Borders and Backgrounds to your PC's memory: Click on the picture of the clipboard or click on the menu FILE/COPY TO CLIPBOARD. Open your image editing program such as Paint Shop

Pro or Windows Paint. In your image editing program, click EDIT/PASTE. (Or press CTRL and INS, or CTRL and the letter V on your keyboard). The image stays in memory until you save it to the hard drive by using FILE/SAVE AS while using your image editing program.

8. How can I color Borders and Backgrounds black and white images using my image editing program such as Windows Paint or Paint Shop Pro?

Answer: All the images in the program are saved in 2-color format. To colorize them, follow the instructions in #7, then inside your own image editing program, you must increase the colors from 2 to 16, 2 to 256, or 2 to 16 million. Then pick your foreground color and colorize the image as desired.

Glossary

Acanthus. A plant, the foliage of which has served as decorative motive in classic design from its use in Greek ornament down to modern times. Its beautiful serrated leaves and graceful growth give acanthus special value to the ornamental designer.

Alignment. A term used in typography for trueness to marginal, top or bottom lines and applied commonly to the even relation of initial letters or other decorations of the type page.

Anchor. In religious use, it is the symbol of hope and is one of the great motives used in devices.

Anthemion. In Greek art a flat decorative group of flower or leaf; some have the general character of radiating cluster of blossoms of the plant and often called honeysuckle.

Arabesque. A piece of decorative scroll work or other ornament more or less intricate, composed of foliage, leaves, fruits, scrolls of fantastic animals and human figures.

Aesthetics. A theory of perception and of the science of the beautiful.

Background. An allover pattern or framed design (on 2 or more sides) that usually makes a "container" for the text placed on top of it. Many backgrounds are suitable for title pages, greeting cards, invitations, etc.

Balance. Synonym for equilibrium. A composition may be well balanced in both grouping and in lights and shades.

Border. A horizontal or vertical strip that decorates a page edge, usually at the top or left side. Borders may also be placed at the right edge, top edge, or bottom edge of a page.

Caducous. The staff carried by Mercury or Hermes. Around it two serpents were coiled and it was winged at the top. It is the symbol of peace.

Capital. The uppermost and ornamented part of a column, pillar, or pilaster, which serves as the crown of the shaft.

Cartouch. Also spelled cartouche. 1. An elliptical tablet or scroll like some containing the names of the Pharaohs.
2. Sculpture or back ornament in form of a scroll enrolled, used as field for inscription, etc.

Cinquecento. Literally 500 but it is used as an abbreviation for mille cinquecento that is, 1,500 and is applied as a general term to the art of Italy of the 16th century.

Classical. In the strict sense it is the term applied to the best period of ancient Greek art. By analogy, the name is given to schools which take the monuments of Greek art as their models.

Congruity. A general consistency in the relation of each part of an object or between the completed work and its surroundings. The incongruous in ornament.

Cornice. The large holding which forms the coping of a facade or surmounts the door or window.

Cornucopia. An ornament consisting of a horn in which are flowers, fruits and other natural objects. It symbolizes peace and prosperity.

Crible. Minute punctures or depressions in surfaces of metal or wood. It occurs in earliest backgrounds for printed borders and initials; DeVinne describes the process as being tended to offset in a measure the impossibility of obtaining a solid background because of the imperfections of early press work. Its modern equivalent is the stippled background used in illustrated advertisements for rapid printing processes to obviate offset. Crible backgrounds also lighten borders and decorations so that they harmonize better with type pages than if solid blacks are used.

Cross. Used in expression of religious sentiment in heraldry and in processions.

Decoration. Derived from the Latin word decorus, a root that also supplies us with an English word decorum. Decorative art is therefore primarily what may be used in a certain position with propriety, that which is seemly, becoming and fitting.

Diaper. As a symbol of ornament it consists of a repetition, covering surfaces as in book cover designs and in decorative end leaves.

Dolphins. A favorite fish which heralds used as the armorial ensign of the Dauphin, the eldest son and heir apparent of the kings of France. In Christian archaeology, the dolphin is a symbol of swiftness, diligence and love. It is often entwined with an anchor. The first Christians wore these two symbols united in a ring which was known as a nautical anchor.

Eagle. In ancient art the eagle often figured on medals and coins. It also symbolizes victory, authority and power.

Egg-and-Dart. A decorative motive consisting of a pointed arrow separating two eggs. Sometimes the darts are slightly ornamented. The Egg-and-Dart is one of the most used motives in conventionalized borders and frames.

Encarpha. A festoon of fruit and flowers commonly used to decorate friezes and other flat spaces.

Entablature. In Grecian, Greco-Roman and neo-classic architecture, the ordinary horizontal forms of material carried upon the columns and extending upward as far as and including the first decidedly projecting course of material.

Escutcheon. Name applied to a shield upon which coat of arms and other devices are emblazoned. Escutcheons are abundantly used in Gothic architecture. The term is always applied to metal plates on doors for keyholes, etc.

Facade. The outside surface of a building, especially the front which is more richly decorated than the rest of the edifice. Illustrations of facades in classical architecture are a source of many useful forms and details for the designer.

Festoon. It generally consists of foliage, flowers or branches entwined or bound together. Festoons were employed by architects of the Renaissance and are common in headers, borders, and other forms of decorative design in printing.

Fleur-de-Lis. The flower found in many coats of arms as the symbol of nobility and sovereignty. It is the royal insignia of France.

Fleuron. The name given to a small rose-like flower surrounded by leaves employed as an ornament in classic art.

Foliage. Nearly every style of architecture has made use of foliage for purposes of ornamentation. In antiquity, the leaves of the acanthus, palm, olive and ivy were thus employed; the Byzantine and other styles utilized for the same purpose the vine, oak, parsley, mullein and thistle. Foliage has been applied to the decoration of capitals, bands and friezes. The work thus enriched is said to be foliated and the ornament itself is called foliation.

Fret. A kind of ornament much employed in Grecian art, formed of bands or fillets variously combined; a piece of perforated ornamental work. Frets are in meander patterns, also crinellated, triangular and undulating. Many of the best type foundry borders are frets and they are used frequently in decorative design.

Frieze. In architecture it is the entablature between the architrave and cornice. The term frieze is applied to the broad border which sometimes runs around the top of a room between the wallpaper and the cornice.

Frontispiece. The term applied to the reproduction of a drawing or painting obtained either by engraving or some mechanical process and placed as the illustration next the first page of a book or manuscript.

Garland. An architectural ornament representing foliage, flowers or fruits plaited and tied together with ribbons.

Coffering. The impressing by means of a hot plate, an ornament either sunk or in relief upon leather, paper, etc.

Gothic. A term applied to medieval architecture and to lettering of an angular form in general use in the Middle Ages. Medieval manuscripts were executed in Gothic characters of extraordinary beauty. The Gutenberg Bible and other early books were in Gothic type.

Grotesque. A symbol of ornament representing fantastic subjects or forming arabesques in which extravagant figures and fanciful animals are interlaced. The taste for this method of decoration continued during the period of the Renaissance.

Hours, Books of. Prayer books of which there are many in existence in manuscripts and in early printed books. Among the early printed books of this kind are many with pages which are bordered with woodcuts of extraordinary delicacy. These books are keenly sought by collectors especially those printed by Simon deColines, Hardouin, Simon Vostre and Kerver.

Imbrications. Ornaments which take the form of fish scales or the segmented edge on tiles which overlap. Ornaments have undulating portions which overlap each other.

Incanabula. The term applied to volumes printed before the 16th century.

Intaglio. A design or illustration made by cutting into the surface of the material. The name was originally given to engraved gems but now more commonly applied to printing from incised plates.

Lorraine Cross. A cross with two projecting arms on each side. One of the most persistent elements in printers' devices.

Lotus. The beautiful lily of the Nile is one of the most characteristic forms of Egyptian ornament. It was dedicated to Isis and Osiris and was also an emblem of fertility from its association with the great river that, by its annual overflow, brought plenty to the land and made Egypt the granary of the ancient world.

Louis Quatorze or Louis XIV. A style of ornament developed towards the close of the 17th century (1643-1715). It is described as "essentially an ornamental style, its chief aim being effect by a brilliant play of light and shade; color, mere beauty of form in detail having no part in it. The great medium of the Louis Quatorze was gilt stucco-work, which, for a while seems to have almost wholly superseded decorative painting; and this absence of color in the principal decorations of the period seems to have led to its more striking characteristic, infinite play of light and shade."

Louis Quinze or Louis XV. This style (1715-1774) is the exaggeration of the Louis Quatorze, rejecting all symmetry, and introducing the elongation of the foliations of the scroll, mixed up with a species of crimped conventional coquillage or shell-work.

Meander. To wind, turn or twist. A labyrinth; a kind of ornamental design having a labyrinthine character.

Molding. A projection, square, convex, or concave in profile, ornamenting a wall. Moldings are frequently decorated with foliage and geometric forms. They form an important part of decorative design in borders and frames.

Motive. Also called motif, this refers to a repeated design, or a pattern or thematic element of a design.

Mythology. Early design was largely influenced by the fabulous history of gods, goddesses and heroes. Medieval and modern artists have ever sought their inspiration in classical mythology. It is an especially important source for the designer seeking classical motives.

Niello. Decorative ornaments containing primarily black-filled designs that appear incised or carved.

Olive. The foliage of the olive tree, a native of Asia, is frequently used in decorative art. The olive is the symbol of peace.

Ovolo. A continuous ornament in the form of an egg which generally decorates the molding called the quarter-round. Eggs are usually separated from one another by pointed darts.

Palm. The leaf of the palm tree is a frequent motive in decorative art. It is particularly appropriate to the construction of trophies as it is the symbol of victory.

Parchment. The skin of a sheep or goat prepared and polished with pumice stone and used for several artistic purposes. Old manuscripts were executed on parchment and expensive works are now sometimes printed on it.

Passe-Partout. An engraving made of two movable parts. The term may be applied to engraved ornament or illustrations, the frame of it always remains the same while the center is movable.

Pediment. The triangular mass resembling a gable at the end of a building in the Greek style; a small gable or triangular decoration like a gable over a window.

Pilaster. A square pillar on a wall partly embedded in it, one-fourth or one-fifth of its thickness projecting. Pilaster forms of ornamentation are often used in border design.

Pompeiiian. Essentially Roman, with freedom, lightness of touch and delicacy of treatment. While primarily architectural, Pompeiiian ornament in entablatures is a source of many beautiful motives and colorings for design in printing.

Proportion. Harmonizing relation of the different parts of a composition.

Renaissance. A period during which there was a general revival of art throughout Europe. This movement began in Italy and continued until the 16th century.

Radiation. The spreading out or divergence of lines or forms from a common origin. It is a principle which is almost universal in nature and is common in vertical and pendant forms of design.

Repose. The result of fitness, proportion and harmony: the opposite of unrest and movement.

Rubricated. Printed in red. Rubrica was red ochre, the edicts of the civil law being written originally in it. Rubrics was a term applied to manuscripts in which the initial letters were illuminated in red.

Scrolls. The decorative ornament in use from the earliest period and prototype of the arabesque, tangential junction or growth based on natural forms is the decorative principle involved.

Spacing. A harmonizing distribution of forms in a given space. In typography, it relates both to the distance between letters and between lines.

Strap-Work. A form of ornament which consists of a narrow band in convolutions similar to those that a leather strap thrown down at hazard would form. Very common in late Renaissance.

Subordination. To make one part of a work subservient to another with the object of emphasizing the principle motive and also enriching it by the process.

Superposition. Imposing one ornamental motive, inscription or device over another less important element.

Symmetry. A harmony produced by repetition and doubling over of any form on its axis.

Symbolism. A symbol is a visible sign of an idea, anything which suggests an idea or thing as by resemblance or by convention. Symbolism is the greatest field for the designer in printing, giving significance to the elements as well as beauty to the form. The great galaxy of symbolism imparting attributes to the sun, moon and stars and to nearly all vegetable and animal life enables designers to give meaning to their ornamentation.

Tailpiece. An engraving usually merely ornamental and placed at the end of chapters or on short pages of display printing.

Technique. In painting and sculpture the term technique denotes manipulative skill, mastery of material and all those qualities of hand and eye which contribute to the executive excellence of a **work of art**. It has been the fashion of late years to decry technique and to attach too great a value to certain gifts of literary invention. But as it is an artist's business to be articulate in his own medium, whether it be paint or clay, it is quite certain that technique is of far greater importance, and is dependent on far higher qualities of mind than any knack of finding subjects or portraying sentiment.

Tertiary. Colors variable in number which enter into the composition of another color.

Vellum. The skin of a calf used in illuminated books of the Middle Ages. It is also used for proofs of engravings and etchings and sometimes for bookbindings.

Vignette. It means strictly a little vine. Used originally to denote an ornament in Gothic architecture, it was also applied to initial letters in manuscripts which were decorated with the tendrils of a vine. The meaning of the word has been extended to cuts forming head and tailpieces in a book whether they are decorative or illustrative. Vignette commonly applies to any cut or engraving which is not enclosed in rigid lines but is included in the text.

Voice, fax, Internet e mail

We encourage our users to provide comments and suggestions about this program.

This program is supported by voice, fax and Internet. COSMI is proud to be one of the few computer software publishers who provide customer support without charge.

Voice

Voice is available as follows (all times are in the Pacific time zone):

Monday through Thursday, 8:30am-12:00 noon and 1:00pm – 4:00 pm.

Friday, 8:30am-12 noon. You may call 310-886-3510 with your support questions.

Internet

Support questions may be addressed to support@cosmi.com.

Fax

You may fax us at 310-886-3517.

Cosmi on the web

Join Cosmi on the world wide web at:

<http://www.cosmi.com>

You may also request customer service from our web site.

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