Putting It All Together:
Effective Printed Materials
and Audiovisuals in Urban Planning

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# Table of Contents

## Chapter One -- Project Overview

| Part One -- Introduction | 1 |
| Part Two -- Methodology | 5 |
| Part Three -- Background | 7 |

## Chapter Two -- Visual Communication

| 2.1.1 Introduction | 15 |
| 2.1.2 Design Principle -- Proportion | 15 |
| 2.1.3 The Optical Center | 17 |
| 2.1.4 Design Principle -- Balance | 18 |
| 2.1.5 Design Principle -- Harmony | 20 |
| 2.1.6 Design Principle -- Contrast | 21 |
| 2.1.7 Design Principle -- Rhythm | 22 |
| 2.1.8 Design Principle -- Unity | 24 |
| 2.1.9 Conclusion | 25 |

## Chapter Three -- Printed Materials

| Part One -- Desktop Publishing | 27 |
| 3.1.1 Introduction | 27 |
| 3.1.2 Components of a Desktop Publishing System | 28 |
| 3.1.3 Limitations of Desktop Publishing | 28 |
| 3.1.4 Important Considerations Prior to Layout | 29 |
| 3.1.5 Step One -- Planning the Layout | 31 |
| 3.1.6 Step Two -- Placement of Text with Aesthetic Considerations | 33 |
| 3.1.7 Working with Text -- Styles | 34 |
| 3.1.8 Working with Text -- Sizes | 36 |
| 3.1.9 Working with Text -- Summary | 38 |
| 3.1.10 Step Three -- Placement of Graphics with Aesthetic Considerations | 39 |
| 3.1.11 Step Four -- Adding Titles, Headings, Subheadings | 40 |
| 3.1.12 Step Five -- Proofing for Errors | 41 |
| 3.1.13 Parts Two and Three -- The Specific Applications of Desktop Publishing | 42 |

## Part Two -- Brochures

| 3.2.1 Introduction | 43 |
| 3.2.2 Step One -- Establishing a Plan | 43 |
| 3.2.3 Step Two -- The Form | 44 |
| 3.2.4 Step Three -- The Format | 45 |
| 3.2.5 Special Considerations for Flyers | 47 |
| 3.2.6 A Hypothetical Brochure | 47 |
**Part Three -- Multi-Page Documents**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.3.1</td>
<td>Introduction</td>
<td>49</td>
</tr>
<tr>
<td>3.3.2</td>
<td>Reports, Step One -- Planning the Layout</td>
<td>50</td>
</tr>
<tr>
<td>3.3.3</td>
<td>Reports, Step Two -- Proofing for Errors</td>
<td>51</td>
</tr>
<tr>
<td>3.3.4</td>
<td>The Difference Between Reports and Newsletters</td>
<td>52</td>
</tr>
<tr>
<td>3.3.5</td>
<td>Newsletters, Step One -- Selecting a Format and Planning the Layout</td>
<td>52</td>
</tr>
<tr>
<td>3.3.6</td>
<td>Additional Design Considerations for Newsletters</td>
<td>57</td>
</tr>
<tr>
<td>3.3.7</td>
<td>Newsletters, Step Two -- Proofing for Errors</td>
<td>58</td>
</tr>
<tr>
<td>3.3.8</td>
<td>Design Summary for Newsletters</td>
<td>58</td>
</tr>
</tbody>
</table>

**Chapter Four -- Audiovisuals**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1.1</td>
<td>Introduction</td>
<td>61</td>
</tr>
<tr>
<td>4.1.2</td>
<td>Choosing an Audiovisual</td>
<td>61</td>
</tr>
<tr>
<td>4.1.3</td>
<td>Improving the Audiovisual</td>
<td>63</td>
</tr>
<tr>
<td>4.1.4</td>
<td>Slides and DCT Viewing Presentations</td>
<td>63</td>
</tr>
<tr>
<td>4.1.5</td>
<td>Creating a Layout</td>
<td>64</td>
</tr>
<tr>
<td>4.1.6</td>
<td>The Text Slide</td>
<td>64</td>
</tr>
<tr>
<td>4.1.7</td>
<td>The Conceptual Slide</td>
<td>65</td>
</tr>
<tr>
<td>4.1.8</td>
<td>The Graphic Slide</td>
<td>66</td>
</tr>
<tr>
<td>4.1.9</td>
<td>Selecting and Using Charts</td>
<td>67</td>
</tr>
<tr>
<td>4.1.10</td>
<td>Pictures</td>
<td>70</td>
</tr>
<tr>
<td>4.1.11</td>
<td>Using Color</td>
<td>70</td>
</tr>
<tr>
<td>4.1.12</td>
<td>Suggestions for All Slides</td>
<td>71</td>
</tr>
<tr>
<td>4.1.13</td>
<td>Suggestions for Other Audiovisuals</td>
<td>72</td>
</tr>
<tr>
<td>4.1.14</td>
<td>Handouts</td>
<td>73</td>
</tr>
<tr>
<td>4.1.15</td>
<td>Using the Audiovisual</td>
<td>73</td>
</tr>
</tbody>
</table>

**Chapter Five -- Conclusion**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
</table>

**Bibliography**

79
An old adage notes that a picture is worth a thousand words. While this concept is certainly debatable, the importance of visual communication is not. Graphic aids increase the comprehension of concepts and ideas, increase the retention of such ideas, decrease meeting time as a result of less wasted discussion time, increase the amount of immediate decisions made, and increase the respect for the presenter as an effective communicator (Langendorf 1991). A major component of visual communication is the way in which the information is assembled and/or presented. Elements that are arranged haphazardly will fail to communicate the intended message. This paper discusses various printed materials and audiovisuals and offers suggestions with which to improve the effectiveness of each. In a society that has become increasingly visual, urban planners must take advantage of proven advances in the communication of information and ideas.

Information is arranged into one of two main groups — printed materials or audiovisuals. The difference between the two is the addition (or lack thereof) of a speaker. Printed materials communicate information without verbal accompaniment. Such products include flyers, brochures, and multi-page documents. Conversely, audiovisuals rely on a oral presentation. Audiovisuals include slides, overhead transparencies, flipcharts, etc.

Many limit visual communication to the creation of pictures, maps, charts, and text. However, the assemblage of such information is equally important. When determining the effectiveness of a graphic, the planner should consider its ability to increase audience retention as well as its potential to capture and hold attention. Therefore, the package in which the...
The way in which text and/or images are arranged is arguably more important than the text or images themselves. The flyer on the left was constructed with no aesthetic consideration. The intended message is lost as audiences are confused by the random placement of elements. The flyer on the right, however, is interesting, attractive, and communicates the intended message.

Urban design projects represent another opportunity to improve communication with printed materials or audiovisuals. In Figure 1.1.2, a student photographed the downtown corner of Westfield, Indiana as part of a community design study. Next, the student duplicated the slide and manipulated the copy on a computer to reflect the proposed improvements (Figure 1.1.3). Finally, the student electronically pasted the images into presentation software. A camera, attached to the computer, rephotographed the images back into slide format for the town meeting. Accurate
presentations such as these allow a community to have a clear understanding of what the planner suggests.

Unfortunately, "high-tech" printed materials and audiovisuals (like the slides in Figure 1.1.2 and 1.1.3) can be intimidating. However, means exist to effectively communicate the same amount of information with relatively fewer steps. For instance, the same information portrayed in Figure 1.1.2 and 1.1.3 was originally presented to Westfield using simple overhead transparencies. The images were produced from a scanned slide with only a computer, laser printer, and standard photocopy machine.
At this point, visual communication is an underutilized tool in urban planning. The lack of literature linking visual communication and planning is strong evidence. Many times individuals feel they cannot communicate graphically because they cannot draw well. However, as this paper will demonstrate, graphic communication involves little artistic talent. Consider again Figure 1.1.1. Regardless of the complexity or detail with which the gardener was drawn, the flyer without attention to composition does not quickly and effectively communicate the intended message. The ability to arrange elements requires only the understanding of simple design principles.

Stressing the importance of the visual arrangement of information is not to underestimate the significance of writing or speaking skills. Quality written work and verbal expression will always be essential tools of the urban planner. However, in a society constantly surrounded by visuals, the addition of the graphics with text and/or speech and the proper arrangement of such information becomes increasingly necessary to produce effective communication. Therefore, this project suggests: With what and how can planners arrange informative elements to enhance their communications?
The methodology is established to explain the various printed materials and audiovisuals available and how to make each enhance communications.

The first step will involve gathering background information to fully understand the importance of graphic communication in urban planning. This information will serve as the rationale for the project. The methods for gathering this data will include conducting personal interviews and a literature review. Interviews with faculty members of Ball State University in the Department of Urban Planning will provide professional insight to the project topic. Additional interviews with faculty in the Business Education and Office Administration Department of the College of Business will offer technical expertise. While the later interviews will not document the need for graphic communication in urban planning, these educators have experience in teaching many of the packaging and presentation techniques of visual communication. The literature review will target urban planning communication methods and attempt to discover references to the success of graphic communication in the profession. Past
works are expected to be limited therefore reinforcing the necessity of this project.

The second stage will concentrate on the literature of the various printed materials and audiovisuals available. This content analysis will include communication and visual/graphic communication books and journals. The investigation will involve reading these works to understand the general concepts of visual communication as well as determine the applicability of each printed material and audiovisual to urban planning. Following an explanation of each printed material and audiovisual, specific design guidelines will suggest ways to improve effectiveness.

This methodology will arrive at effective printed materials and audiovisuals for urban planners. The process will begin with personal interviews and a literature review to establish a rationale for the project. Next, a content analysis will determine the general design guidelines that apply to all forms of visual communication. The content analysis will also detail the various printed materials and audiovisuals available. Finally, the project will contain design guidelines for each printed material and audiovisual.
Chapter One • Section Three

Background

As anticipated, the literature directly linking urban planning and visual communication is limited. However, many studies confirm the benefits of visual communication within the business community. Planning organizations are similar to businesses in many ways. Most significantly, both share similar missions. The purpose of a business is to create and keep customers by producing and delivering goods people desire (McClendon and Quay 1988). Bruce McClendon and Ray Quay, authors of Mastering Change: Winning Strategies for Effective City Planning (1988), note that communities grow and prosper in similar fashion — they work to promote new customers (in-migration of population) while retaining and satisfying their existing clientele (no out-migration). To accomplish this objective, the planner attempts to increase the level of population satisfaction by providing and promoting desired services.

When one applies the planning process to this theory of “community marketing,” the first step is public involvement and communication. Overall effectiveness in planning requires maximum local participation and the skills of the planners at promoting and managing such involvement (McClendon and Quay 1988). Planners must engage civic organizations, neighborhoods associations, real estate groups, development associations, local schools, etc. to build public understanding and support for their projects as well as the profession. Printed materials and audiovisuals represent excellent tools with which to increase “customer” awareness, inclusion, comprehension, and acceptance.

Various printed materials and audiovisuals are available to urban planners to enhance their communication efforts. In 1989, the Annenberg School of Communications at the University of Southern California, Los Angeles, conducted a survey of 900 participants in 36 companies. The report investigated, among other things, what types of visual communications businesses used most. The findings indicated that 47
percent distributed handouts, 13 percent used chalkboards, and another 13 percent used overhead transparencies (Antonoff 1990). Even less frequently utilized were flip charts, slides, or computer presentations. Virginia Johnson, manager of the 3M Corporation Meeting Management Institute, explained, "Handouts reinforce the speaker's message. People feel more secure with paper under their arms." Johnson added that a majority of the meetings use no visual aids at all. She cited short preparation time prior to meetings and presentations as a significant factor (Antonoff 1990).

However, when professionals have the skills and allocate preparation time, printed materials and audiovisuals significantly enhance presentations. A study conducted by the 3M Corporation Meeting Management Institute in 1987 confirmed the benefits of visual aids. The group found visual aids resulted in a better understanding of concepts and ideas, increased the retention of such ideas, decreased typical meeting time, increased the amount of immediate decisions, and increased respect for the presenter as an effective communicator (Langendorf 1991). Tim Davenport, general manager of the Graphics Product Group at Lotus Development Corporation, added, "Just using a two-bar chart you’re going to get a much higher degree of audience retention . . . over simple numbers" (Nelson 1990).
An important question to consider is to what degree will visual communication improve audience retention? Would additional time set aside to generate graphic aids be a worthwhile investment? In 1986, the University of Minnesota concluded that when a speaker used computer-generated overhead transparencies or slides to present an idea, he or she was perceived to be 43 percent more persuasive than in meetings with unaided presentations. In addition, the use of such visuals reduced the typical meeting time by 28 percent (Antonoff 1990).

Visual aids, however, cannot replace the written or spoken word. Rather they should complement each other. Pete Staugaitis, presentation programs manager for the printing and imaging division of Tektronix, notes, “Statistically, you’ll retain only about 10 percent of an audio message—something you only hear; if it’s visual, something you read, your retention will double, to 20 percent. But if you see it and hear it simultaneously, studies show retention at about 65 percent” (Figure 1.3.1) (Nelson 1990).

However, planners are responsible for more than verbal presentations. Can visual communication increase the attraction to and retention levels of written work as well? Jeff Cross, a partner in the insurance agency Langham, Langston & Dyer, believes so. He discovered that many of his important mailings were ignored. Using desktop publishing, Cross produced a flyer incorporating simple graphics and text. He noted an immediate and dramatic rise in the number of responses. “You want your clients . . . to know that you’re looking after their interests,” he said. “Sending them timely, professional-looking communications pieces is a good way to do that. It’s well worth the effort.” In addition, desktop publishing is well worth the cost. Cross continued, “We expect to produce better presentations faster and more inexpensively.” A professional design for a simple folded brochure can cost between $800 and $1500 when contracted through an outside agency (Healy 1988).

Desktop publishing is the process of combining photographs, illustrations, graphics, and/or text into a final printable product. This method is best suited for laying out inexpensively produced, frequently revised publications that incorporate graphics. Criteria that, according to Dennis McClendon, the former managing editor of Planning, describe most
planning documents (1988). In 1987, the planning firm Naphtali Knox and Associates produced a general plan for Petaluma, California. Using desktop publishing, the consultants compressed the plan into fewer pages and increased the readability. The document incorporated large chapter headings, small drawings, screens behind policy objectives, and charts integrated within the text. Partly for these graphics, the plan won the California chapter’s 1987 award for best comprehensive plan (McClendon and Quay 1988).

Section 1.3.2
The Graphics Trap

One major problem usually arises for those beginning to use visual communication. “Graphics overkill,” a term used by Michael Antonoff, in his article “Presentations that Persuade,” describes situations in which “technology . . . gets in the way” (1990). Examples of graphics overkill include communications containing too many ideas crammed on a slide, too much data on a chart, plus every font, color, texture, fade, piece of clip art, and/or ornamental border of which the user can conceive (Figure 1.3.2).

One of the reasons for graphics overkill is that users assume that the graphics will carry the presentation. Judi Hogg, a corporate trainer for OUM Group, an insurance agency in Seattle, noted her first experience with graphic communication. “. . . I hadn’t gone through any training. The biggest mistake was putting too much text on each screen – people couldn’t even read it. I used the computer as a crutch rather than as a copresenter” (Antonoff 1990). Staugaitis agrees, “[Beginning users] tend to think the computer is doing the presenting. It’s not supposed to – its only supposed to enhance their presentations” (Nelson 1990).
Charts, one of the simplest of graphics, often contain another example of over-design. Davenport notes, "I guess one of the worst things that's happened is that some people think that a bar chart has to have at least 23 bars to be effective" (Nelson 1990). Even bar charts' fill patterns are not immune to graphics overkill. He points out, "You have bar graphs with 11 different hatching patterns. People go nuts with that. It's much more effective to use solid bars with different intensities" (Antonoff 1990).

Christine Leatz, manager of office technology for FMC Corporation in Chicago, Illinois, constantly sees "recent graduates of the Ransom Note School of Design." Her reference is to the use of excessive varieties of font in one document. She goes on to add, "... but I'm not convinced it's a bad thing. Everyone needs to go through it" (Antonoff 1990). Many experienced graphic communicators note this phase as a rite of passage — a necessary step that everyone goes through at one time or another.

To better understand the importance of this passing, consider the following analogy of a typical college freshman's first experience away from home. He or she rushes head first into excessive behavior, such as going to all the parties, staying out late, skipping classes, etc. However, as his or her college career progresses, the "freshman" understands the true purpose of higher education. By exercising restraint, he or she is still able to take advantage of the freedom yet operate in a productive manner. Effective visual communication works in a similar manner. Antonoff points out that seasoned users create effective presentations, communications that get their point across and sell ideas, by using restraint and consistency (Antonoff 1990). Through practice and an understanding of basic design guidelines, beginning visual communicators will quickly leave the freshman ranks.
The purpose of this project is to encourage planners to use printed materials and audiovisuals. This project also provides suggestions with which to improve the effectiveness of these media. This project does not, however, explore variations within specific types of tools — variations that may arise in various company’s versions or from an improvement of an older product. For example, what one company promotes as desktop publishing may contain features different from another company’s program. Again, this project will not mention brand names. To compare and contrast all the available products that produce printed materials and audiovisuals is beyond the scope of this work.

A second caution: one should not assume that after reading this work, he or she will immediately create effective visual communication. Effective visual communication is a learned skill requiring practice and commitment. The suggestions included will allow planners to generate their own printed materials and/or audiovisuals. However, one should not expect these initial works to approach professional standards.

For urban planners, visual communication includes drawings, diagrams, charts, maps, etc. However, the arrangement of such information may be the most important component of effective visual communication. While literature documenting the importance of visual communication in the planning profession is limited, do not overlook it's necessity; the ability to communicate in a visual manner is essential. By avoiding printed materials and audiovisuals, a planner has denied him- or herself a powerful communications technique. Knowing when to use the most effective and efficient method of visual communication can be the difference between an argument that is won or lost, a project that is accepted or denied, or a decision that it right or wrong (Dandekar 1988).

Information can be packaged in two forms — printed or presented. Printed materials consist of flyers, brochures, and multi-page documents. These media are discussed in Chapter 3. Presentation packages, or audiovisuals, include slides, direct computer terminal viewing, flipcharts, chalkboards or whiteboards, presentation boards, and handouts. These
media are discussed in Chapter 4. Prior to creating effective printed materials or audiovisuals, however, the planner must first understand the basics of visual communication. These design elements are discussed in Chapter 2.
Chapter Two

Visual Communication

Creating effective printed materials and audiovisuals first requires an understanding of visual communication. This foundation consists of general design guidelines that apply to any layout. The layout is the master or guide for the entire printed document or audiovisual.

It is important to understand the visual communication principles for two reasons. First, certain aesthetic qualities must be considered to ensure that the audience receives the message without any misinterpretation. Second, interesting layouts will attract and retain an audience's attention.

The following chapter discusses the design principles necessary to create effective layouts: proportion, balance, harmony, contrast, movement, and unity.

The first design principle is proportion. Proportion refers to the shape of the layout and how the images within it relate to this shape (Berger 1989). The rectangle, based on its wide-scale acceptance, is an excellent shape with which to begin. The ancient Greeks were the first to recognize the rectangle for its visual strengths. They determined the ideal proportion to be approximately three to five. Termed the golden rectangle, this shape has been the dominant design dimension throughout history (Conover 1990).

Good proportion also considers the objects within the composition. The first element the planner should consider is the margins. A margin is the space between the elements in the layout and the edge of the layout itself. The most important margin is at the bottom of the layout. This space should be larger than the other three to give the layout a visual base to rest upon (Figure 2.1.1). The elements themselves should reflect the shape of the composition. For example, long thin text and images go well in long thin layouts.

To clarify proportion and the following design principles, let us construct a hypothetical flyer. This flyer (also found in Figure 1.1.1) is intended to announce a town meeting to discuss environmental projects.
Following the suggestions outlined above, a standard 8 1/2" x 11" paper will contain the layout. Second, the bottom margin provides a strong visual base. Third, the text and images do not contrast with the proportion of the layout. However, our flyer (Figure 2.1.2) is still far from finished.
The **optical center** is the place on a page where the reader’s eye first looks. This is an important and powerful phenomenon. Remember, one of the purposes of visual communication is to attract and retain the audience’s attention. Therefore, an immediate appeal is essential. By placing the objects within a layout in a pleasing manner and using the optical center, the critical contact is practically guaranteed (Conover 1990).

The optical center differs slightly from the mathematical center. If the page were to be divided into eight parts, the optical center would be three sections down from the top (Figure 2.1.3).

![Figure 2.1.3](image)

The optical center is the position where the eye naturally falls on a layout. This place differs slightly from the mathematical center.

In the construction of our flyer, let us take the most important information and place it at the optical center. In most cases, this information would be the name of the event. However, for our flyer, let us use a slogan the environmental committee would like to become a town-wide phrase (Figure 2.1.4).
**Section 2.1.4**

*Design Principle – Balance*

*Balance* creates a feeling of ease in the audience. Within a layout, balanced objects add a strong sense of equilibrium. Planners have three styles of balance at their disposal. The first is formal or symmetrical balance. Formal balance places objects of equal “weight” exactly opposite of one another. A line of text one inch above the optical center balances with a line of text one inch below the optical center. This type of balance communicates formality, exactness, carefulness, and stiffness. Formal balance is best used when the intended audience is formal, dignified, and reserved (Conover 1990).

Formal balance can appear too stiff. To create a more dynamic composition, many layouts use informal or asymmetrical balance. In these designs, the planner uses *similarly* weighted objects to create equilibrium. For example, smaller objects can offset farther from the optical center to balance with larger objects. To the extreme, the planner may decide to completely avoid any semblance of balance. Instead of sophistication, this "imbalance" elicits such reactions as stress, energy, and visual excitement (Berger 1989). Figure 2.1.5 demonstrates formal, informal, and no balance.

To achieve proper balance, the planner must control the size, tone, and position of the elements (Conover 1990). However, the best results will
come through observation and experimentation rather than set guidelines. Theodore E. Conover, in his book Graphic Communications Today (1990), offers this advice to improve balance: visualize the optical center as the fulcrum of a teeter-totter (or seesaw). Rather than children on each end, visualize the composition's elements. If one side (or top versus bottom) is too heavy, the layout will appear to topple over.

![Diagram showing three types of balance: formal, informal, and no balance.]

In our town meeting flyer, we will use an informal balance (Figure 2.1.6). A formal balance may imply authoritarianism and discourage attendance. Note how the taller, thinner illustration balances with the shorter, yet wider text.
Section 2.1.5
Design Principle – Harmony

Harmony is the third principle of good design. A layout has harmony when all the elements work together in the composition. Conflict among objects interferes with the message sending process. To achieve harmony, the planner must consider shape, type, and tone.

Shape harmony is similar to proportion. Objects should be of similar structure. For example, pictures should be of similar shape to text blocks. Type harmony means that similar kinds of typefaces are used. Try to use typefaces of the same family. For example, avoid mixing serif and sans serif fonts. Serif fonts have a short cross-line at the end of letters. Sans serif fonts do not have this ornamentation. A second recommendation is to avoid mixing lower-case and all capital letter words. Capital letters, reserved for formal and dignified situations, do not mix well with the irregular shape of lower-case letters (Conover 1990). Third, use bold type with discretion. If excessive words are bold, the emphasis on the most important terms is lost. Finally, tone harmony suggests that weights and designs of elements conform. Bold illustrations should accompany a heavy type. Lined boarders work well with sans serif fonts.
In our flyer, harmony is achieved by changing the typefaces to one family. The family selected has a linear orientation indicative of the illustration (Figure 2.1.7).

Planners can use contrast for a variety of reasons. Contrast calls attention to important features, creates interest in the composition, and will increase audience retention (Conover 1990).

One of the most obvious ways to achieve contrast is by using bold or italic styling on the typeface. However, as mentioned before, use these features sparingly. Excessive styling competes for the eye's attention. Planners can also attain contrast by selecting dissimilar typefaces. However, use typefaces that are radically different. If the typefaces are too similar, the contrast will not be as striking and cause the layout to appear fragmented.

Other ways to achieve contrast include varying the sizes and shapes of the images and text blocks, interrupting long text blocks with...
subheadings, altering the tonal qualities of the images or the text, and/or overlaying images and text.

Conover (1990) notes an excellent technique for improving the use of contrast. Called "thought phrasing," words of titles are placed in a position that reflects how they might be spoken. Figure 2.1.8 demonstrates "thought phrasing" applied to our flyer. Also, the slogan typeface has been changed, bolded, and reversed; bold styling has been applied to key words; and the illustration has been positioned overlapping the slogan.

Section 2.1.7
Design Principle — Rhythm

Rhythm breaks the monotony of static layouts. In addition, rhythm allows the planner to lead an audience through a message. Conover (1990) describes two ways to add rhythm to layouts. The first is to take advantage of the natural path the eye follows. When an individual scans a page, the eye starts in the upper left hand corner, moves right across the page, diagonal down to the lower left corner, and right across the page again (Figure 2.1.9). By placing elements in this path, the composition seems to move and becomes more dynamic.
Repetitious typographic devices also add rhythm by positioning a familiar element at regular intervals. Oversized initial letters, italic or boldface lead-ins, numbers or small illustrations, or indented paragraphs, when placed in a logical order, help direct the audience through the message.

Because of the nature of the information, we would like to lead our audience through the flyer. Therefore, the information is arranged in a similar pattern to that in Figure 2.1.9. The progression of information is the slogan, how to achieve the slogan, an image of achieving the slogan, and where and when to find out about the program (Figure 2.1.10).
The final design principle is unity. Unity ties together the layout. A unified composition ensures the audience's eyes have a center of interest and do not bounce around the layout with no where to land. Without unity, the audience is unsure of what is the important information. In the worse case, with no visual landing point, the audience may disregard the information entirely.

The key to unity is simplicity (Conover 1990). Simplicity aids communication by eliminating distraction. Conover presents some suggestions to simplify compositions:

- Use one typeface or family.
- Keep the number of sizes of text blocks and images to a minimum.
- Place titles and illustrations where they do not interfere with the movement of the layout.
- Create a center of interest by having one illustration dominate.

Easy ways exist to improve unity. Some of the more obvious ones are enclosing the layout in a border, isolating the layout with white space, and using the same shapes, tones, and type throughout.
We ensure our flyer (Figure 2.1.11) is unified by positioning elements in a manner that does not interfere with the natural eye movement. We have also kept the number of typefaces and the sizes of text blocks and images to a minimum. Finally, we have added a horizontal rule at the bottom of the layout. This element unifies the layout in a similar fashion to a boarder, increases the visual movement, and adds to the strength of the base.

Good design must consider proportion, balance, harmony, contrast, rhythm, and unity. These factors combine to produce a gestalt—the sum of the parts producing an effect greater than each individual element. While each is important, a layout does not have to satisfy every principle. Many interesting layouts deliberately break the rules of good design. Yet prior to such experimentation, the planner must understand the rules he or she is breaking (Conover 1990).

In addition, these principles are only a starting point. A sense of correctness and good taste that comes from experience and practice is a
more valuable tool (Conover 1990). If something seems wrong, in all likelihood, it is. This "trial and error" will only increase the planner’s ability to recognize and generate proper proportion, balance, harmony, contrast, rhythm, and unity; all which lead to effective visual communication.
Desktop publishing (DTP) combines text, graphics, and/or photographs into a final printable product. This process allows planners to create entire layouts quickly, inexpensively, and with a high degree of quality. It also gives the planner hands-on control of the format (Battelle Seminars Program Workbook 1986). Before DTP, planning organizations paid designers to develop the layout. Next, hired artists drew the pictures and created the graphics. Finally, printers set the written material into type and print it. Desktop publishing eliminates the need for these outside services. DTP gives planners the essential capability to layout inexpensively produced, frequently revised publications that incorporate images - parameters that define most planning documents (McClendon 1988). Some of the products that desktop publishing enables planners to produce include brochures, pamphlets, flyers, and reports.

**Documents Produced by Desktop Publishing:**

- training materials
- manuals and technical documentation
- letterheads and correspondence
- brochures
- announcements and press releases
- proposals and reports
- books
- magazines
- newsletters
- directories
- resumes and business cards

Section 3.1.2
Components of a Desktop Publishing System

A typical desktop publishing system consists of a computer, software, and an output device (Figure 3.1.1). For additional graphics potential, a scanner is added. If the documents are to incorporate memory-intensive scanned images, the computer will perform quicker with an additional graphics card and extra RAM. Scanners come in a variety of price ranges depending on the resolution and color capabilities. The software should include a word processing program, a spreadsheet program with chart generating capabilities, a graphics programs (an image manipulation program and/or a draw program), and the desktop publishing program. Frequently used desktop publishing packages include PageMaker, QuarkXPress, and Ventura Publisher. The output device is most often a laser printer. Dot-matrix printers, while cheaper, compromise quality.

Section 3.1.3
Limitations of Desktop Publishing

Desktop publishing is not the magic pill; it does have its limitations. First, desktop publishing does not create graphic artists. It is only a tool. While most DTP programs provide templates, the final layout is left to the planner. Following the basic design guidelines provided here and in Chapter Two, the planner can avoid "graphics overkill." Second, even with a laser printer, the output quality is lower than professional standards. Granted, 300 dots per inch (dpi) laser printers are fine for most documents. However, professional quality, found in magazines and newspapers, requires a better resolution. Laser printers are available that produce a higher resolution.
The purpose of DTP is similar to any other visual communication media -
- to grab the audience's attention and increase their information retention.
Therefore, the planner cannot simply throw together a layout. The planner
should consider several factors prior to creating the layout:

- What is the nature of the audience?
  Planners should note the audience's ages, educational levels, income levels, where they live, etc. Other things to consider include their attitudes, interests, and beliefs. Audience demographics should be a critical factor in determining the layout. For example, a planner would have a low response rate using a brochure targeting public housing participants that portrayed excessive wealth and used language reserved for a doctoral dissertation.

- What is the nature of the message?
  Formal, informal, historic, light-hearted, etc.

- Which elements of the design should be dominant?
  Photographs, illustrations, headings, etc.

- What is the budget allocated for the project?
- What are the time constraints?
- What is the distribution method and will it effect the layout?
- How will the publication be reproduced?

Besides the design, many of these considerations will dictate what type of printed material the planner will create (Figure 3.1.2). After the type of printed material is chosen, the process towards a completed document is simple. The following sections describe this process for any type of DTP document. This information lays the necessary groundwork for the specific types of documents described in later parts of this chapter. This following process assumes the photos, illustrations, graphics, and/or body text are assembled and are ready for insertion. Figure 3.1.3 lists the steps in the desktop publishing process.
4 Main Types of Printed Material and Their Optimum Use

**Flyers** -- best for short single message; large distribution to heterogeneous audience; inexpensive and easy to reproduce.

**Brochures** -- best for single message with some elaboration; large distribution to heterogeneous group; more expensive and harder to reproduce than flyers due to printing on both sides.

**Newsletters** -- best for several short/medium length messages published at regular intervals; large distribution to homogenous group; generally more expensive and harder to reproduce than brochures.

**Reports** -- best for many long messages; various distribution to a variety of audiences; most expensive and hardest to reproduce due to length.

---

The Desktop Publishing Process:

1) Designing the master grid.

2) Placement of text with aesthetic considerations.

3) Placement of graphics with aesthetic considerations.

4) Adding titles, headings, etc.

5) Proofing for errors.
The first step in creating a printed document is planning the layout. This most important stage establishes the format for the entire document. The planner should have a strong idea of the location for photos, illustrations, graphics, and/or text. Rough sketches are an excellent way to plan the layout. By using quick images, the planner has a vision of the final document and can plan the layout to meet this vision. In addition, discovering a particular method does not work before the layout is finalized will save precious time and dollars (Silver and Silver 1991).

Two practices will help ensure that the layout is well designed. First, understand the basic design rules that apply to desktop publishing (Schwartz 1987):

- Control the reader’s eye movement with the placement of elements.
- Balance the elements on the page.
- Keep the elements in proportion. Use varying sizes. Avoid absolute 1:2 or 1:3 ratios.
- Use repetition of elements for effect, such as rhythm or unity.
- Provide a dominant or consistent element.
- Keep the design simple. Avoid clutter and excess.
- Use white space wisely. Avoid trapping blocks of white space between elements. Use it to aid eye movement.

Second, seek out and keep a file of examples of good design according to these criteria. This collection will serve as an source for future ideas (Schwartz 1987). Jim Martin, a senior planner in Peoria, Illinois once said, “The best ideas are stolen.” He was not referring to plagiarism. He meant take note of other’s concepts and apply them to one’s own situation. There is no reason to reinvent the wheel.

Planners will make mistakes when beginning to use desktop publishing. Do not be discouraged. Every experienced desktop publisher has gone through this phase. To shorten the time from beginner to expert, practice as often as possible. In the meantime, the following list describes practices the planner should avoid when designing the layout (Schwartz 1987):

- Overly symbolic illustrations. Ensure the meaning is not so arcane that no one understands the reference.
• Cluttered illustrations.
• Illustrations for the sake of illustrating. Do not include images to
  kill white space. Ensure each image works to accomplishing the
  overall objective of the publication.
• Unorganized illustrations. Avoid random placing of images.
• Attempts to be different. Different detracts from the publication
  rather than calling attention to it. Only use radical designs if it
  supports the publication’s message.

Still, planners may experience mental blocks that prohibit good
design. The following list suggests ideas to stimulate creativity (Schwartz
1987). These suggestions are preliminary steps and work best if continually
practiced rather than the night before the product is due.

• Observe the work of others and apply their principles. While one
  should avoid directly copying others work, analyze why it works
  as good design, and apply those concepts to the task at hand.
• Have a positive attitude and avoid excessive self-criticism. Design,
  like many other things, is an art. Do not become discouraged and
give up. Remember that many of the best designers were, at one
time or another, in a similar position. If one thinks that he or she
cannot generate a good design, then more than likely, he or she will
not.
• Do not procrastinate. Use the preparation time to brainstorm with
  others and hash out the best layout.
• Start with the most unique element of the product or service. Rely
  on the element’s strength as a basis for additional thinking.
• Look through past self-work as a basis for further ideas.
• Write down or record ideas as they are fresh. Carry a personal
  recorder – some of the best ideas come while not concentrating on
  the project.
• Allow the ideas time to gel. Let the concept sit for a time and come
  back to it. This practice allows the planner to see glaring mistakes
  that he or she may have missed working with the document for a
  long period of time.
Planning the layout should consider the location and appearance of every element to be included in the document. These elements include photos, illustrations, graphics and/or text (Figure 3.1.4). Later processes for specific DTP projects will combine Steps Two through Four. However, in order to elaborate, each step will be discussed separately.

![Figure 3.1.4](image)
The typical components of a layout.

The second step in the DTP process is the placement of text with aesthetic considerations. The placement of the text will be according to the columns established in the first step. Once placed, the text's type, style, and/or the size can be manipulated to support the original plan.

The first consideration is the type of text or typeface. The typeface is one of the most underestimated aspects of a layout. Two main groups of typefaces exist. The first is the serif typeface. A serif is a "short cross-line found at the ends of letters" (Berger 1989). This ornamentation originated in stone-cut Roman capital letters as a means of finishing off a stroke. Today, serifs are used to obtain a traditional image. Serif as a typeface group is
rather large. The typeface can vary with the spacing of characters, words, and lines; the height and width of the characters; and the degree of complexity of the ornamentation and/or serifs. Many typographers consider serif typefaces easier to read because the serifs tie the letters of the words together (Berger 1989). Within the body text, use serif typefaces to increase readability (Conover 1990). Figure 3.1.5 illustrates some serif typefaces.

**Serif Typefaces**

<table>
<thead>
<tr>
<th>Bookman</th>
<th>abcdefghijklmnopqrstuvwxyz</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>Palatino</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>Times</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

Conversely, those typefaces without serifs are called sans serif. These typefaces also come in a wide variety dependent on other characteristics. Sans serif typefaces tend to have a much cleaner and more contemporary appearance. Figure 3.1.6 illustrates some sans serif typefaces.

**Sans Serif Typefaces**

<table>
<thead>
<tr>
<th>Avant Garde</th>
<th>abcdefghijklmnopqrstuvwxyz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geneva</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>Helvetica</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

**Section 3.1.7**  
**Working with Text -- Styles**

Most typefaces can be manipulated to achieve different meanings. These techniques, referred to as styling, include plain, bold, italic, and underline. Bold, italics, and underline are generally used for emphasis. Bold takes the typeface and makes it darker. Italic refers to slanting of the typeface to the right. Underline applies a line directly below the typeface.

Other styling methods include outline, shadow, capital or lowercase, small caps, and condensed versus expanded. These practices are usually reserved for titles or special headings. Outline applies a thin line around the...
typeface and removes the inner tone. Shadow refers to outlining the typeface and applying a shadow behind it. This practice gives the text a raised appearance. All capital letters is another means of adding “punch” to a word or group of words. Again, care should be taken when using this style. If the text to be formatted is a paragraph for example, all capital letters make the sentences difficult to read. A variation of this style is small caps. Small caps makes the typeface capital letters only in a smaller size. Figure 3.1.7 illustrates these styles for a particular typeface.

<table>
<thead>
<tr>
<th>style</th>
<th>primary use</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is normal.</td>
<td>body text</td>
</tr>
<tr>
<td>This is bold.</td>
<td>emphasis</td>
</tr>
<tr>
<td>This is italic.</td>
<td>emphasis</td>
</tr>
<tr>
<td>This is underline.</td>
<td>emphasis</td>
</tr>
<tr>
<td>THIS IS ALL CAPS.</td>
<td>titles, headings, subheadings</td>
</tr>
<tr>
<td>THIS IS SMALL CAPS.</td>
<td>titles, headings, subheadings</td>
</tr>
<tr>
<td>This is outline.</td>
<td>special effect title</td>
</tr>
<tr>
<td>This is shadow.</td>
<td>special effect title</td>
</tr>
<tr>
<td>This is reverse.</td>
<td>special effect title</td>
</tr>
</tbody>
</table>

The final consideration of typeface style is condensed versus extended. Some typefaces by nature have characters spaced closer together than others. Therefore, using different typefaces enables the planner to get more or less words per line. However, instances may arise in which the characters of a particular typeface need to be farther or closer together than the preset distance. Changing the kerning or the horizontal scale accomplishes this spacing. Changing the kerning of a typeface, however, may not reduce the white space between letters equally (Battelle Seminar Program Workbook 1986).

The following list is a general consensus about when to apply the most basic of these styles (Schwartz 1987). Like any suggestion, this list is not steadfast for all situations. Instances may call for breaking from the
norm. Exercising restraint and good taste will ensure the styles complement rather than interfere with the planner's intended message.

- **Plain**: most often used for the body text. Designers agree that italics and bold are both hard to read in large blocks.
- **Bold**: used for headings, subheadings, and captions. Also, readers prefer it for emphasis (Battelle Seminar Program Workbook 1986). However, exercise discretion when using bold as it can overpower the reader and distract from smooth reading.
- **Italic**: emphasis and captions. However, this style of type slows down reading rates (Battelle Seminar Program Workbook 1986).
- **Underline**: emphasis or titles.
- **Outline**: special effects headings.
- **Shadow**: special effects headings.

### Section 3.1.8
**Working with Text – Sizes**

The planner should also consider the size of the typeface. Typefaces are measured in points. For example, typical body text is in 10 or 12 point. However, two typefaces with the same point dimension may be different sizes (See Figure 3.1.5 and 3.1.6).

The larger the text, the more attention it commands. Care should be taken that larger text does not overwhelm the overall effect of the composition and make it unbalanced. Also, study whether the message the text portrays warrants the size in relation to other information on the page.

Other text considerations are the line width, the leading, and the margins. The ideal line width according to Edmund Arnold's "Optimum Line Length" formula is one-and-a-half times the lowercase alphabet (Battelle Seminar Program Workbook 1986, Silver and Silver 1991). To determine this width, type the lowercase alphabet one-and-a-half times and measure the length of the line (Figure 3.1.8). This width varies from typeface to typeface. Leading (pronounced "ledding") refers to the amount of space between lines of text. The distance between the lines can give a block of text an open, airy, appearance or one that is heavy and dense. The margins refer to the distance between the edge of the paper and the text blocks.
Edmund Arnold's Optimum Line Length:  
one and one-half times  
the length of the lowercase alphabet

Palatino 12 point:  
abcdefgijklmnopqrstuvwxyzabcdefghijk

Optimum Line Length: 3 1/4 inches

New Century Schoolbook 10 point:  
abcdefgijklmnopqrstuvwxyzabcdefghijk

Optimum Line Length: 2 3/4 inches

How the text itself addresses the edge of the paper is called the alignment. The alignment is another indication of the layout's intention. A justified column, in which the word spacing creates equal line lengths, is a more traditional approach. On the other hand, text aligned left leaves a ragged right margin and offers a more informal and contemporary feel (Berger 1989). If uncertain about which method to use, a general rule of thumb: justify columns with shorter lines while left align longer lines. Be careful, however, when justifying exceptionally short lines. The spacing may leave large and unequal gaps between words.

Align center and align right are the other types of text arrangements. However, these alignments are rarely used for body text. These styles are most often found in headings and captions. Figure 3.1.9 illustrates various alignments.

![Desktop publishing became popular with the advent of powerful software and inexpensive laser printers. These two breakthroughs revolutionized the industry. Now, it is possible for everyone to produce high-quality documents. However, individuals soon began to realize that desktop publishing increased justified left center right](Figure 3.1.9) Various alignments for text — justified, left, center, and right. The latter two are usually reserved for titles or special headings.

Chapter Three - Printed Materials page 37
Before considering formatting changes, look at the entire composition and ask, "What is the intent of the layout? Will the new addition (larger font, bold, italic, etc.) change this?" If the answer is yes, the formatting is excessive. On the other hand, if the change enhances the intent of the layout, the formatting should be added. The best way to learn which typeface, style, and/or size to use at what time is to practice and experiment with the various techniques.

Section 3.1.9
Working with Text – Summary

While some argue that typefaces should call attention to a particular idea or portion of a layout, most typographers agree that typography should be "invisible" (Berger 1989). The text should not call attention to itself and that its purpose is to produce information only to be read. The theory to which the planner prescribes should depend upon what he or she requires the text to do. For the most part, a title that catches the reader’s attention is desirable while a paragraph should be a subtle element of the composition. However, these rules are by no means cast in stone. Certain instances will arise in which the title should concede to a stunning picture. Whatever the case, and no matter the typeface, style, and/or size, the understanding and correct use of type is an important ingredient to effective visual communication. The following list combines and summarizes the most important guidelines for text use (Schwartz 1987, Berger 1989, Conover 1990):

- Keep it simple. Use one typeface throughout the document varying only the style and size. Make sure that this typeface reflects the message of the publication. A variation on this concept may be one typeface for the headings (sans serif) and another typeface for the body text (serif).
- Keep headings large, but in general, avoid all capital letters. Avoid using more than three headings in one publication.
- Set the subheadings and bylines smaller than the heading but larger than the body text.
- Make sure the body text is readable.
  - Use 12 point with a younger and/or older audience. Use 10 point for audiences in high school through the 50s.
• Indent the first line of a paragraph or allow an extra line between paragraphs.
• Use a serif typeface.
• Use bold for emphasis in headings and subheadings.
• Use italic to emphasize words or phrases in the body text.
• Use a termination box to end an article.
• Do not overwork the type. First, type must communicate. Simplicity ensures the planner that the audience understands the intent of the message.

The third step in the DTP process is the placement of graphics with aesthetic considerations. Besides the creative use of type, there are two kinds of visual support: artwork (illustrations or photos) and graphics (charts, diagrams, or maps). Visual support is used for the following reasons (Schwartz 1987):

• To hook or grab the audience’s attention.
• To summarize the contents of the body text.
• To set the mood for the body text.
• To depict an event.
• To demonstrate how something is done.
• To illustrate a location.

The following list suggests practices to use illustrations effectively (Schwartz 1987):

• Use artwork and graphics to control the audience’s eye movements and focus their attention.
• Be sure the images accurately reflect the content of the body text.
• Reserve large images for forcefulness.
• Use high quality artwork and graphics to avoid detracting from the publication.
• Get permission to use artwork or graphics from print sources such as newspapers, magazines, and books.
• Use humorous images selectively. Be sure the audience will understand them.

If a photo or illustration contains a central person, place the image so that the person faces toward the center of the document. A face looking away from the center of the document will cause the reader to look in a similar direction (off the page). As a result, the reader is no longer focusing on the information in the layout and the unity and rhythm is lost.
Additional visual elements of the layout include rules and boarders. Rules are single horizontal or vertical lines used to offset text and/or graphics. Boarders added to the layout for unity. The rule or boarder selected should complement the tone of the layout. For instance, a layout with a light font should employ a thin-lined rule or boarder. Conversely, a heavy font corresponds better with a heavy rule or boarder.

Boarders can also enclose artwork and graphics. These frames are best in formal, dignified designs and/or to unify the layout. Eliminating boarders gives a layout a contemporary appearance (Figure 3.1.10).

![Figure 3.1.10](Image)

Like every element in a composition, a boarder can add to or detract from the intent of the message.

**Section 3.1.11**

**Step Four – Adding Titles, Headings, Subheadings**

The fourth step is to add the title, headings, subheadings. The planner should specify in advance the typefaces, styles, and sizes for the various headings. Figure 3.1.11 suggests two strategies.

Typically, titles and/or headings range from 24 to 48 point (depending on the layout size). Subheadings are set in 12 to 18 point, depending on frequency and importance. The body text is typically 10 to 12 point (Schwartz 1987).

Captions are used to complement or further explain all artwork and/or graphics. The minimum information a caption contains is a number for reference within the body text. A reference number consists of the chapter number and the figure number. For example, if the caption reads,
"Figure 3.2," it refers to the third chapter, second figure. The following is a list of general guidelines concerning captions (Schwartz 1987):

- Place the caption near the graphic it is explaining.
- Avoid overprinting captions on the graphic.
- Do not indent captions.
- Use italic or bold styles to set the captions apart from the body text. Contrast can be also be achieved by using a serif font in the caption if the body text is sans serif (or vice versa).
- Captions should be two point sizes less than the body text.

The final step of the publishing process is to proofread the document. The planner should check all spelling, including the titles, headings, subheadings, and captions. A document with typographical or grammatical errors immediately loses credibility. In addition, all figure references within the body text should be checked to see that they correspond with the correct
caption. Third, eliminate widows and orphans. A widow is an undesirable situation in which the last few words of a paragraph are tagged onto the top of the next page. An orphan is a line with too few characters or words appearing at the bottom of the page. An orphan is usually the first line of a paragraph (Silver and Silver 1991). Figure 3.1.12 illustrates widows and orphans.

When avoiding splitting paragraphs, the planner should also avoid splitting words from one column or page to another. This mistake may occur when using hyphenation. In addition, hyphenation may leave excessive lines ending with split words. Conover (1990) suggests no more than three consecutive lines should end in this manner.

Finally, when starting a new chapter or significant part of a chapter, begin the body text on the right-hand side of facing pages.

Section 3.1.13
Parts Two and Three – The Specific Applications of Desktop Publishing

The next two parts will look at the planner's principle applications of desktop publishing. Part Two will discuss brochures and flyers. Part Three will discuss multi-page documents. Each part contains additional information on the specific application of DTP and further suggestions for generating effective visual communication.
Planners can use brochures to quickly communicate a message to a large heterogeneous audience. Forms of brochures range from a single-page advertisement (a flyer) to a folded pamphlet designed to be a mailer. Because the principles behind designing flyers or folders is similar, both are discussed in this part. However, in order for the layout to be effective, the planner must be familiar with the visual communication principles described in Chapter 2 and the desktop publishing principles described previously in Chapter 3, Part 1.

Creating a Brochure:

1) Establish a plan.

2) Use the plan to determine the form.

3) Use the form to determine the format.

Planning is the first step in laying out the brochure. Planning consists of addressing key issues. A planner will need to consider (Conover 1990):

1) What is the purpose or function of this information?
2) Who is the audience and what are their characteristics?
3) What is the essential information to be included?
4) What are the time and budgetary constraints?
5) What is the intended method of distribution?

The answers to these questions determine the form and format of the brochure.
Many forms of brochures are available. The most simple is a single-page flyer. If the planner requires more space, he or she can print on the backside as well. This form is best used for handouts or pages that the target audience may wish to retain in a binder. However, if the planner wishes to post the flyer for display, only one side can depict information. A final difference between the two types of flyers (handouts or posters) is the distance in which they are read. Posters are more likely to contain a large, eye-catching image because they must attract a distant, moving audience. With handouts, however, the planner places the information directly in the hands of the audience. The need to make an initial attraction is less.

Folded brochures create additional panels to aid in the communication process. Folds allow the planner greater control over the order in which the reader receives information. When distributing information by mail, the planner should use the folder. Folding allows for creativity within the envelopes. Some folds enable the planner to send the brochure without an envelope. The planner can also display folders within information racks. Folding allows for more brochures to be displayed in less space.

Figure 3.2.2
The most common types of brochure folds are the single parallel fold, the six-page standard fold, and the accordion fold.

single parallel fold
six-page standard fold
accordion fold
Many types of folds exist. However, most of these types are variations of either the parallel or right-angle fold (Conover 1990, Silver and Silver 1991). The parallel fold is the typical method most associate when stuffing 8 1/2” x 11” letters into envelopes. However, when the folded paper is turned vertically, it becomes a six-page standard or regular fold brochure. Another type of parallel fold is the accordion fold. Whereas the regular fold consists of two folds, the accordion fold consists of three or more folds. Finally, the offset fold is used to leave a tab on one end. The tab is most commonly found on a single fold. However, the offset fold can combine with the regular or the accordion folds. Right-angle folds consist of parallel folds with an additional fold perpendicular to it. Figure 3.2.2 illustrates the basic folds for brochures.

Once the form of the brochure has been decided, the planner must produce the format or layout. Because of the variety of sizes and number of panels, there are hundreds of ways to layout a brochure. We will use a six-page standard fold brochure to illustrate how the panels of the brochure should compliment the layout. Remember, to achieve an effective layout, the planner should follow the rules for proportion, balance, harmony, contrast, rhythm, and unity discussed in Chapter 2.

The first part of a regular fold brochure is the cover or front panel (See Figure 3.2.3). This panel should consist of one photo or illustration and a heading. The text appearing on the cover should be large and bold yet limited in quantity.

The reader next sees the flap panel. This panel should contain a stand-alone message. It should be slightly narrower than the other panels.

The three inside panels carry the majority of the message. As a general rule, avoid large blocks of text. Use illustrations and photos, quotes set off in boxes or with rules, and bullets and subheadings to break up long runs of body text.

Reserve the back panel for the name, address, and logo of the organization (mailer information). Or, the planner may use this panel
similar to the flap panel; however, because of the location, the information may be overlooked.

For brochures in general, Conover (1990) offers these specific considerations:

- Use the pages as units the reader will see. For example, when using a regular fold, use the three interior panels as an entire unit.
- Define the margins for the pages first. Allow ample margins and work within them to avoid a "jammed-up" appearance.
- Emphasize simplicity and carefully consider the organization of the layout.
- Check to see that all the reader’s possible questions can be answered.
- Place any cut-out coupons or registration cards in a location to be easily removed and as to not destroy pertinent information on the reverse side.
- Allow the purpose and content to dictate the design.
- Avoid including too much information in the brochure. Planners must limit the amount of information to ensure against information overload and graphics overkill.
As with brochures, special considerations apply to flyers (Schwartz 1987).

- Use a large heading to attract the audience and facilitate eye movement.
- Let the illustration or photograph carry the message.
- Clearly identify the product or service.
- Include a return card or coupon for responses. Place the card in an easy-to-cut-out location.
- Avoid unusual type and shading effects within coupons.

Following the example in Chapter 2, let us now create a hypothetical brochure. We want to inform the citizens about the zoning commission in our community. The process begins by addressing the five questions.

1) **Purpose:** to increase the public's knowledge about the zoning commission.

2) **Audience:** mixed-group of citizens however exclude children.

3) **Essential information:** what is the zoning commission, what is its purpose, what is the application and public hearing process one follows, and to where does one turn with questions.

4) **Time and budget:** limited; dictates quick production with minimal costs.

5) **Distribution:** some mailed, some displayed in information racks.

We will use a regular fold as it gives us the ability to control the flow of the information as well as satisfy the distribution requirements. We can reproduce the brochure on a photocopy machine and fold it with a special device.

Having determined the form, we follow the design guidelines outlined in Chapter 2 and the specific suggestions for brochures. The final layout (See Figure 3.2.4) accomplishes all of our objectives in an effective manner.
Six-Page Standard Brochure, Designed for a Zoning Commission

front side: flap, back, and front panels (L to R)

back side: three inside panels

Design Components

A How to Get Started
B Information Graphic (Zoning Process)
C Return Address
D Community Logo
E Title Block
F Illustration
G Description of Commission
H Purpose of Commission
I Graphic
J Application Process

Figure 3.2.4
This six-page standard brochure was designed to inform the public about the local zoning commission.

Putting It All Together: Effective Printed Materials and Audiovisuals in Urban Planning
Planners can use multi-page documents to communicate more extensive information than typically found in a brochure. Multi-page documents, unlike the brochure, assume that the reader has an interest and will invest time in the message. Therefore, the multi-page document does not rely on images to catch the reader's attention. A planner will use visual communication, in this instance, to increase information retention. However, visual communication can make the "drier" topics more palatable and exciting.

Creating a Multi-Page Document:

1) Establish the master grid.
   a) plan for the placement of all text – titles, headings, subheadings, body text, and captions
   b) plan for the placement of photos, illustrations, and graphics

2) Proof for typographical, grammatical, and design errors.

The best known multi-page document associated with urban planning is the comprehensive plan. Comprehensive plans contain many chapters on a variety of topics. In addition, photos, illustrations, and graphics often accompany the written explanation. Yet, comprehensive plans are not the only type of multi-page document planners create. Planners generate a large number of reports on an equally large number of
topics. Some of these topics include capital improvement projects, budgets, and project summaries.

Instance may arise in which new information must be continually provided to the intended audience. For such a requirement, newsletters are the preferred medium. Newsletters are often shorter in length than reports and published on a regular basis — weekly, monthly, annually, etc.

Laying out multi-page documents follows a similar process as to the one outlined in Part 1 of this chapter. The two procedures differ only in that Steps 2 through 4 of the DTP procedure are now combined into Step 1 (Figure 3.3.1). When planning the layout, one element cannot be overlooked or given more consideration than another. Therefore, the planner must consider the aesthetics of the text, photos, illustrations, and graphics when planning the document layout. We will not repeat the specifics of Steps 2 through 4 here. However, the planner should have a solid understanding of these guidelines before proceeding.

Additional design considerations exist for planning the layout for multi-page documents. The first half of this part will address these new considerations for reports, manuals, books, etc. The later portion of this part will investigate newsletters.

Section 3.3.2
Reports, Step One – Planning the Layout

Once the planner has determined which elements will be in the document, the first step is to plan the layout. According to Schwartz (1987), when planning the layout, certain aspects must be considered.

1) Determine the margins to establish the live area. The live area is the space in which the text, photos, illustrations, and graphics appear. Book designers recommend that the bottom and outside margins be larger than the inside and top margins (Conover 1990). Larger bottom margins create a visual base. Smaller inner margins create a unified two-page composition. Planner should leave at least one inch on the inside margin to allow for binding.

2) Select the font, size, and style for the headings, subheadings, body text, page numbers, and running heads (Review Sections 3.1.6–9 for suggestions). Running heads, or headers, appear at the top of the
page outside of the live area. Typically, the running head on left-hand pages contains the title of the report while the right running head contains the chapter title (Conover 1990).

3) Determine the use and placement of the headings, subheadings, page numbers, and running heads. Page numbers prior to the body matter of the document are typically in lowercase Roman numerals (i, ii, iii, etc.). However, no page numbers appear on the title page or half-title page. Once within the body matter, the numbering should switch to Arabic (1, 2, 3, etc.). For a different approach, restart the page numbers within each chapter. For example, the first page of Chapter One would be 1-1 or 1.1. However, the first page of Chapter Two would be 2-2 or 2.2. Do not place running heads (or any headers and footers for that matter) on the beginning page of a new chapter (Silver and Silver 1991).

4) Determine the paragraph format: justified or unjustified, and indentation or line spacing between paragraphs.

5) Determine the use and placement of photos, illustrations, and graphics. For review, reread Section 3.1.10.

6) Prepare a draft. Review and revise it if necessary.

The planner will achieve the best placement of these elements by adhering to good design principles. Schwartz (1987) and Conover (1990) note some additional considerations when planning the layout:

- Plan the layout in two-page spreads. The reader sees the page in this manner.
- Place the page numbers outside of the live area.
- Readability is increased with white space. Avoid cluttered and cramped layouts.

The final step of creating a multi-page document is to proof for errors, both typographical, grammatical, and design. To review:

- Proofread all text for typographical and grammatical errors. This includes headings, subheadings, body text, captions, headers, and footers.
• Be sure all references and captions correspond to the correct object.
• Within the body text:
  • eliminate widows and orphans.
  • do not divide a word from one column or page to the next.
  • avoid three consecutive lines ending in hyphenated words.
• Start new chapters on the right-hand side of facing pages.

Section 3.3.4
The Differences Between Reports and Newsletters

Newsletters, by virtue of their use, have different elements than reports. When planning the layout for newsletters, the planner must consider these differences:

• Newsletters are published on a regular basis. Therefore, each issue should have a similar look as the previous editions. Even the most subtle design changes will stand out to the reader. Design changes in a newsletter imply importance. If the layout is continually changed, nothing will stand out and the reader may miss information the publisher thought critical (Conover 1990).

• Newsletters often contain information that is geared for a particular audience. Identification with the topic audience is an essential criteria for effective communication (Conover 1990).

• Information within newsletters is usually condensed from other sources. The stories or articles are brief and to-the-point (Conover 1990).

• Newsletters have different distributional requirements. They are most often mailed.

Section 3.3.5
Newsletters, Step One – Selecting a Format and Planning the Layout

The process of creating a newsletter is similar to that of creating a report. However, more emphasis is placed on the considering the format (page size and fold, if any) prior to the layout.

The standard newsletter size is 8 1/2" x 11". This size is preferred for a number of reasons. First, this size fits the standard size business envelope. Second, for preservation, this size fits easily into a three-ring binder. Finally, for multi-page newsletters, 11" x 17" can be folded to create
two 8 1/2" x 11" pages. 11" x 17" is a standard paper size stocked by most printers (Conover 1990).

Once the format is determined, the planner must decide on the layout. Typical considerations when laying out a newsletter include (Silver and Silver 1991):

- the size and placement of a name plate, ear, and masthead;
- a headline schedule;
- the body text;
- the number and width of columns;
- the use of rules or white space to separate columns;
- the size of margins;
- the placement of running heads, footers, and page numbers; and
- the placement of the mailing information.

The name plate is the artwork or type that appears at the top of the first page portraying the name of the publication. The name plate gives the newsletter its distinctive quality (Silver and Silver 1990). The name plate should also contain an ear. The ear contains the volume number, the issue number, and the date. Figure 3.3.2 illustrates an example of a name plate and ear. Finally, the masthead identifies:

- the title of the newsletter;
- the address of the organization;
- the volume, number, and date of the issue;
- the editors and staff;
- the frequency of publication; and
- any other pertinent information.

The masthead usually contains a reduced copy of the logo and is found on the second page. Many publications set their mastheads in an inconspicuous location. The typeface selected is usually smaller than that in the rest of the document.

Establishing the headline schedule is similar to determining the title, heading, subheading, and body text explained in Section 3.1.11. A headline schedule lists the typefaces, styles, and sizes of the headlines, body text, and captions.
Often a headline is accompanied by a teaser or kicker headline. A teaser sits above the major headline in a smaller size and often in italics. Another type of headline is the subordinate headline. Often termed subheads, these phrases offer elaboration on the major headline. Finally, many publications have columns that appear in every issue. For example, "News from the President" or "News from the Front Office." These articles are introduced with a standing head. Standing heads are often complemented by a subhead. Figure 3.3.3 depicts a major headline with a teaser and one with a subhead. Figure 3.3.3 also depicts a standing head with a subhead. Within the stories themselves, the rules for handling body text as explained in Sections 3.1.6-9 still hold.

The number and width of columns is determined by the planner. Following the basic design principles and common sense will ensure a quality document. If still unsure, remember the ideal column width is one and one-half times the lowercase alphabet of the body text font. The number and width of the columns will establish the margins. Consider changing the number or width of the columns if the margins are too small near the bottom and inside. Strong bottom margins give a visual base to the composition and an adequate inside margin is necessary for binding.

The space between the columns can be handled in one of two ways. First, the area can be left as white space. Second, the planner can add a vertical rule. Vertical rules save space yet some readability is lost (Silver and
Silver 1991). Once a column-separation policy is established, it should be used throughout the publication. Figure 3.3.4 depicts examples of one, two, and three column newsletters with and without the vertical rule.

Planners can use running heads and footers to give the pages a unified appearance. Either is an acceptable place to have the name of the publication and/or the page number.

Finally, planners can design newsletters as self-mailers. Plan the back page to include the address, the return address and organization logo, and the postage. Check with the local post office for current mailing specifications.
Additional design considerations for newsletters include jim dashes, pull quotes, and the use of sidebars. Especially with multiple column newsletters, stories have a tendency to run together. Therefore, the planner may wish to use horizontal rule at the end of a story. Such rules are called jim dashes or cutoff rules. A one-point hairline or two-point rule serves as an excellent means of breaking up otherwise monotonous columns of text (Silver and Silver 1991). Figure 3.3.5 illustrates a jim dash.

Another means of breaking up long runs of text is with a pull quote. A pull quote is a brief quotation lifted and set apart from the body text. The pull quote should contrast with the body text. For example, with 10 or 12 point body text, consider using a 18 or 24 point pull quote. Pull quotes can also be bold and/or italic, reverse, or set over a tinted background. Figure 3.3.6 illustrates a pull quote.

Finally, sidebars are related stories, background information, or other text that elaborates on information contained in the newsletter. Sidebars sit apart from the body text in boxes or on tinted backgrounds. The column width may or may not vary from that of the body text. Figure 3.3.7 illustrates a sidebar.
Section 3.3.7
Newsletters, Step Two – Proofing for Errors

Beyond those design errors described in Section 3.1.12, planners should avoid tombstones when laying out newsletters. A tombstone exists when two stories are placed together in adjacent columns and each has the same style and size headline. Tombstones make it difficult for the reader to separate the two stories (Silver and Silver 1991). One way to avoid tombstones is to change the headline typeface, style, and/or size. Or, start the stories in a different position. Figure 3.3.8 illustrates a tombstone.

Figure 3.3.8
A tombstone is two adjacent columns with headlines of the same font, style, and size. It is a design situation that should be avoided.

The Weekly Planner
Volume 14, Number 9 20 December 1970

Quick Notes  Zoning Hearing Dropped  Planners March Today

Section 3.3.8
Design Summary for Newsletters

Silver and Silver (1991) and Conover (1990) offer the following as a summary of practices that should be considered when laying out a newsletter:

- Leave adequate margins to avoid crowded pages.
- Avoid headlines that are too large or too bold for the body text.
- Design facing pages to keep the eye from leading off the page.
- Use pull quotes and sidebars to create interesting and dynamic pages.
- Experiment to find the correct number of columns and their width for the layout. Too many columns per page is hard to read and too few columns per page leave the lines too wide.
- Place the running heads or footers separate from the body text.
- Create an interesting and dynamic name plate.
• Be sure the captions are in their proper locations (See Section 3.1.11).

• Practice the principals of good design -- exercising restraint and simplicity will avoid graphics overkill.
In addition to printed materials, visual compositions accompany verbal presentations. These media, called audiovisuals, include slides, direct computer terminal viewing, overhead transparencies, flipcharts, chalkboards or whiteboards, presentation boards, and handouts.

The planner must first decide which audiovisual is best for the presentation situation. He/she should consider:

- Who is in the audience?
- What is the message?
- Is feedback encouraged?
- In what environment will the presentation be made?
- What is the budget?

After addressing these questions, the planner's choice for best medium is simple. The following list describes the audiovisuals available and in what situation each is best suited (Meilach 1986).

- *Slides* are small clips of film mounted in a stable backing and projected onto a screen. This medium suits any size audience. However, because slides require a rather dark room, they discourage audience participation until the completion of the presentation. Multi-projector presentations (as many as 16) offer increased flexibility.

- *Direct computer terminal (DCT) viewing* is a medium in which the slides are created on a computer and projected from the computer screen. Equipment connects to the computer to project the image onto a large screen much like a standard slide. The advantages and disadvantages are similar to that of the slides with one exception: DCT viewing avoids the cost of having the images transferred from the computer to film.
• **Overhead transparencies** are thin, clear acetate sheets projected onto a screen. Overheads work well in small audiences with a moderate amount of light. Planners should use overheads for presentations in which audience participation is encouraged. Although the information is pre-printed, overheads offer spontaneity; the planner can add points simply by writing them on the transparency at any time during the presentation.

• **Flipcharts** are large tablets of paper. These tablets come in a variety of sizes on which information is pre-written or written as the presentation progresses. A flipchart offers the advantage of posting the past sheets for review. This method is best suited for small audiences in well lit rooms. Because of the required lighting, flipcharts encourage audience participation.

• **Chalkboards** or **whiteboards** are media in which information is displayed on large boards. Chalkboards use chalk as the writing instrument while whiteboards use a special erasable marker. Information is pre-written or written as the presentation progresses. Either of these methods are best suited for small audiences in well lit rooms. Flipcharts and whiteboards encourage audience participation.

• **Presentation boards** are mobile displays on which the information is pre-printed. These boards should be hard-backed for durability and usually contain enough data to communicate the pertinent information without the verbal accompaniment. Presentation boards are best in small audiences and well lit rooms because they cannot be projected. The applicability to larger audiences increases as the size of the board increases. The advantage of presentation boards is that they can stand alone. This allows the audience to analyze the boards before and after the presentation. Also, the planner can display the boards for a period of time in an accessible location. This type of display allows concerned individuals to inspect the information at their leisure.

• **Handouts** are paper copies of the information portrayed in a presentation. Presentations followed by handouts increase retention
rates and better motivate audience members to action (Meilach 1986). Handouts serve two purposes. First, handouts can reiterate important information as a means of increasing audience retention. Second, handouts can elaborate on information that was only summarized in the verbal presentation.

Remember, like desktop publishing, audiovisuals have certain do's and do not's. Of course, these suggestions are in addition to the design principles established in Chapter 2. The following subsections discuss some of these suggestions.

Certain suggestions apply to all types of audiovisuals. These guidelines include (Meilach 1986):

- Avoid mixing media. For example, do not use overheads and slides. Each has different lighting requirements and different interaction with the audience.
- Avoid needless details.
- Do not mix typefaces, styles, sizes, or colors indiscriminately. If unsure, choose simplicity. The important message is what the information says not how it looks. In addition, an audience may be suspicious of "slick" presentations and feel that they are being manipulated.
- Use charts and graphs to show trends not details. Use graphics that portray the image quickly to the audience.
- Avoid red in presentations that involve money and profit-and-loss figures.
- In color presentations, use white and yellow for lettering set against a dark background. The ideal color scheme is yellow lettering on a blue or dark blue background.

When making a preliminary presentation, be cautious of "slick" effects. A finished product at the preliminary stage can cause an audience to feel that the project is nearly complete. As a result, the audience may be reluctant to express concerns that would require changes. Overheads are a good medium for preliminary and informal presentations in which discussion is encouraged.
images ready to be photographed or displayed. In addition, equipment is available that takes a picture of the screen internally producing high quality images. Because slides and DCT presentations are essentially the same media, both will be discussed simultaneously. Differences will be indicated as they arise.

Section 4.1.5
Creating a Layout

Creating the layout is the most important step in generating slides. The layout should be followed for the entire presentation. Use the design principles established in Chapter 2 to generate the layout. Figure 4.1.1 illustrates typical formal and informal layouts.

Figure 4.1.1
Typical formal and informal layouts for text slides.

formal layout

informal layout

Section 4.1.6
The Text Slide

The primary type of slide used in presentations is the text slide. Mellach (1986) and Thompson (1992) provide these rules for using text on slides:

- Keep titles short.
- Think of each line as a basic thought.
- Limit a slide to five bullets or eight lines of text (including title). Be concise but do not sacrifice comprehension.
- Use strong, easy to read fonts. Keep the size of titles, headings, subheadings, and bullet or body text 24 points or larger. 18 point is the lowest the planner should use.
- Use one or two typefaces per presentation. For variation, alter the style and size.
• Avoid cryptic phrases and jargons. Especially in public presentations, not everyone will understand a slide titled "CDBGs" or "TDRs."

• Use parallel construction when writing the titles, headings, subheadings, and bullet text. Parallel construction refers to a similar grammatical structure of the phrases. Nonparallel construction reads awkwardly to the audience. For example:

  Increasing Citizen Participation
  • Good tool to teach public about planning
  • Develops future relationships
  • Citizens have ownership of project

Instead, consider:

  Increasing Citizen Participation
  • Educates public about planning
  • Develops future relationships
  • Encourages project ownership

• Avoid punctuation at the end of titles, phrases, and bullets. Use punctuation only to clarify concepts.

• Be consistent with capitalization. A standard format is to capitalize the important words of titles, the first word of bullet text, and the first word of subheads.

• Proofread.

It may be worthwhile to review sections 3.1.6-9. These sections discuss some of the uses of text. Many of the concepts explained in these sections are applicable here.

The second type of slide is the conceptual slide. Conceptual slides use a visual such as a picture or illustration to make a point or display a relationship of ideas (Holcombe and Stein 1990). Conceptual slides develop from key words in phrases. For example, a planner may suggest to an audience, "The most important issue in Anytown is cooperation between local government and the citizens." The planner may key in on the word cooperation and develop a slide such as Figure 4.1.2.
A conceptual slide uses key words as pictures or illustrations to make a point or display a relationship of ideas. Here, the local government and citizens of Anytown are encouraged to cooperate.

A planner should exercise caution when using conceptual slides, however. Holcombe and Stein (1990) offer these warnings:

- Be sure the analogy or metaphor is clear to everyone in the audience. An ambiguous conceptual slide is as discomfiting to an audience as being on the outside of an inside joke.
- Be sure the slide portrays what it is intended to show. Remember, simplicity is the key. When in doubt, exercise restraint.
- Remain consistent with the layout established throughout the presentation. Use the same typefaces, styles, sizes, colors, and backgrounds as in text slides.

Section 4.1.8
The Graphic Slide

The third form of slide is the graphic slide. These slides contain diagrams, maps, and charts. Diagrams are used to show the relationship among the steps in a function or the parts of a structure (Figure 4.1.3). Maps are used to show relationships among geographic areas or distances. Maps can also be used to show relative density of one or more variables in a certain area (Holcombe and Stein 1990). The use of charts depends on the information needed to communicate. Charts are discussed further in the following section.
A planner should ensure that when using a chart, he or she has selected the correct type. In addition, certain design enhancements can be added to these graphics to improve their effectiveness. Holcombe and Stein (1990) describe the purposes of particular charts and offer suggestions:

- **Bar and column charts** (Figure 4.1.4 and 4.1.5) are best suited for comparing several variables at once or one or more variables over a period of time. If given the opportunity, use column charts for one or more variables over time as the horizontal axis is associated with passing time. Suggestions:
  - Make sure that the bars and columns are wider than the spaces between them.
  - Avoid grids.

- **Line charts** (Figure 4.1.6) are best suited for showing one or more variables over a period of time. Line charts are better than bar or column charts when the period of time consists of more than four or five dates and the intended message is a trend rather than a specific number on a given date. Suggestions:
  - Use the heaviest line for the most important variable.
  - Use a variety of broken lines for lesser important variables.
  - Secure the data lines to the left axis.
Figure 4.1.4
Bar charts are best suited for comparing several variables at once or one or more variables over a period of time. Here, the number of households by race and ethnic group for Anytown (1990) is portrayed.

Figure 4.1.5
If given the opportunity, use column charts for one or more variables over time as the horizontal axis is associated with passing time. Here, the number of high school and college graduates in Anytown are compared from 1960-1990.

Figure 4.1.8
Line charts are best suited for showing one or more variables over a period of time when the period of time consists of more than four or five dates. Here, the divorce rate (1940-1990) for Central City is depicted.
- Add a label to the line on combination column and line charts.

- **Pie charts** (Figure 4.1.7) are best suited for showing the relationship of one or more parts to each other and the whole. Used in combination with other pie charts, they can be effective at showing change in parts relative to the whole over time. Suggestions:
  - Limit the number of pieces of the pie to five or fewer.
  - Accentuate the message by exploding the important portion of the pie.
  - Put the important portion of the pie at the 12 o'clock position.

Certain guidelines apply to charts and graphs regardless of the type. Holcombe and Stein (1990) offer these suggestions when preparing such graphic slides:

- Convey one message per chart.
- Make the chart title the heading.
- Make the chart easy to understand. Eliminate all extra information. Include labels on all axes (unless obvious) and the source.
- Display the information honestly.
- Limit the number of colors and fill patterns.
- Avoid 3D charts. They are often easy to misread and confuse the audience rather than impress.

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**Figure 4.1.7**

Pie charts are best suited for showing the relationship of one or more parts to each other and the whole. Here, the means of travel in Anytown (1990) is portrayed.
Section 4.1.10
Pictures

In planning, many slides contain no text, concepts, or graphics. Instead, these slides are simply pictures of site conditions or inventories. Pictures are also used to evoke emotions or set a tone. One such use is a visual preference survey in which similar images are compared allowing the citizens of the community to indicate to which they prefer.

While entire works are devoted to taking good photographs or slides, this section offers some simple guidelines to improve these types of slides (Schwartz 1987):

- Have sharp focus.
- Have good contrast in colors or, in the case of black and white images, black, white, and gray tones.
- Have action or elicit emotion.
- Have a point of interest to the audience.
- Take outdoor photos on clear days. A blue sky is a much better background than gray clouds. Of course, if depicting negative conditions, an overcast day can subtly reinforce the message.

Section 4.1.11
Using Color

Color is a variable that computers offer slide presentations as well as overhead transparencies. Color adds more interest and can call attention to particular items (Schwartz 1987). Unlike published documents, color slides cost no more than black and white. On the other hand, color overheads, because they require a color printer, involve additional cost. Therefore, when using slides, the planner should take advantage of color. The benefits of color overheads should be weighed against the additional costs.

When using color, the planner should (Meilach 1986):

- Limit the number of major colors to one or two.
- Use lighter colors to highlight and emphasize.
- Avoid red and green together. Some individuals are red-green color blind and would view the slide as one shade of brown.
- Use blues and blacks for background colors. Yellows and whites are safe for lettering.
- Be aware that certain colors evoke certain feelings and emotions. Table 4.1.1 provides some of these reactions.
<table>
<thead>
<tr>
<th>Color</th>
<th>Emotion</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>Passionate</td>
<td>Quick response, Urgency</td>
</tr>
<tr>
<td>Orange</td>
<td>Stimulating</td>
<td>Motivating</td>
</tr>
<tr>
<td>Yellow</td>
<td>Cheerful, Bright</td>
<td>Clean, Comforting</td>
</tr>
<tr>
<td>Green</td>
<td>Soothing, Natural</td>
<td>Purposeful response</td>
</tr>
<tr>
<td>Blue</td>
<td>Tranquil</td>
<td>Purposeful response</td>
</tr>
<tr>
<td>Purple</td>
<td>Royalty</td>
<td>Attract, Awe</td>
</tr>
<tr>
<td>Brown</td>
<td>&quot;Down to earth&quot;</td>
<td>Inspire trust and warmth</td>
</tr>
</tbody>
</table>


Meilach (1986) and Thompson (1992) suggest considering the following practices when producing any type of slide:

- Use slides in the horizontal format. Mixing in vertically oriented slides is discerning to an audience. If a vertical photo or illustration must be used, move it to one side and add a title or text.
- Keep the slides simple and to the point. Eliminate excess details.
- Keep slides to one concept.
- Use only the number of slides required. Do not stretch information from three or four slides to five or six.
- Keep the audience attentive. A slide contains either too much information or the information is too detailed if the time per slide exceeds one minute.
- Vary the information on the slides. Slide after slide of bar charts are just as boring as slide after slide of text.
- Avoid changing backgrounds. A consistent background, typeface, and layout will give a presentation unity. However, if your presentation is required to change the direction of the audience's thinking at a particular time, change one or more of the compositional elements.

Section 4.1.12
Suggestions for All Slides

When traveling to give a slide show, always carry two sets of slides in two different locations. One can be with the baggage and another in the carry-on bag or pocket. When not traveling, a backup set at the organization is still a good idea. Make sure someone knows their location should the primary slides accidentally disappear (Meilach 1986).
• Prepare information in 2:3 ratios. Most slide software defaults to this ratio. However, instances may arise in which the planner must photograph information from a hardcopy.

Section 4.1.13
Suggestions for Other Audiovisuals

The majority of guidelines described above for slides and DCT presentations apply to overhead transparencies, flipcharts, chalkboards and whiteboards, and presentation boards. However, Holcombe and Stein (1990) and Cogan (1992) offer some additional suggestions.

Overhead transparencies:

• Avoid color acetates unless in a formal presentation. Color acetates cannot be marked on eliminating spontaneity.

• Work in a horizontal format; a 7" x 9 1/2" rectangle on an 8 1/2" x 11" piece of paper. Although the projection area appears square, it is rectangle. In addition, the bottom of the projection arm will often block the bottom of a vertically orientated presentation.

• Use frames. Although frames involve extra time and money, they block out excess light, keep the acetates from sticking to each other, and keep them from sliding on the projector or onto the floor. Number the frames for quick sorting.

Flipcharts:

• Avoid yellow markers. Visibly, the color tends to wash out.

• Avoid magenta. Audiences either love this color or hate it.

• Write legibly. If this is impossible, have someone else print the text.

Chalkboards or Whiteboards:

• Bring the required writing instrument. Do not rely on the site to supply the correct type or color.

Presentation boards:

• Make sure the information can be communicated effectively without the verbal accompaniment. However, guard against overcrowding. If necessary, add additional boards.

• Ensure there is a surface to which to attach the boards or bring easels.
As discussed above, handouts serve two major purposes. First, handouts can reiterate important information as a means of increasing audience retention. Second, handouts can elaborate on information that was only summarized in the verbal presentation. More specific situations in which handouts are employed include (Cogan 1992):

- to outline the presentation;
- to emphasize important aspects of the presentation;
- to provide reduced versions of the actual presentation materials;
- to provide pertinent articles from newspapers or magazines;
- to provide a bibliography or related references; and/or
- to provide a glossary of technical terms.

Handouts differ from the audiovisuals to this point in that they are a printed medium. Another way to think of handouts is as a flyer. Therefore, to achieve effective communication, the planner should follow the design principles outlined in Chapter 2 (Visual Communication) and Chapter 3, Part 2 (Printed Materials, Brochures).

Holcombe and Stein (1990) and Cogan (1992) offer these further suggestions for handouts:

- Style the handout to mimic the presentation. Use similar typefaces and styles. This consistency increases the professionalism of the presentation.
- Arrange the handout in the same order as the presentation. This sequence is especially important if the audience members are to follow along during the presentation.
- Include the organization logo if available.
- Include the source of the information.
- Include the date and place of the presentation.

To this point, this section has provided the information necessary to create effective audiovisuals. However, creation is only a part of effective communication. Equally important is how to use audiovisuals.

Cogan (1992) provides several suggestions to improve the effectiveness of many of the audiovisuals discussed above.
Slides:

- Check the position and order of the slides.
- Use a remote control whenever possible. A remote control allows the planner to be in front or to the side of the images rather than behind the audience. If a projectionist is being used, rehearse until the phrase, "Next slide, please" is unnecessary. These words disrupt the flow of a presentation.
- Never read from the slides. In addition to boring the audience, the planner risks insulting them.

Overheads:

- Place the first overhead on the projector and check the focus prior to the start of the presentation. Leave the first overhead in position to allow a smooth beginning.
- Do not leave the projector on if the visual is not reinforcing the verbal message. By turning off the projector when not in use, the audience is refocused on the planner.
- Select a position to speak that does not block the screen. After placing an overhead, step back to ensure everyone in the audience receives the message. The planner may then return to the visual to point out specific items.
- Point out items of interest with a pencil instead of a finger when presenting close to the projector. A finger will project exceptionally large and block much of the information. Some choose to emphasize by circling or underlining the information on the actual overhead (special markers are designed for this purpose). This method gives a sense of action to the presentation. After writing on an overhead, the planner should step back from the projector to ensure that everyone has a clear view.

Flipcharts:

- Ensure the easel is sturdy and the flipchart is secure prior to the start of the presentation.
- Adjust the height of the flipchart for comfortable writing prior to the start of the presentation.
- Do not speak while writing on the flipchart. The silence is not a problem as the audience is paying attention to what is being written.
- Write legibly. Questions such as, "What is the second word?" disrupt the flow of the presentation or discussion.
- Flip the chart from the middle of the page with the hand closest to the tablet. If using pre-written charts and other activity is to occur prior to discussing the next chart, leave the blank page covering the chart.

**Handouts:**

- Avoid passing out handouts prior to the presentation. Putting the information in the audiences' hands allows them to interpret the data in their own manner. Also, the audience is likely to pay more attention to what is in the handout than what is being presented. If the handouts must be distributed prior to the start, consider the meeting a discussion rather than a presentation. Ask for input at regular intervals.
- Control the pace of the presentation. If handouts are the sole audiovisual, provide one section at a time to prevent audience members from skipping ahead.
- Never read from the handout. This practice will receive a response similar to that received when reading from slides.
- Make sure enough copies are available should audience members require more than one copy. Should insufficient amounts be available, offer to mail copies to those slighted (Holcombe and Stein 1990).

**All audiovisuals:**

- Speak to the audience, never to the visual.
- Point out items of interest with an open hand instead of a finger when close to the screen. An open hand indicates a willingness to discuss certain things; a finger may give the impression of authority. If available, use a pointer. Use a conventional pointer unless the screen is exceptionally high. A light pointer's novelty may distract...
the audience from the message. In addition, the light pointer contains another bulb and battery that could go bad at any moment.

- Plan for every possible emergency. Have an extra copy of slides loaded in a tray, an extra projector bulb, etc. Ideally, when relying on electronic audiovisuals, the planner would have a version of the presentation ready that could be given without the audiovisual.
Chapter Five

Conclusion

Adding visual elements to planning communications increase their effectiveness. Visual communication increases the comprehension and retention of information (Langendorf 1991). However, simply including visual elements is not enough. Visual information must be an integral part of the planning communication process. Therefore, a critical component of visual communication becomes the arrangement of the information. Communications that are casually assembled can distract the audience more than inform it.

Planners arrange information in two basic ways—printed materials and audiovisuals. The difference is the addition (or lack thereof) of a speaker. Printed materials communicate information without verbal accompaniment. Such products include flyers, brochures, and multi-page documents. In contrast, audiovisuals include an oral presentation. Audiovisuals include slides, overhead transparencies, flipcharts, etc.

Today, most printed documents are arranged using desktop publishing (DTP). According to Dennis McClendon, former managing editor of Planning, the official magazine of the American Planning Association, this computerized process is ideal for planners (1988). DTP is best suited for laying out inexpensively produced, frequently revised publications that integrate text and graphics. Criteria that describe most planning documents.

Audiovisuals vary in their degree of sophistication. Flipcharts require only a marker, whereas slides require relatively expensive photographic, projection, and/or computer equipment. Regardless, studies indicate that combining verbal and visual elements increases retention rates to 65 percent. Conversely, an audience retains only 10 percent of an audio message and 20 percent of a visual message (Nelson 1990).
The arrangement of all printed materials and audiovisuals is based on six design guidelines – proportion, harmony, contrast, movement, and unity. Having a solid understanding of these basic principles, planners can create effective layouts. Additional design considerations do exist depending on the medium. However, each is an extension of one of the six basic design guidelines.

Because planning has its root in people, effective communication is essential. However, the communication process is often taken for granted. The casual arrangement of elements, whether text or graphics, can severely impede this process. In order to use visual communication effectively, planners must understand the principles behind the layout. Only then can the planner ensure that the message the audience receives is the message that was sent.


