

## The Basics of Graphic Design and Layout: The Keys to Quality Program Materials

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Mentoring programs often spend lots of time crafting appealing volunteer recruitment and fundraising messages. But for all the effort they put into the text, programs sometimes neglect an almost equally important aspect of their marketing: the way the text is presented. At its most basic level, graphic design is the art of making visual materials (whether in print or electronically) look good. At its best, it is almost an art form—something that combines form with function and brings words to life by presenting them in a pleasing way.

While the nuances of doing that can be complicated, good graphic design is ruled by some very common concepts that mentoring programs of all types can apply to their program materials. Knowing these graphic design basics can help you make more visually appealing marketing materials regardless of your budget, the software you are using, or how you will be printing them. You can see these principles at work in the materials throughout this toolkit, even though most of them are presented in Microsoft Word format. So don't be mistaken by thinking that to do good design you need extremely high-end software or barrels of money. Those things help, but good design can be applied to anything you create.

Knowing these design basics will also help you work more effectively with outside designers and consultants if you choose to go that direction. The more work your program can do up front in terms of design ideas and possible approaches, the easier it will be to find someone to make those ideas a reality. Knowing what you are looking for up front can save you time (and money), avoiding the endless bouncing around of ideas that happens when you start from scratch with a designer.

### **Pre-design planning is critical**

Creating well-designed, effective materials begins with a plan that addresses the following:

- **Budget.** Spending too much money can hurt a program's finances, while going too cheap may result in materials that are not of the quality you are looking for. Try and find a happy medium. Always get at least three quotes from both external designers and printers. Like most industries, there is a lot of variance in what you can pay for the same body of work. So be sure to shop around. Also, pay attention to options and how they affect the cost of a project. For example, sometimes printing a two-color brochure on thinner paper can be much, much less expensive than a full-color one printed on heavy paper stock. Play around with these options to maximize the impact for your dollar.
- **Process.** How will the materials get printed? Your options range from photocopies up to offset printing on a printing press. Most programs will opt for

either well-done color copies or digital printing, both of which look much better than photocopies while avoiding the costs of offset print jobs. What you choose will largely depend on your budget and the nature of your materials (for example, a brochure with lots of colors and vibrant photographs may require a higher-end printing method in order to achieve the desired level of quality in the finished product).

- **Format.** This applies mostly to things like brochures and newsletters. Will your brochure have three panels? Or just fold in half? On what size of paper? Will your newsletter be 8 pages or just 4? Will it be mailed or sent electronically? Answering questions like these up front makes it much easier to set a budget and write text of appropriate length.
- **Software.** This will often be determined by what you have on hand or what your outside designer uses. Options range from low-end products (in terms of cost, ease of use, and quality of results) like Word or Microsoft Publisher to expensive professional software like Quark or Adobe In Design. While the high-end software has the most features and produces the highest quality results, going that direction may limit the ability of your program to work with those files electronically down the line. When working with a designer, always know what software they will be creating files with. If it is something that your program staff cannot also work with, you may find yourself having to re-hire a design person every time you need to make even a small change to them. Of course, there is nothing to prevent your program from learning new software applications so that you can better use the materials after a designer has created the initial files.

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### **The 3 keys to good design: Type, Images, Composition**

The following design principles apply to all of your visual marketing materials—brochures, posters, handouts, newsletters, even your website. Regardless of the status of your program's materials, it is always helpful to review them and see if there are design elements that can be improved. The principles are further illustrated in the brochure example that follows.

**Type.** This refers not to the words you write, but how you make those words look visually. When placing type on print materials, keep the following in mind:

- Use line and paragraph spacing to keep text organized. The text of most marketing materials will be digested quickly, in small chunks, by the reader. Using spacing can help keep text readable and separated into appropriate chunks.
- Use ALL CAPS, **bold**, *italics*, and other stylized text formatting sparingly, as they can be hard to read. They are best used for short phrases, like section headers.

- Do not underline text.
- Be consistent in the use of typefaces. Too many styles of fonts and too many font sizes only makes a document look cluttered. Using too many fonts also makes it harder for the reader to determine what is important on the page. This is perhaps the most common design mistake programs make.
- Pick a few simple, elegant fonts and let the other visual elements do the rest. Try and use no more than two, maybe three if the third is for headers.
- Use proper characters for punctuation. For example, use a proper en dash ( – ) instead of hyphens ( -- ).
- If your computer does not have very appealing fonts on it, there are hundreds of places online where you can download free typefaces. Add ones you like to your collection. Just remember to avoid ones that are overly fancy or difficult to read.

**Images.** Another problem area for mentoring program materials is imagery. Issues range from the quality of the images to the purposefulness of their use. The following tips can improve the use of your images dramatically.

- Use images that support the messages in your materials; don't use artwork just for the sake of decoration.
- Use type as a visual element when other art is not available. Pull quotes, a common magazine technique where passages of text are rendered in a larger, stylized font in the margins, are a good example of using text as you would an image.
- Use tints on pictures very carefully—they often reproduce poorly (low contrast) and can make text hard to read when printed underneath.
- Use photographs of a proper resolution. For most print materials, you will want photos to be at least 225 dots-per-inch (dpi). Photos saved off the web are almost always 72 dpi and will look very poor when printed. Luckily, modern digital cameras have put the ability to take high-resolution photos into the hands of every program.
- Use applications like Photoshop to improve or manipulate photos as needed.

For illustrations—

- Have consistency in the style. For example, when using clip art, pick multiple pieces from the same collection. If you are using an illustrator, have them draw in

one style—an elegant watercolor cover on your brochure would look a little out of place if the interior had nothing but drawings from kids.

- Remember that free clip art is available online. Some libraries and art supply stores also have free clip art collections.

For photographs—

- If using photos of children, *always get written parental permission.*
- Really inexpensive (a few dollars per image) stock photos are available online (dreamstime.com, istockphoto.com, just to name a few).
- To determine if a photo you'd like to use has a high enough resolution, right click on the file with your mouse and select "properties" from the menu that pops up. If it's at least 225 dpi, you're in good shape. The properties screen should also give you the pixel X pixel dimensions of the image. To calculate how big the image will print out in inches, divide the number of pixels (in either dimension) by 225. For example, an image that is 450 pixels wide will be two inches wide when printed.
- Be careful resizing. If you want to make that 450 pixel wide image print out larger than two inches, you can resize the image using Photoshop or a similar program. But remember that as you stretch the image, you will reduce the resolution—you are effectively spreading the dots that made up the crisp two-inch picture over a wider area. This will result in a poor looking image if you stretch it too far. It's always better to shrink a large image down than to try and stretch a small image.

**Composition.** This is where your design all comes together. Composition is what unifies the images and type into a coherent and effective whole.

- Focus on a single, dominant element. For the Stepping Stones program highlighted in the materials in this toolkit, the visual metaphor of stones, or a pathway, works as a theme. The dominant element doesn't need to be that obvious or symbolic, but there should be one aspect of the design that sets the tone, whether it's a color, a shape, or a picture.
- Simple is better. A cluttered design is a bad one.
- Use contrast to draw the reader's eye to where you want it to go. If a section of text is critical, don't surround it with busy imagery. If a picture is visually important, don't hide it with words. Contrast is especially important when placing text over a color or image. An easy way of determining if a color composition has

adequate contrast is to copy it in black and white and squint at it when you look at it. If elements of it disappear or are hard to see, then it likely needs more contrast.

- Use white space to emphasize important design elements. For example, don't completely surround a key photo with lots of text.
- Using a variety of design elements creates contrast and helps organize content. These elements include—

***Line:*** any mark that connects two points

***Shape:*** anything with height and width

***Texture:*** a surface's look or feel

***Space:*** distance/area around/between objects

***Size:*** how big or small an object is

***Value:*** how light or dark an area is

***Color:*** for communicating symbolically

- Pay attention to other design principles that can help organize and emphasize content, such as:

***Repetition, alignment, proximity, balance, rhythm, unity.***

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Example: The examples on the following pages show how a brochure (in this case a conference brochure) can be improved by using many of the design elements above.

# Version #1

## Panel 1:

<p><b>The National Mentoring Center, working with Public/Private Ventures and Big Brothers Big Sisters of America, provides training and technical assistance to mentoring programs through a variety of services and conferences. Created and funded by the Office of Juvenile Justice and Delinquency Prevention (OJJDP), the National Mentoring Center helps youth mentoring programs enhance connections between children and caring adults in the community.</b></p>		<p>National Mentoring Center          National Postage          PAID          Portland, Oregon          Permit No. 250</p>
<p><b>National Mentoring Center Trainers</b>          The National Mentoring Center's training staff has a varied background in training, social work, and mentoring program administration. Trainers have experience with a wide range of populations including at-risk and sexual minority youth and adult learning situations. Our team of presenters and trainers for the Miami conference includes:</p>		
<p><b>Craig Bowman</b> -- CEO, Sexual Minority Youth Assistance League. He presents on sexual minority youth, fundraising, curriculum development, training, and diversity issues. He serves as an adjunct professor at American University.</p>	<p><b>Ricko Williams</b> -- Social work therapist with The Casey Family Program. She has worked with state child protection and foster care agencies since 1992. Ms. Williams has also been a trailblazer in developing mentor programs.</p>	<p>National Mentoring Center          National Postage          Laboratory          101 SW Main Street, Suite 500          Portland, OR 97204-3277</p>
<p><b>Marcia Lizaraga</b> -- Private consultant and trainer with experience as an educator at the university and high school levels. She holds a M.Ed in Human Resource Development and an MS in Counseling.</p>	<p><b>Joy Leary</b> -- Ms. Joy Leary holds an MS in Social Work and an MA in Psychology. She is currently pursuing a Doctorate in Social Work Research. Ms. Leary provides training to public and private entities.</p>	
<p><b>OTHER REGIONAL CONFERENCES IN 2000</b></p> <p>June 22 - 24, New Orleans, Louisiana          July 13 - 15, St. Louis, Missouri          August 16 - 18, Portland, Oregon</p> <p><i>Sites for September and October are currently under consideration and will be announced at a later date.</i></p>		

**NATIONAL MENTORING CENTER**  
*Regional Mentoring Training Conference*  
**May 18 - 20, 2000**  
*DoubleTree Hotel - Coconut Grove*  
**Miami, Florida**

*National Mentoring Center curriculum plus sessions on mentoring youth in foster care and networking opportunities.*

*Join us for a great time in Miami*


## Panel 2:

<p style="text-align: center;"><b>Regional Training Conference</b>          -- with a special focus on foster care --</p> <p style="text-align: center;">May 18 - 20, 2000</p> <p>The purpose of this conference is to offer training and assistance to mentoring programs in the Southeast Region. The program content will include our new research-based curriculum, as well as topics of interest to mentoring programs working with youth in foster care.</p> <p><b>Location:</b>          DoubleTree Hotel - Coconut Grove          Miami, Florida</p> <p><b>Conference Registration Fee:</b>          \$150.00 per person. This fee includes three continental breakfasts, two lunches, break refreshments, and training materials.</p> <p><b>Conference Room Rate:</b>          \$105.00 - single/double          \$79.00 - government employee or contractor rate, with ID</p> <p>You must register by April 26, 2000, to receive the conference rate. Call the hotel at 1-800-222-8733 to reserve your room. Say that you are with the Regional Mentoring Conference to get the discounted rate.</p>	<p><b>AGENDA</b></p> <p><i>Conference begins at 8:00 a.m. on Thursday</i></p> <p><b>Thursday and Friday:</b>          8:00 - 8:30 Continental Breakfast          Concurrent Sessions run from 8:30 to 5:00 with lunch and two breaks included.</p> <p><b>Saturday:</b>          8:00 - 8:30 Continental Breakfast          Sessions are from 8:30 to 12:30, with one break included.</p> <p>Conference ends at 12:30 on Saturday</p> <p>All sessions will be 1.5 to 2 hours in length.</p> <p>Our four concurrent sessions will focus on Administration, Volunteer Coordination, Foster Care Mentoring Issues, and small work sessions on topics of special interest, including facilitated networking sessions.</p> <p>This conference will include presentations by experts in the field of foster care. Topics presented will include:</p> <ul style="list-style-type: none"> <li>- Foster Care Initiatives</li> <li>- Children/Family Trauma</li> <li>- Legal Implications</li> <li>- Problem Families/Problem Youth</li> <li>- Mentoring Older Age Youth in Foster Care</li> </ul>	<p>The National Mentoring Center's highly anticipated curriculum, <i>Strengthening Mentoring Programs</i>, is a combination of research-based strategies and proven best practices. Developed by Public/Private Ventures specifically for the National Mentoring Center, the curriculum focuses on improving all aspects of youth mentoring and is designed to be useful to both newly developed programs and experienced practitioners.</p> <p><b>Targeted Mentor Recruiting</b> discusses strategies that contribute to successful recruitment of mentors.</p> <p><b>Screening Mentors</b> explores strategies for screening mentor applicants so selected mentors are suitable and safe.</p> <p><b>Making and Supporting the Match</b> explores strategies for making compatible matches between mentors and youth.</p> <p><b>Forming and Maintaining Partnerships</b> explores effective strategies for developing and nurturing partnerships that contribute to fulfilling program goals.</p> <p><b>Measuring Outcomes</b> studies approaches to measuring outcomes and explores how findings from evaluations can contribute to strengthening programs.</p> <p><b>Marketing and Fundraising</b> explores strategies for diversifying funding.</p> <p><b>Preparing to Facilitate</b> is the first step toward providing training to mentors. This module will explore important fundamentals for becoming an effective facilitator.</p> <p><b>JUMP Starting Your Program</b> provides information about how to deliver an introductory training session to new mentors.</p> <p><b>Connecting and Communicating</b> explains how to deliver a training session to a program's new mentors that focuses on developing listening skills and understanding approaches for building trust with mentees.</p> <p><b>Keeping the Relationship Going</b> addresses how to deliver a training session to a program's mentors that focuses on respecting differences and being nonjudgmental.</p>
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This brochure has many, many problems. The colors are tacky. It uses strange, purposeless shading. The text is formatted inconsistently and is divided into boxes seemingly at random. Even the borders on the boxes are not consistent. It conveys all the information it needs to, but it makes the reader work to find it. And it is just unattractive.

## Version #2

### Panel 1:

<p><b>How To Attend the May 18-20, 2000 REGIONAL TRAINING CONFERENCE</b></p> <p>This year's conference offers training and assistance to mentoring programs in the Southeast Region. Program content includes our new research-based curriculum, as well as topics of interest to mentoring programs working with youth in foster care.</p> <p><b>Location</b> DoubleTree Hotel – Coconut Grove Miami, Florida</p> <p><b>Registration Fee</b> \$150 per person. This fee includes three continental breakfasts, two lunches, break refreshments, and training materials.</p> <p><b>Conference Room Rate</b> \$105 – single/double \$79 – government employee or contractor rate, with ID</p> <p>You must register by April 26, 2000, to receive the conference rate. Call the hotel at 1-800-222-8733 to reserve your room. Say that you are with the Regional Mentoring Conference to get the discounted rate.</p> <p><b>OTHER REGIONAL CONFERENCES IN 2000</b> June 2-24, New Orleans, Louisiana July 13-15, St. Louis, Missouri August 16-18, Portland, Oregon</p> <p>Sites for the September and October Regional Conferences will be announced at a later date</p>	<p>Nonprofit Org. U.S. Postage Permitted Portland, Oregon Permit No. 250</p> <p>National Mentoring Center Northwest Regional Educational Laboratory 101 S.W. Main Street, Suite 500 Portland, OR 97204-3227</p>	<p>May 18-20, 2000 <b>Regional Mentoring</b></p>
<p><b>Training Conference</b></p> <p>DoubleTree Hotel – Coconut Grove Miami, Florida</p> <p></p>	<p></p> <ul style="list-style-type: none"> <li>■ National Mentoring Center curriculum</li> <li>■ Mentoring youth in foster care</li> <li>■ Networking opportunities</li> </ul>	<p><b>AGENDA</b></p> <p><b>Thursday</b> 5:00 a.m. Conference begins</p> <p><b>Thursday and Friday</b> 8:00-8:30 a.m. Continental Breakfast 8:30 a.m. to 5:00 p.m. Concurrent Sessions* follow lunch; two breaks included</p> <p><b>Saturday</b> 8:00-8:30 a.m. Continental Breakfast 8:30 a.m. to 12:30 p.m. Concurrent Sessions*, with one break included 12:30 Conference concludes</p> <p><small>*All sessions are 1.5 to 2 hours in length</small></p> <p><b>Session Topics</b></p> <p>The four concurrent sessions focus on Administration, Volunteer Coordination, and Foster Care Mentoring Issues.</p> <p><b>Small work sessions</b> include topics of special interest, including facilitated networking sessions.</p> <p>Conference presentations by experts in the field of foster care. Topics include:</p> <ul style="list-style-type: none"> <li>■ Foster Care Initiatives</li> <li>■ Children/Family Trauma</li> <li>■ Legal Implications</li> <li>■ Problem Families/Problem Youth</li> <li>■ Mentoring Older Age Youth in Foster Care</li> </ul>

### Panel 2:

<p><b>The National Mentoring Center, working with Public/Private Ventures and Big Brothers Big Sisters of America, provides training and technical assistance to mentoring programs through a variety of services and conferences. Created and funded by the Office of Juvenile Justice and Delinquency Prevention, the NMC helps youth mentoring programs enhance connections between children and caring adults in the community.</b></p>	<p><b>AGENDA</b></p> <p><b>Thursday</b> 5:00 a.m. Conference begins</p> <p><b>Thursday and Friday</b> 8:00-8:30 a.m. Continental Breakfast 8:30 a.m. to 5:00 p.m. Concurrent Sessions* follow lunch; two breaks included</p> <p><b>Saturday</b> 8:00-8:30 a.m. Continental Breakfast 8:30 a.m. to 12:30 p.m. Concurrent Sessions*, with one break included 12:30 Conference concludes</p> <p><small>*All sessions are 1.5 to 2 hours in length</small></p> <p><b>Session Topics</b></p> <p>The four concurrent sessions focus on Administration, Volunteer Coordination, and Foster Care Mentoring Issues.</p> <p><b>Small work sessions</b> include topics of special interest, including facilitated networking sessions.</p> <p>Conference presentations by experts in the field of foster care. Topics include:</p> <ul style="list-style-type: none"> <li>■ Foster Care Initiatives</li> <li>■ Children/Family Trauma</li> <li>■ Legal Implications</li> <li>■ Problem Families/Problem Youth</li> <li>■ Mentoring Older Age Youth in Foster Care</li> </ul>
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This design takes the same content and makes a much more visually appealing product. Text is organized into logical sections using color and shape. There is also consistency in the use of fonts, colors, and other design elements.

## **The Importance of “Branding”**

Another key principle to keep in mind as you create your marketing materials is branding. Branding refers to the consistency and compatibility of the words, images, messages, and emotions that come through in your materials. Good branding can begin with something as simple as a logo or a mission statement that your program can build on. A good place to start with branding ideas is a program “backgrounder,” a sample of which can be found in this toolkit. This type of document captures the mission, structure, and values of your program, elements that can all be used to create slogans or choose appropriate imagery for your marketing materials.

As you look at the two versions of the templates in this toolkit, note how each manages a consistent look and feel across all the various products. The colors, language, pictures, and messages remain the largely same. They create a program identity. Done effectively, branding creates recognition of your program in the minds of the individuals in your community. Everyone knows the Nike swoosh or McDonald’s golden arches. Your goal should be to create as much brand awareness and familiarity as possible for your program and your services. If you are successful, you will find it much easier to recruit volunteers or raise funds for your program—your community will *know you*, even if they are not intimately familiar with the work you do. These template files should help your program create the consistency that is the hallmark of good branding and marketing.

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## **The 5 most common design mistakes**

It’s one thing to know the design elements mentioned previously, but it’s another to put them into action. As you move forward with designing your materials, try and avoid these common pitfalls:

- 1. *No single dominant element, too much text on cover.*** This advice applies mostly to products like brochures and multi-page handouts. As mentioned earlier, select one element to be a focal point. On a cover, this can be type, image, or both if they have a strong connection. Any other content, such as organizational identification (name, logo, etc.) should be lessened (in terms of weight, size, value, and so on) so it does not fight the dominant element. Other content that is not absolutely necessary should be moved to another page. An organization’s name does not usually make a good headline—but what the organization *does* often makes one. Your readers may know about you, but if they cannot immediately identify your message, they may pass on reading the content of your materials.
- 2. *Too many typefaces, too much text formatting.*** No matter what software you use for design (be it something simple like Word or complex like In Design), you should have the ability to set and apply text “styles” to types of text, such as body text, bulleted text, headers and subheaders, quotes, and so on. Begin with your default paragraph style on all text and then apply the various styles judiciously where

appropriate. Don't format text just for the sake of doing it. Applying different styles should produce emphasis where your text needs it.

3. ***Not enough white space.*** White space provides contrast, allows the eye to rest while taking in the other content, and defines a beginning and/or end. White space is not necessarily white (especially when you are using color paper stock). Rather, it is space—empty of any other elements. When you fill up all the space, it is harder for the reader to focus on the things you deem most important. It can be difficult to include white space if you have too much text or other content for the size of the product you are developing. Never cram in text if it hinders the design. Find a way to say the same ideas with fewer words.
4. ***Sloppy editorial content.*** A well-written publication has been developed from an outline that has both the layout and reader in mind. The sections have a logical order; there is consistency in punctuation, style, and structure; words are spelled, capitalized, and used correctly. If needed, consult someone with writing and editorial skills to proofread all your materials carefully.
5. ***Weak images.*** Most mentoring programs choose to use pictures of youth participants or mentors and mentees together. Make sure that any pictures of youth or matches you use convey a message that matches the text of your materials. For example, if you are playing up the fun aspects of mentoring, make sure the people in your pictures look like they are having a good time! And always make sure that the pictures you use are of the proper resolution, are properly cropped, and are given a purposeful space on the page that will draw the reader to them.

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### **Online Graphic Design Resources**

***Senior Tech Center: Desktop Publishing***— An excellent website with articles on design and using accessible software like Word, PowerPoint, and Adobe Acrobat effectively.

[http://www.seniortechcenter.org/desktop\\_publishing/](http://www.seniortechcenter.org/desktop_publishing/)

***Learn How to Do Desktop Publishing for Fun or Profit***— Another good collection of articles to teach design and printing basics.

[http://desktoppub.about.com/od/courses/p/dtp\\_essentials.htm](http://desktoppub.about.com/od/courses/p/dtp_essentials.htm)

***Desktop Publishing***— Several useful articles here, including an excellent one on working with an outside designer.

<http://internetbrothers.com/desktoppub.htm>

***Design for Print***— This page offers some great design tips and a helpful glossary.

<http://www.rmconner.com/russmoon/rmprint.htm>

**Graphic Design Tips**— Some nice articles on elements such as color and logo creation.  
<http://www.grantasticdesigns.com/tips.html#graphicdesign>

### **Adobe Acrobat Resources**

In recent years, Adobe Acrobat has taken on new prominence in the world of printing and desktop publishing. Acrobat is the program that lets you create PDF files. These files are commonly found on the Web, where their accuracy and small file size make them perfect for downloading. Many printers also are now requesting that print jobs be sent in PDF format (the accuracy factor, again). If your program uses PDFs (or is going to start), the following links can help make the process easier.

Adobe Acrobat Software 7.0—

<http://www.adobe.com/products/acrobatstd/main.html>

What is Adobe PDF?—

<http://www.adobe.com/products/acrobat/adobepdf.html>

UW-Eau Claire's Adobe Acrobat Tips—

<http://www.uwec.edu/help/acrobat7.htm>

PDF Planet's Tips—

[http://www.planetpdf.com/tips\\_archive.asp](http://www.planetpdf.com/tips_archive.asp)

## Desktop Publishing Software Overview

The following table compares many of the pros and cons of using particular software options.

Software	Manufacturer	Cost	Pros	Cons
<b>Print Shop</b>	Broderbund <a href="http://www.broderbund.com/">http://www.broderbund.com/</a>	\$20 to \$130 depending on version (there are several: bare-bones Essentials to Deluxe).  Available at computer and office supply stores	<ul style="list-style-type: none"> <li>• Easy to use.</li> <li>• Lots of templates and clip art (depending on the version you buy).</li> <li>• Good for cards, newsletters, flyers.</li> </ul>	<ul style="list-style-type: none"> <li>• Not all commercial printers support it. Check before you buy.</li> <li>• Not good for more sophisticated jobs (heavily designed)</li> </ul>
<b>Publisher</b>	Microsoft <a href="http://office.microsoft.com">http://office.microsoft.com</a>	Varies. Around \$130  Available at computer and office supply stores	<ul style="list-style-type: none"> <li>• Easy to use (esp. for users of Office).</li> <li>• Aimed at small-business owners.</li> <li>• Easy to sync with MS Word and other Office applications.</li> <li>• Lots of clip art and templates</li> </ul>	<ul style="list-style-type: none"> <li>• Not all commercial printers can work it. Check before you buy.</li> <li>• Not a high-end product.</li> </ul>
<b>PageMaker</b>	Adobe <a href="http://www.adobe.com/products/">http://www.adobe.com/products/</a>	Varies. About \$400.  Buy from Adobe, college bookstores (often at a discount), some computer stores.	<ul style="list-style-type: none"> <li>• Powerful: capable of all publishing needs.</li> <li>• Excellent with color.</li> <li>• Great for publications with lots of graphics (such as photos).</li> <li>• Most commercial publishers can work with it.</li> </ul>	<ul style="list-style-type: none"> <li>• Version 7.0 will probably be the last; In Design is replacing it.</li> <li>• Lots of copies around; you might be able to buy a used, older version.</li> <li>• Takes lots of ramp-up time.</li> </ul>
<b>In Design</b>	Adobe <a href="http://www.adobe.com/products/">http://www.adobe.com/products/</a>	About \$450  Buy from Adobe, college bookstores (often at a discount), some computer stores.	<ul style="list-style-type: none"> <li>• Powerful: capable of all publishing needs.</li> <li>• Excellent with color.</li> <li>• Great for publications with lots of graphics (such as photos).</li> <li>• Commercial printers like it.</li> </ul>	<ul style="list-style-type: none"> <li>• Still new – not many people out there who can use it (making it hard to find someone to help you).</li> <li>• Takes lots of ramp-up time.</li> </ul>

<b>QuarkXPress</b>	Quark <a href="http://www.quark.com/">http://www.quark.com/</a>	\$699 Buy from Quark, some college bookstores, some computer stores.	<ul style="list-style-type: none"> <li>• The industry leader. Capable of all publishing needs. All commercial printers can handle Quark files.</li> </ul>	<ul style="list-style-type: none"> <li>• Expensive.</li> <li>• Very popular – lots of people around who can use it.</li> <li>• Some complain that Quark support is not user friendly.</li> <li>• Takes lots of ramp-up time.</li> </ul>
<b>MS Word</b>	Microsoft <a href="http://office.microsoft.com">http://office.microsoft.com</a>	Prices vary. Typically comes bundled with Office. Probably around \$130 and up.	<ul style="list-style-type: none"> <li>• Almost everyone has it, so it's easy to find someone who's a whiz at using it.</li> <li>• Newer versions have some design capabilities, text linking, etc.</li> <li>• Some clip art and templates.</li> </ul>	<ul style="list-style-type: none"> <li>• You probably already have it.</li> <li>• Not a real desktop publishing application but experienced users can turn out fairly sophisticated newsletters, brochures, etc.</li> <li>• Limited ability to work with color, graphics.</li> <li>• Check with commercial printer—not all will accept Word files.</li> </ul>