CHAPTER 18

Desktop Publishing

FAQs

› How do I design and produce a brochure? (18a)
› How can using a brochure or newsletter template help me? (18a-1)
› How do I decide what to include in my newsletter? (18b-1)
› How can I use white space and color effectively? (18a-2, 18b-2)

Desktop publishing refers to the process of producing printed documents on a personal computer. Although special publishing programs such as QuarkXpress and Pagemaker offer many more design options, word-processing programs can produce a variety of exciting designs. Templates, which are preformatted files available in word-processing programs, allow you to desktop publish a first project with ease. Wizards may also be available to guide you through the process of formatting your document. Refer to Chapter 17 on design principles and graphics as you work on your desktop publishing projects. If you cannot find a template that suits your needs, search for a printed model to follow. You can find brochures suitable for use as models in libraries, doctors’ offices, and local promotional outlets such as the Chamber of Commerce.
Produce a simple brochure

A brochure is a particular type of document with the following characteristics:

- An informative or persuasive purpose
- An uncommitted audience
- Text and/or graphics focused on a single objective
- A direct or indirect persuasive style
- Limited space
- Layout designed for quick and easy readability
- A physical design that typically uses a single sheet of folded paper

—Jeri Cassity, *Brochure Writing*

1 Making decisions about content

The content decisions you make when you produce a brochure should be based on a rhetorical analysis (see 3b-2). Notice that the list

HELP

How do I use a document template?

1. Write the text of your document and save it.
2. Select the desired template (for example, brochure, newsletter, memo, or report) and style.
3. Follow the instructions within the template to begin formatting your document; for example, select the number of columns or select a border.
4. Insert your document into the template, using the INSERT command. Your document will be “poured” into the columns of the template.
5. Revise your document, observing the design principles described in this chapter and in Chapter 17.
6. In most programs, the template itself may also be altered to fit your needs and saved for future use.

NOTE: These steps apply to *Word for Windows* and *WordPerfect*. For other word-processing programs, check your documentation.
of brochure characteristics addresses not only topic, but also purpose, persona, and audience. A brochure is focused on a specific topic, and its purpose is clearly persuasive. Designed to reflect a knowledgeable and convincing persona, it is targeted toward readers who have not yet committed to a point of view on the topic and might be swayed by the brochure’s message.

In this section, we will follow a student as she produces a simple brochure. Felicia Alvarez set out to write a brochure that would help to advertise the school in which she worked part-time. The topic of the brochure was the school and its philosophy; the purpose was to inform the parents of prospective students about the school; the persona was that of an informed insider who knew much about the school and its philosophy; the readers were parents of prospective students.

Since Felicia was new to brochure writing, she turned to her word-processing program for help. She discovered that she could access a brochure template through the FILE menu. When she opened the template, she discovered that it provided a preset format that she could adapt to her own needs.

2 Making decisions about layout and design

Chapter 17 discusses three basic design principles, called the three C’s: clustering, contrasting, and connecting. When you design a brochure, you must attend to all of these principles, paying particular attention to the following considerations:

- **An enticing cover.** The first thing a brochure needs to do is entice someone to read it. Use a combination of lively copy and strategically placed graphical images to draw readers’ interest. To spark interest, Felicia decided to use a photograph of children from the school on the cover panel.

- **A cohesive story.** Once you have enticed readers to open the brochure, lead them through the text in a logical way. The text should tell a story; that is, each panel should relate to the previous one and to those that follow. The template helped Felicia construct a logical story line for her brochure.

**WEBLINK**
http://www.graphic-design.com/
The Design and Publishing Center homepage, featuring an impressive collection of desktop publishing resources
• Coherent graphics. In a brochure, graphics often play as important a role as copy in telling the story. Like the copy, the graphics should be logical and consistent. Several design features were incorporated into the brochure template Felicia used, including font styles and sizes, shaded boxes, icons, and line breaks. Such features help provide visual coherence throughout a brochure. Felicia added a photograph to draw readers in and color to provide additional coherence throughout the brochure.

• Adequate white space. Because the space available in a brochure is extremely limited, you should include only essential information. You can always provide readers with a method for obtaining more information, as Felicia did by including a phone number. Leave plenty of white space to maintain readability. Small chunks of text broken up by white space and informative headings, plus simple and direct language, help make a brochure readable. Aim for a 3:2 ratio between text and white space—that is, three parts of text for every two parts of white space. If the text seems dense, try reducing the font size and adding space between paragraphs. But be sure that you do not make the type too small to be read easily.

3 Refining the brochure

Once you have prepared the first draft of your brochure with all of the text you intend to include, print it out and evaluate it, keeping in mind the three C’s of design. When Felicia printed her draft, she discovered that it did not make good use of the clustering principle—everything was too spread out, and the photograph was too small. She revised by clustering related text together and by enlarging the photograph. She liked the contrast provided by the color in the headings and decided to repeat that design element in the shaded boxes. Then, Felicia looked for coherence or connectedness in her brochure. Did all of the elements connect to each other? After experimenting with various combinations of justifications (right, left, block), she decided that left justification would best show how each of the panels was connected to the others. So she changed the justification on the title, which the word-processing program had centered. She checked to make sure that all the text fonts were compatible, with the exception of titles (for contrast). She added a caption to the picture in all capital letters. Finally, she opened the brochure in the two-page view window to verify that the alignment was consistent throughout. The finished brochure appears in Figure 18.1 on pages 456–457.
The Brochure Writing Process

1. Deciding on the content and writing the text:
   a. Conduct a rhetorical analysis.
   b. Choose a template.
   c. Write and insert the text.
2. Deciding on the layout and design:
   a. Design an enticing cover.
   b. Tell a cohesive story.
   c. Add coherent graphics.
   d. Include adequate white space.
3. Refining the brochure:
   a. Check for clustering.
   b. Check for contrast.
   c. Check for connectedness.

Exercise 18.1

Write a brochure to announce a party or to advertise a business or an event. First, decide who your readers will be and what information you will want to include. Then, select a brochure template from your word-processing program. See the Help box on page 452 for instructions. Enter text for the cover and for the other panels. If you want to write the text in your word-processing program first, the Help box explains how to transfer the contents of the document to your template. When you have completed the brochure, print it out, and ask a few friends or classmates to respond to these questions:

1. What clues does the cover provide about the brochure’s contents, and what emotional effects does it create?
2. What story does the brochure tell?
3. How well do the graphics help to convey the story?
4. Is the brochure easy to read? Why or why not?

Revise your brochure based on the feedback you gather.

Exercise 18.2

Find a brochure on your campus, in a library, doctor’s office, or at a local promotional outlet such as the Chamber of Commerce. Write a one-page critique of the brochure, commenting on how well it meets the brochure writing criteria as outlined in this section.
Produce a simple newsletter

Newsletters are extremely versatile print publications that deliver timely information to a target audience with similar interests, such as business customers or employees of an organization. Many newsletters use an 8½" x 11" page size and are four pages long. They are frequently printed front and back on 11" x 17" paper and folded; they sometimes include an additional one-page, two-sided insert, for a total of six pages. The design and production decisions you must make for a newsletter are similar to those for a brochure. However, in a newsletter you have more space to work with.
Making decisions about content

As always, you first need to consider your rhetorical stance, looking at the topic in terms of purpose, persona, and audience (see 3b-2). Articles or stories should both enlighten and entertain the newsletter’s audience; they should be informative rather than overtly persuasive. Since readers already have some stake in the organization, business, product, or service that sponsors the newsletter, you can assume they will be interested in the subject matter. But you still want to make your writing lively and engaging. If the newsletter will be published at regular intervals, plan ahead to stay on top of new developments in the field, to ensure that you have timely information for each issue.
Making decisions about layout and design

Be sensitive to the needs of busy, selective newsletter readers by including a table of contents on the first page and providing headings, subheadings, lists, and graphics to help readers find information quickly and easily. Observing the three C’s—clustering, contrasting, and connecting—is particularly important in newsletter design. Available design elements include different type fonts, pull-out quotes (quotes that are set off from the regular text and printed in larger type), special initials, rules (lines), boxes, color, and graphics.

Newsletters are typically printed in columns, with a masthead, or banner, at the top of the first page, followed by text arranged in either two or three columns per page. Think of white space as an element of contrast—it does not emphasize itself but rather draws attention to something else. It also provides a place for readers to pause. Do not “trap” white space in the fold area of a two-page spread; the only white space down the center of the spread should be the space between the text columns. Instead, use white space creatively to draw the reader’s eye toward important information. This will help to give the spread coherence.

Graphical elements such as color, pictures, and text art are used in a newsletter for emphasis. Generally, the banner will be the first graphic a reader will see in a newsletter. Other graphics should coordinate with the banner, in accordance with the design principle of connectedness. Pick up and repeat colors or visual elements from the banner, for example, elsewhere in the newsletter. (For some ideas on using text art, see 17c–5–6.) Graphics can occupy one, two, or three columns in a newsletter. Of course, the larger the graphic, the stronger the emphasis. You might consider using a small graphic in the lower right-hand corner of the first page, to balance the banner at the top of the page.

Titles and headings in newsletters are very important, because they indicate important topics and grab readers’ attention. Take care to write titles and headings that are both descriptive and interesting. To set off titles or headings and subheadings in a newsletter, use a larger type font and/or color. Such graphic cues will help readers locate the major sections of your newsletter.

Refining the newsletter

Most word processors have newsletter templates. Cecelia Chung, who wrote the research paper in Chapter 12, decided to publish her paper in newsletter format. In the FILE menu on her word-processing program, she found a newsletter template. The template first asked her
to select a title, subtitle, volume number, issue number, and date. It next asked her to decide on the number of columns she wished to use and whether she wanted those columns divided by a rule (vertical line). The program then created a template for the first page of the newsletter.

The template left space for a table of contents, which would be generated automatically as Cecelia supplied the copy for headings and subheadings. Once she had the various elements in place, Cecelia inserted her research paper file into the template by choosing INSERT. The template arranged the text automatically into columns. Cecelia then began the job of formatting the newsletter to make it reader-friendly and visually appealing. She chose a blue border for subsequent pages, to match the gold and blue banner. In the lower right-hand corner of the first page, she inserted a graphic to balance the banner. She opted for block justification and consequently centered the image of the sun on the fourth page. She used the same font throughout; only the banner was set in a different font. The larger font size and added line spaces set off the headings and the white space around the sun image draws the reader’s eye out toward the text itself.

The finished newsletter appears in Figure 18.2 on pages 460–463. Note that, unlike many newsletters, this example does not contain independent “stories” but rather is a published research paper. Most newsletters will consist of several stories rather than one continuous argument.

### The Newsletter Writing Process

1. Deciding on the content and writing the text:
   a. Conduct a rhetorical analysis.
   b. Choose a template.
   c. Write and insert the text.

2. Deciding on the layout and design:
   a. Choose a banner.
   b. Select a color scheme.
   c. Include white space.
   d. Place graphics.
   e. Select fonts for the text, and add headings and a table of contents.

3. Refining the newsletter:
   a. Check for clustering.
   b. Check for contrast.
   c. Check for connectedness.
Global Warming: Is It Really Happening?

Global warming, at least as measured by climate experts, is really happening. Over the last 100 years, it has been estimated that the average global air temperature has risen between 0.3 and 0.6 degree Celsius (Hilman). Though there is debate over other aspects of global warming, scientists generally agree that global temperatures have risen.

However, a big source of disagreement is whether this is a normal or an abnormal warming. Too little is known about long-term global temperature cycles, some say, to determine if this is abnormal. Reliable weather data, it is true, have only been kept for the last century or so (Montague 1). As a result, some question whether there is significant cause for alarm about global warming as a real problem. While I agree that some caution is warranted when predicting the final outcome of this warming trend, I feel that to disregard the problem altogether is extremely short-sighted, because the effects of even a temporary, normal warming trend are potentially devastating for earth and its inhabitants. Most people would agree. It is in our best interests to know as much as possible about global warming, its causes and potential effects. Before we discuss the true nature of the controversy, let’s look at how global warming works.

What Is Global Warming and How Does It Work?

Global warming is an increase in average air temperature on earth’s surface, as measured from many points across the globe. Global warming, in its simplest form, is a product of two factors: so-called greenhouse gases and radiation from our local star, the Sun. The idea is that sunlight enters earth’s atmosphere, hits molecules of atmospheric gas on earth’s surface, and is converted to other forms of energy such as heat. Sometimes this energy is prevented from escaping back into space by a “blanket” of gases such as carbon dioxide, and a net gain of heat occurs (Britt). Without
these gases, our planet would be about 60 degrees Fahrenheit colder than it is today (Montague 1), too cold for many terrestrial life forms that now thrive here. But there is concern that too much heat buildup caused by unnatural levels of so-called greenhouse gases will be dangerous for our planet.

**Why Are Global Temperatures Increasing?**

Now that scientists have established that global warming is taking place, the next question is why? Is this, as before stated, a normal trend for our planet? Or is this something that is occurring because of human interference with earth’s natural systems?

Most likely, our planet does experience warming and cooling cycles, and it is possible that the current warming trend is one of them. However, the normal warming trend may be compounded by human practices that increase atmospheric levels of the four principal greenhouse gases: carbon dioxide, methane, nitrous oxide, and chlorofluorocarbons (CFC’s) (Montague 1). Many of our activities could potentially lead to a buildup of these gases and a resulting increase in global temperatures.

Carbon dioxide makes up the majority of the atmospheric gases. Therefore its emission is of the most concern. The greatest source of increase in atmospheric carbon dioxide is suspected to be the burning of fossil fuels such as coal and oil. Since the beginning of the Industrial Age, burning of fossil fuels has increased dramatically, resulting in an increase of atmospheric carbon dioxide of almost 55% (Montague 1). Many of our activities could potentially lead to a buildup of these gases and a resulting increase in global temperatures.

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**What Are Possible Effects of Global Warming?**

Already, increased temperatures have had many effects, including weather pattern changes, increased rates of glacial melting, subsequent sea-level increases, and air and sea-surface temperature increases, sometimes with resulting shifts in plant and animal species.

Models predict that, if current theories hold true, temperatures will rise between 1 and 3.5 degrees Celsius by 2100 (Hileman). Temperature increases are expected to be highest over land, changing climates and affecting habitat suitability for terrestrial species, which may be forced to migrate or go extinct. These temperature increases are also expected to result in a sea-level rise of 15 to 95 cm (Hileman) due to increased glacial melting. This would result in flooding in low-lying coastal regions. Changes in ocean circulation will result in warmer local sea temperatures, causing unforeseeable effects for species in these areas.

The biggest immediate effect of global warming is changes in weather, especially greater variability in temperatures and precipitation. Extreme seasonal temperatures can contribute to formation of hurricanes and tornados. Hurricanes are encouraged by high air temperatures, which lead to increased water temperatures over the oceans. A current increase in US tornados within the last four decades is thought to be associated with temperature increases, as well.

**What Will Happen to Life on Earth?**

Will global warming lead to mass extinctions, or will species migrate to the cooler poles and adapt to life there? Both are likely, but extinctions are inevitable if, as predicted, global temperature increases continue far into the future.

But even without these continued increases, minor temperature changes can have huge effects on habitats, simultaneously affecting populations of many species. For instance, a long-term study of coastal waters off...
Matching colors \hspace{1cm} White space around graphic draws eye outward to the text

3 Global Climate Change

however, some predictions state that temperatures will rise exponentially as compounding factors come into play. According to Krebs, as temperatures rise, rates of successful migration will be affected by individual mobility (locomotion), energy resource mobility, reproductive rate, habitat dispersal, and geography. Since a population can only migrate as quickly as its slowest-moving resource, and only to places with suitable habitat unblocked by barriers beyond their capacity to overcome (such as deserts, mountains, oceans), many species will be unable to migrate quickly enough to keep up with rates of climate change (115).

For example, historical models have shown that the geographic range of American beech has moved just 0.2 km per year since the last Ice Age. However, to keep pace with current predictions of climate change, beech will have to move 7–9 km per year to the north (Krebs 113). Thus, the beech is destined to extinction unless we intervene. I predict that many species, both plant and animal, will be unable to move quickly enough to keep up with change and well become extinct.

What does this mean for human life on earth? The answer to this question is unknown. If this warming trend continues to escalate, then it is possible that even humanity as we know it will eventually reach its capacity for adaptation and become extinct, perhaps replaced by another, revolutionarily advanced species. If the trend does not continue but the earth begins to cool, then the effects for human populations will be less drastic. Regardless of the duration of this warming trend, humans cannot fail to feel the effects of a warming trend, as we already are to some degree. Oceans are rising and may eventually encroach upon beaches and seaside homes. Ocean microorganisms are shift-
Produce a simple newsletter

What Can Be Done about Global Warming?

Already, many groups and individuals are concerned and taking action about global warming and the problems it may bring. The cooperative effort of local, national, and international entities is necessary, because the potential effects of global warming are so huge. Global warming will affect not only individuals but businesses and governments as well. Businesses dependent upon world conditions are especially concerned about global warming, for economical if not environmental reasons. Two of these are the global insurance and banking industries. These industries are working with the United Nations to reduce environmentally damaging activities. This is largely because, says UN Environment Program director Hans Alder, “They know that a few major disasters caused by extreme climate events . . . could literally bankrupt the industry in the next decade” (Hertsgaard C1).

Why Care?

Global warming is, after all, a global problem. The effects of global warming, destructive and severe, will be felt increasingly by everyone. Scientists agree that it is happening, so we should all support efforts to research and combat its causes. The changes global warming will eventually cause are unknown in their severity and scope but already we can feel some of them. Let’s take action to prevent further escalation of global warming.

Works Cited


Graphics Sources


EXERCISE 18.3

Analyze the design of Cecelia’s newsletter with respect to the three C’s. Write your evaluation of Cecelia’s application of each design principle. Or, evaluate a newsletter that you have seen on your campus or at work.

EXERCISE 18.4

Design your own newsletter, using a template found on your word-processing program. Or, design a class newsletter as a collaborative project. Once you have written a draft of your newsletter, exchange it with a classmate for peer review.