

10.

Booklets, Bulletins, Leaflets

How to make them
brighter, more usable

ARE YOU LIKELY ever to have to prepare material for a booklet or leaflet? The answer is a decided *yes*. Yes, certainly, if you have anything to do with the advertising or promotion of food or equipment or other household needs. Yes, certainly, if you go into extension service. Yes, almost certainly, if you go into newspaper or magazine editorial work. It's well, then, as a home economist in any field to have a good understanding of the *how's* and *why's* of booklet planning and production.

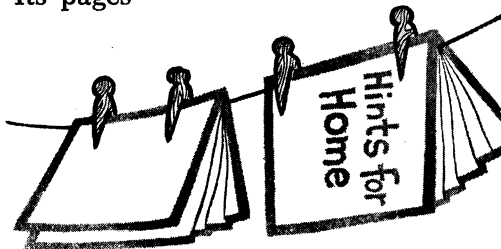
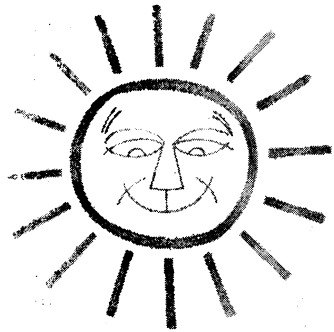
But first a word about the physical make-up of these highly specialized small publications.

A *booklet* is, as its name indicates, a small book, with its pages — usually 16 or more — saddle-stitched or stapled together. A *bulletin*, as issued by government bureaus and extension services, is actually a booklet.

A *leaflet* or *folder* consists of a single large sheet of paper folded to form small pages, but not stitched.

A *circular*, in extension terminology, is something between a booklet and a leaflet. Its pages

A booklet or leaflet, like today's household fabrics, can be bright and gay, yet completely practical.



YARDSTICK FOR A BOOKLET

Every booklet should (1) look or sound so interesting the homemaker will want to *have* a copy. (2) Be so interesting she will want to *study* it. (3) Have something in it that will make the homemaker want to *keep* and *use* it!

LEAFLET LAYOUT

To lay out a leaflet, fold a sheet of paper to make a dummy the exact size your leaflet is to be. Seeing the small area on each of those panels or pages will help you to write "lean"; will help you spot recipes and ideas so that every panel or page "stops" the homemaker — makes her want to read what's there.

may be considerably larger than those of most booklets and leaflets. Often it consists of just one large sheet folded once, making four large, letter-size pages. Sometimes it is made up of 8, or possibly even 12 pages, loosely saddle-stitched together. Like the leaflet and folder it can be folded flat and mailed in an ordinary business envelope, whereas a booklet usually requires a special envelope to fit and protect it.

All these small publications are alike in one respect: Each is a unit, devoted to just one phase of a big, general subject.

A good-sized booklet or bulletin, for example, might discuss "Home Preservation of Fruits and Vegetables," which is one fairly large segment of the general subject of food preservation. In it might be given directions for canning, preserving, and freezing of fruits and vegetables. A smaller booklet or circular would narrow the subject down, perhaps to "Home Canning of Fruits and Vegetables." A leaflet or folder would narrow it down still further, perhaps to "How To Can Tomatoes."

Or a good-sized booklet or bulletin might be devoted to "Planning the Farm Home Kitchen," a definite segment of the general subject of home planning. A smaller booklet or circular might discuss one phase of that segment, as, "Planning Efficient Working Areas for Farm Kitchens." And a still smaller leaflet or folder might confine itself to a still smaller phase of the subject, as "Planning the Farm Kitchen Mixing Center."

When a booklet turns out to be large and comprehensive, covering many segments of a big general subject, it is no longer a booklet, even though it is paper-covered. It is a book.

The method of preparing a booklet or a bulletin or a circular or any other sort of leaflet or folder for publication is much the same. This holds true whether the publication is 4 pages or 24;

whether the subject is foods or equipment or home management or home decorating or sewing; and whether the publisher is a business firm or a university extension office or a government bureau.

Let's consider first the putting together of a booklet or bulletin. To make it more concrete, let's say it is a recipe booklet for a food manufacturer. Once you have the general pattern from which to work, you can adapt it to fit any such assignment that comes along.

Where and How Do You Begin?

Before the job or any part of it is turned over to you, a number of points which hinge on company policy and budget plans will have been decided by the executives of your organization. You may be called in on the preliminary discussions of some of these points, or you may not. At any rate, when these decisions have been reached you will know definitely the general subject, the particular product to be featured, the basic purpose of the booklet, and the audience it is intended to reach.

You will know what size and shape the booklet is to be and the number of pages it will have. You will know what quality of paper stock is to be used; whether no color or two colors or four colors are possible; whether drawings or photographs or both are feasible. You will know who is to plan and lay out the booklet, who will supervise the production. You will know the publication date, and have a schedule of deadlines for copy, photos, first proofs, and final proofs.

With the specifications and limitations of the job outlined for you, it is time to get down to work in real earnest.

How do you begin? As always, by thinking.

Visualize and *analyze* — those two processes overlap, you know. You must visualize those

KNOW BEFORE YOU START

Discover what the mechanical problems or limitations are before you get too far in your planning. If your leaflet is to be mimeographed, talk with the girl who runs the mimeo. She can tell you what can and cannot be done. If you are working directly with the printer (without benefit of art direction) get his advice and ideas on layout and type. Saves time; makes for a better looking leaflet.

GOOD EXAMPLES

Study the homemaking leaflets and booklets put out by the agricultural extension service of your state. Many are splendid examples of what can be done at modest cost.

women who are to read and use and enjoy your as-yet-unwritten booklet. You must analyze their everyday problems pertaining to food, figure what you can put into the booklet that will help those women in solving those problems.

Think a minute about the *audience*. Of course "audience" is not, strictly speaking, the correct word, for audience implies hearing rather than reading. But it's a convenient way of referring to those readers you hope to have.

Are you to appeal to the tremendous group of middle-income and low-middle-income homemakers, or are you to aim at the relatively small group of upper-bracket homemakers? Are you expected to appeal to teen-agers, brides, experienced homemakers, or a cross-section of all these age-groups?

What Approach Will You Take?

What approach will please your audience most? A serious, straightforward one, or a light-hearted, amusing one?

Better think twice before going too far in the direction of amusement or whimsy or cuteness. Remember, too, that a serious, straightforwardings are fine in the here-today-gone-tomorrow type of printed matter, but they quickly become stale in a book or booklet that is used over and over. Remember, too, that a serious, straightforward approach need not and should not be a dull, heavy-handed one. Generally speaking, the approach of friendly but not bossy helpfulness is hard to beat — helpfulness in solving problems common to homemakers.

Many business-sponsored booklets are signed with the trade-marked name of the firm's home economist — a name which the firm has adopted to represent the composite personality of the entire home economics department, as Jean Porter, Patricia Collier, Betty Crocker, Marie Gifford,

*When You're
On Your own*

Find out or figure out what size type should be used in that leaflet or tear-off. From magazines cut paragraphs of type in corresponding size or sizes. Pin these onto your dummy, count the number of words, and be guided accordingly.

Martha Logan, Ann Pillsbury, Jane Sterling. In such an assignment you are free to write personally and directly to your readers, assuming the position of a recognized authority in your field. You are free to write in the first person — but you probably will not do so.

Recognizing that an entire booklet written in the first person is likely to sound irritatingly egotistical, you are more likely to write only a brief, informal, friendly foreword in the first person, sign it, then use the second person for the remainder of the booklet.

You have visualized your *audience* — that is, your readership. Before getting into organizing the material for the booklet, you'll do well at this point to visualize the *booklet* itself.

Make a rough dummy. If it's to be a 6" x 9" booklet of 16 pages plus separate cover, cut four 12" x 9" sheets of scratch paper and another 12" x 9" sheet of heavier paper. Put them together and fold through the center to make a 6" x 9" booklet. (Yes, there are 16 pages inside. Count them!) Now pin, or staple, or punch and tie the sheets together at the fold, and there is your rough dummy. Keep it before you. It will help you to see the booklet as a reality; help you to estimate more accurately the number of photographs and the amount of copy that can be used on those pages. In fact, as you work with the dummy, you'll find yourself *thinking* to fit the space allowed. More about working from a dummy is given later.

How Will You Organize Your Material?

Now the job begins to take shape! From here on it gets more exciting.

But just a minute. Stop and think again of that group of women to whom you are addressing the booklet, and of the objectives you hope to achieve.

BOOKLETS AS TEACHING AIDS

If you hope to have your booklets or leaflets used in schools, see page 88 for a discussion of what is acceptable.

DRAMATIZING LEAFLETS

In planning a leaflet, try to figure out some device that sets it apart. It may be a different way of boxing menus, or of handling fillers between recipes, or of using hand-written headings, etc. Some of your ideas will be discarded. But you can dream, can't you?

KNOW THE TERMS

In a conference about a forthcoming booklet or leaflet, the typographer or art director often speaks in terms of "picas," "letterpress," "offset," "20-lb. stock," etc. Best way to learn what such terms mean is to ask right then and there. Explanations take but a few seconds, are more likely to be remembered than information read in books.

You want to interest as many of those women as possible in using your product in as many good ways as possible. That means, then, that from all the ideas you might conceivably use, you will select those you think will have the highest percentage of interest for those homemakers. They will be the ones which, if tried once, will be so well liked that they will be followed again and again. You will present those ideas in the booklet in a way that will attract interest and provoke action on the part of a high percentage of readers.

BOOKLET PHOTOGRAPHS

Make sure that the photographs you use in a booklet are all the same tone. Spread them all out. If one looks lighter, weaker than the others, perhaps it can be printed with sharper contrasts, more punch. Avoid too great variety in backgrounds; the booklet will look smarter if there is some uniformity of background treatment. Consider bleeding the photos; that is, running them clear to the edges of the page. This often gives them more importance.

Undoubtedly by this time you have recognized that you can not possibly crowd into one booklet — even a 40-page one — all the good recipes and ideas you would like to use. Perhaps you started out thinking of a subject as general as “cookies.” Soon you realized that it would take a large book to handle that subject adequately. So you have narrowed down your booklet to one sector of that big subject, and are thinking of “Cookies to Mail,” or “Cookies Round the World,” or “Holiday Cookies,” or something of the sort.

When you have decided what seems to be the best possible choice and arrangement for subdivisions for your particular subject, set up a file folder for each one, labeling it properly. (For example, Rolled and Cut Cookies, Drop Cookies, Decorated Cookies, Bar Cookies, etc.) Now go through your files of tested and approved recipes, sort out the ones you think should be used, and drop them into the appropriate folders. Never do that selecting on the basis of “What do I have that I can put into this booklet?” Rather, keep thinking, “What will make this booklet of greatest help to the women who are to use it?”

Now make a list of the recipes in each folder. Count them. Estimate how much booklet space each one would require. Have you enough good ones to fill the pages? Study and analyze them. Are there too many of one type, not enough of another for good balance? Do the recipes selected

play up the product as an important and necessary ingredient? Have you included those longtime and obvious favorites that your readers-to-be will look for in a booklet on cookies?

Read through those recipes again. Do they live up to the title of the booklet? Do they seem fresh and interesting as you read them over, or are they a bit stale and stodgy-sounding? Have you given new twists to the old favorites — worked out some improvements over the standard ways of making them, or figured out some tempting yet practical new ideas for serving or decorating them? If not, better get busy and bolster up the weak spots; fill in the holes. Make sure your booklet, brief though it may be, is complete as far as it goes.

See that the booklet has plenty of plus values, helpful tricks, and smart ideas worked in as asides; menus and notes to accompany some of the recipes. A booklet which shows this sort of thoughtful consideration for its readers is bound to have personality — the quality that sets it apart from the multitude of booklets, and gives it popularity — just as the girl who shows thoughtful consideration for her associates is bound to stand out in her crowd, bound to be popular.

Bringing a Booklet to Life

How a booklet is dramatized depends largely on the subject, and on the art director or artist with whom you are working. Most art directors, however, are interested in having the home economist's thoughts on how the various recipes and ideas might be illustrated or otherwise dramatized. It's good practice, too, to think them through from the artist's standpoint, and line up clippings illustrating your thoughts. If your ideas turn out to be impractical or unworkable or otherwise out of line from the artist's point of view, he will explain his reasoning, and you will have learned something more about planning booklets and leaflets.

TREND

Time was when educational bulletins were almost always written in third person impersonal style; were written about things rather than to persons. The trend now is to write directly to readers, using the "you" approach.

POINT OF VIEW

Most advertising booklets are written directly to the reader — that is, in the second person. Introductions to such booklets, however, are frequently written in the first person and signed by the home economist, using her trade name.

FINE POINTS IN ANALYZING

After you have made your final selection of recipes, go over them once more. See if you have overused onions or garlic or tomato or some other item. If it's a booklet of main dishes, have you a good balance between top-of-range, broiler, and oven cookery? If it's a salad booklet, have you called for a wide variety of salad types and dressings? "Nothing in excess" is a good rule to remember.

MARGIN MEASURE

On a well-designed page, the inside, or gutter, margin is narrowest; the top margin slightly wider; outside margin wider still; bottom margin widest of all.

TO ORGANIZE MATERIAL

A cardboard carton isn't beautiful, but it does offer a convenient way of organizing material for a booklet. Get one a little wider than a file folder is long. Stand folders upright and go on from there. Such a box is easy to carry and to store. A neat file is, of course, better looking and more convenient.

If you are working under the guidance of an art director, by this time you will have been given a rough but definite layout of the booklet, either in dummy form, or spread by spread. If you are on your own, get out the rough dummy you made. Figure how you can dramatize it. Photographs, captions, headings, sub-heads, typography — all help dramatize a booklet. If it is not possible to use photographs or art work, then you must make the best possible use of words and type. Break up the pages! Break them up with menus; with boxes; with changes of type face — as shifting to italics or bold-face to emphasize a word or a line or paragraph.

Don't save your best pictures and recipes for the back pages of your booklet. Tests have shown over and over that a woman's enthusiasm — or lack of it — for a booklet is set almost instantaneously by the impression she gets from the first three or four pages. Switch your elements around so that you have something of sure-fire appeal in the beginning. It has much the same effect on readers as a hostess' smile of welcome has on her guests.

Mark off your dummy into your chosen subdivisions, apportioning more space to the more important or more appealing ones, less space to the others. Here is where your judgment, your sense of the significant, begin to show up.

Now spot your illustrations tentatively throughout these pages. You'll shift them around a dozen times, and make a dozen new dummies, probably, before you are through. Don't bunch photographs awkwardly; don't space them and place them exactly so many pages apart with deadly accuracy. Instead, work for a sense of rhythmic repeats throughout the booklet, with minor variations on the major theme.

So far, you are just playing with pictures and recipes, visualizing them roughly on the pages. At

this stage you often will become aware of certain points, such as a recipe that seems extravagant or over-elaborate or otherwise out of line with other material in the booklet.

If you have been given an accurate sample page layout, and samples of the style and size of type to be used for each element of the page — i.e., recipe head, ingredients, body or method, chapter introduction, menu, filler, etc. — you are ready to figure the accurate character-count for each line, and the line-count for the page, and to fit your material to it. If you have no art director, ask the artist or printer or someone who understands such matters to advise you about these details. (See page 39, "Writing Copy To Fit Space.")

Before retyping your recipes to fit the character-count per line, it's a good idea to estimate the average number of *words* to each line, count the number of words in the body of each recipe, and get some idea as to how nearly those recipes are going to fit the space assigned for them. You may find you need to rewrite some of them, to shorten or lengthen them as the case may be. You may find you need to use fillers of a few lines here and there to make the pages come out right. However, it's well to consult the art director or artist before you do too much rewriting and juggling, for he may be delighted to utilize a bit of extra space for art work.

How to "Weave" a Booklet Together

How you weave together the various ideas in each subdivision, the various subdivisions in the booklet, can make the difference between a flat, take-'em-or-leave-'em collection of suggestions, and a finished booklet, full of personality and appeal. You need an interesting theme that runs like a colorful cord throughout the entire booklet — through photographs, drawings, heads, introduc-

INSERTS

Packages of flour and other food products often carry recipe inserts. In planning those recipes, look at it this way: The woman has already bought the flour. Your job is to give her recipes that will tempt her to use that flour up fast and get another box or bag of it. Choose repeat recipes — ones she will want to make again and again.

tions, captions, etc. — a cord that will tie the whole thing together into a neat package, and give the reader something to hold onto.

It is true that the theme of a booklet is largely a matter of art. But the writing and art must fit together, just as the words and music of a song go together. You write the words, you help the artist set the words to rhythm. Together you turn out a composition that will be a hit.

COMMENTS ON COVERS

If you want your booklet to have dignity and quality, keep the cover simple, with smart design, good lettering of title. Most artists prefer to avoid figure drawings on covers. When a white or very light cover stock is to be used, consider the advisability of an all-over design; it keeps the book cleaner looking.

How to Look at Your Booklet As a Whole

These sketches suggest two different systems for seeing a leaflet or booklet as a whole. Some writers prefer one; some another. To follow Layout A, simply take a sheet of ruled paper, draw a line down the center and number the lines as shown on diagram. Use as many lines as there are pages in your booklet. These numbered lines represent your pages. After the booklet is tentatively planned, fill out the outline, stating briefly what is on each page. Once those blanks are

PIN BEFORE YOU PASTE

Now you are ready to make up your booklet. Galleys of type are back from the printer, and all you have to do is trim them and paste them in the dummy. Before you begin pasting, however, better make up the entire booklet using pins to hold these bits and pieces of proof in place. If something does not come out right, it's easier to unpin than to unpaste!

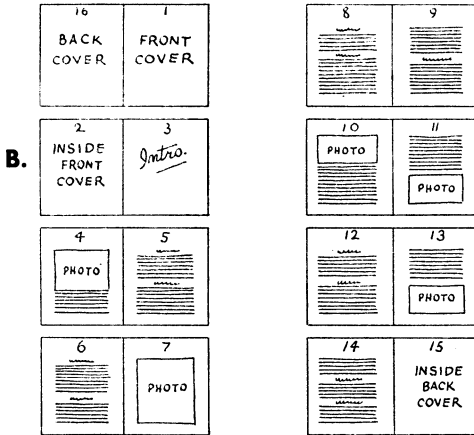
A.

	FRONT COVER
INSIDE COVER	1 INTRO
	2 3
	4 5
	6 7
	8 9
	10 11
	12 13
	14 15
	16 INSIDE BACK COVER
BACK COVER	

filled, you can see at a glance how the copy balances; whether there is too much sameness, whether the theme is carried out rhythmically.

To follow the second system, (Layout B) draw little pages, spread by spread, as shown. Indicate photographs, recipes, menus, boxes, and the like.

With such a picture before you, you can see the pattern of the book as a whole, judge it as a unit. The important thing to remember is that a booklet must be a unified whole, not a hodge-podge of material. The more clearly you visualize that booklet as a unit, the more closely knit it will be when completed.



About Filing Booklets

One home economics director says, "When a booklet or a leaflet comes to my desk, I look it over carefully and mark on it the date it was received. Then on a small sheet of paper stapled to cover, I jot down notations as to specific recipes or ideas that might be useful in my particular job. The booklet is then ready for filing in one of the Princeton metal file boxes such as are used in libraries. (They are open at top and back so they can accommodate booklets of various sizes.) Each of these file boxes has a label on which are typed the titles of booklets filed therein. Once a year those files are checked. Booklets two years old or older are re-examined; some are kept, others discarded."

CONSIDER DISTRIBUTION

Are your booklets to be sent through the mail? Then consider the envelope along with the booklet. Remember, an envelope of odd size costs more to manufacture than a standard one. If you are planning a series of booklets, it's well to standardize the size and shape so that envelopes can be ordered in greater quantities at less expense. Also, the family of booklets may be filed together more neatly.

Are those leaflets to be distributed through stores? Better make them of a size that fits easily into a homemaker's purse.

SUGGESTIONS FOR PREPARING TEACHING MATERIALS*

ENCOURAGE *production and distribution of:*

1. Materials and visual aids which deal with situations that are familiar to students. (Example: Home kitchens, family situations.)
2. Written material which is well illustrated, balancing the amounts of space given to pictures and text.
3. Quality rather than quantity of materials. One excellent pamphlet is better than many less effective ones.
4. Posters sized in multiples of 8" x 11" to allow for folding and filing in standard-size file cabinets.
5. Material designed for different age groups. Keep materials easily readable, so that they can be used with more than one age or grade level.
6. Materials suitable for use with lower and middle income groups. All but a small percentage of our population come from these groups.
7. Materials that include sources of information and publication date.

DISCOURAGE *production and distribution of:*

1. Materials that produce anxiety or use fear for motivation.
2. Readymade lesson plans, quizzes, and tests. Good teachers prefer to plan with pupils and parents to meet needs in their home and community situations.
3. Historical material about a product or process. Very little time is spent in any modern home economics class on such study.
4. Materials that include steps in manufacturing or processing a product. This is information of minor importance in home-making education, and teachers have little use for it.
5. Overdramatized material. This tends to distract attention from important facts, thereby lessening the value of the material as a teaching aid.
6. Samples for each pupil. These are a poor means of arousing interest, have little educational value, and their distribution is often prohibited by local school policy.

AVOID promotion of contests. Such methods of stimulating learning have serious disadvantages. They overemphasize competition and the importance of one person excelling another. They tend to encourage pupils to work primarily for prizes. They often create emotional tensions in pupils and teachers which interfere with learning.

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* From *Business-Sponsored Home Economics Teaching Aids*, the published report of a national committee made up of home economists in business and education. (Out of print. Permission to reprint granted by Home Economics Education Branch, Office of Education, Department of Health, Education and Welfare, Washington 25, D.C.)