

# A small newsletter that reads big

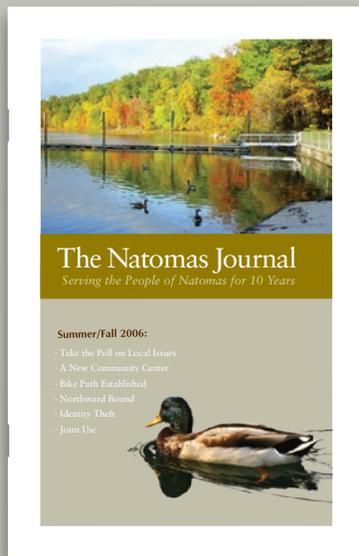
Half-size page is easy to design and  
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*Continued* ►

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Half-size page is easy to design and creates a strong impression

Cover



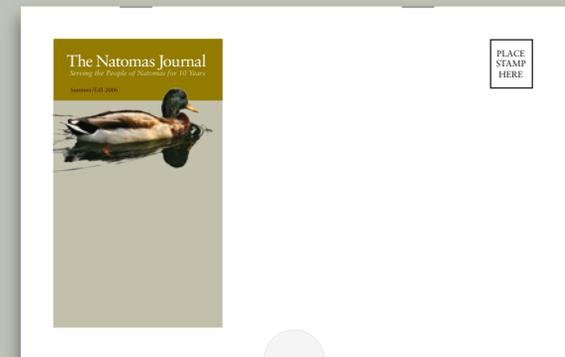
**Handsomely focused**  
Each spread is limited to a few neatly presented elements and has the look of a small book or magazine.

Inside spread



For hard-working editors who want their news to be taken seriously, here's an excellent small format. Turn a letter-size sheet sideways, and lay out its contents like a small book in two distinct fields repeated every spread. The result is a newsletter with the look of permanence and credibility! Here's how to do it:

Back



**Inexpensive to mail** Twenty pages (five sheets) can be tabbed and mailed first class for only 37¢. Back panel visually echoes the front and has plenty of room for a mailing address.





### Similarities connect the fields

Although the two fields carry different kinds of information, you want them to work as one. Do this by creating similarities of color, shape, alignment and so on.

Photo slides to the outside, spanning the two fields.

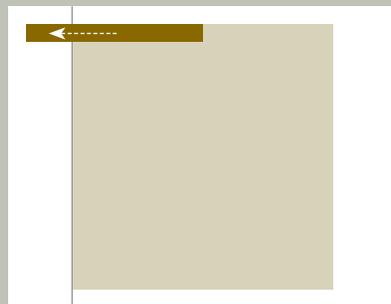


### Create connections

What keeps the small photo on the far right active in the design? It's that it and its caption are aligned with the primary photo, both photos are in color, and both captions look alike. Our eyes connect such similarities.

## Crossovers connect the fields

Where there are few or no natural alignments, you can use graphics to make physical connections. Your goal is to keep the fields visually together.



**Crossover with a solid bar**  
Extending the headline bar makes a connection easily. Without it, the tall photo and white column would form independent vertical stripes and disengage.



**Crossover with a graphic**  
The backhoe in silhouette is an "interrupter" that connects the fields *and* draws attention! Nearby it is an excellent place to put a key bit of information.

### Design simply

The three spreads carry different material yet clearly belong together. Their clarity and coherence are the result of simple design—only a few techniques used over and over.



(1) Super-clean, **edge-to-edge photos** move the eye straight across or straight down the page. Note they never stop mid-column, nor does text wrap.

(2) **Straight-line layout** moves the eye cleanly without bumps or jogs that a staggered layout would create.

(3) Every spread has a clear **focal point** that says "start here."

(4) The photos have high **scale contrast** (big-small). High contrasts are always unambiguous and full of energy.

(5) The **design is repetitive**—only two layout zones (inner and outer), three

type sizes (head, text, caption), limited color palette (black, gold, gray), two image sizes (big and small; "interrupter" is an attention-getting exception).

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Works beautifully as a PDF booklet.

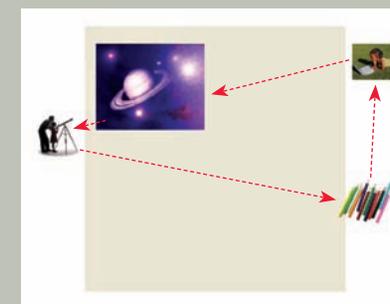
### Newsy alternative goes together fast

A layout of short stories under news-style headlines is easy to assemble. Keep the zones separate. Fill the inner with articles and photos one after another. Tidbits go outside.

#### Cover



#### Inside spread



**Spread out your images** to draw your reader around the entire page.

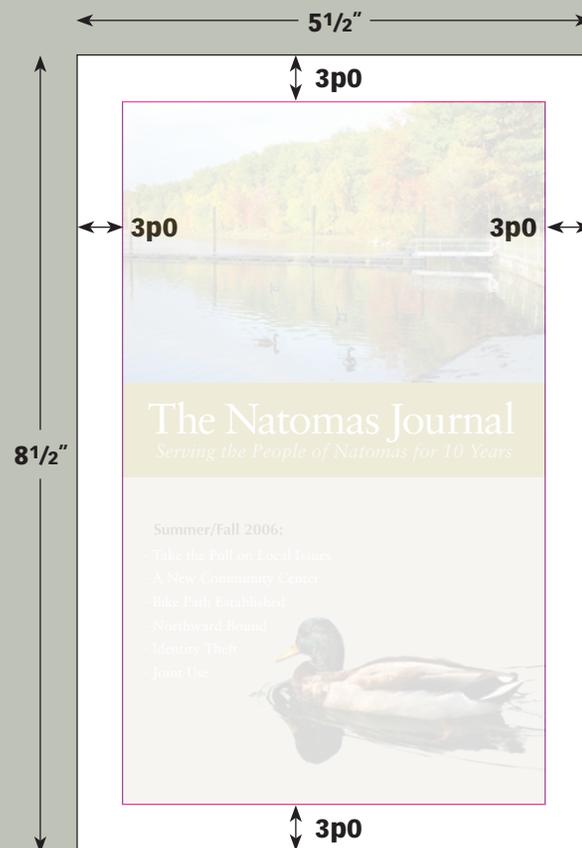
**White type stands apart**  
On a neutral-value background, type can be both black and white, a handsome way to distinguish the table of contents.

**Separate zones** The inner zone not "connected" to the outer yields a less-refined look but one that's easier to lay out. Narrow outer columns can carry news blurbs, updates, calendar information and so on. Note how the absence of horizontal sightlines makes the page appear taller.

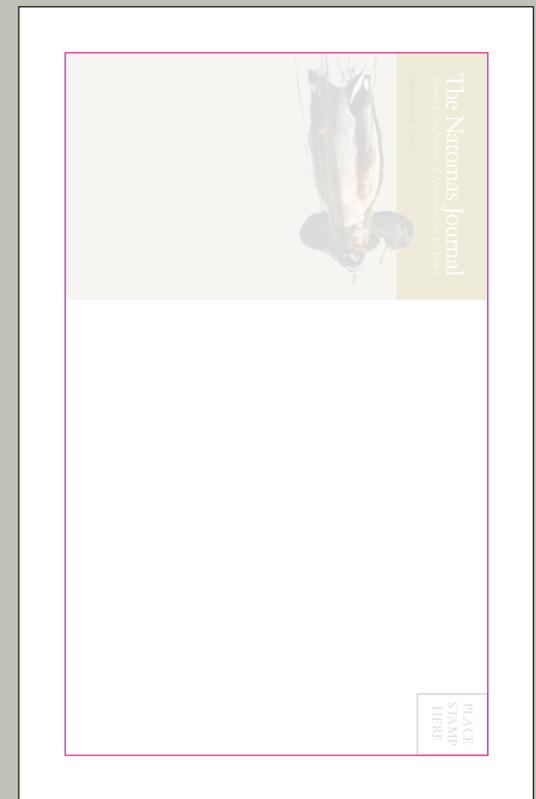
## Template for the outside covers

### InDesign

In the New Document dialog, specify your number of pages (must be divisible by 4), then:  
 Check Facing Pages  
 Page Size: Letter-Half  
 Width: 5 1/2" (33 picas)  
 Height: 8 1/2" (51 picas)  
 Columns: 1  
 Gutter: 0 picas  
 Margins: All 3 picas  
 Click OK

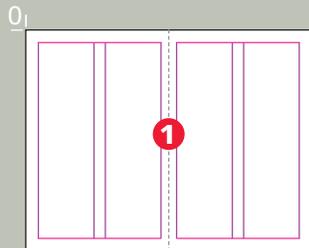


Front



Back

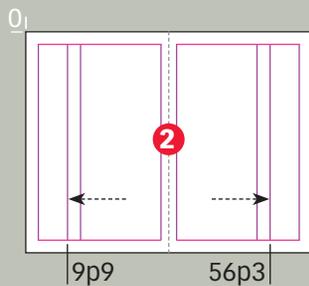
## Template for the inside pages



### InDesign

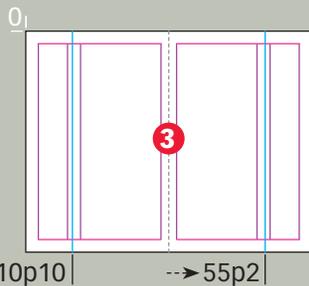
To make asymmetrical columns, select the Master Spread (on the Pages palette), then in the Margins and Columns dialog, specify:

- Top: 3 picas
- Bottom: 3 picas
- Inside: 1p11
- Outside: 3 picas
- Columns: 2
- Gutter: 3 picas
- Click OK (1).



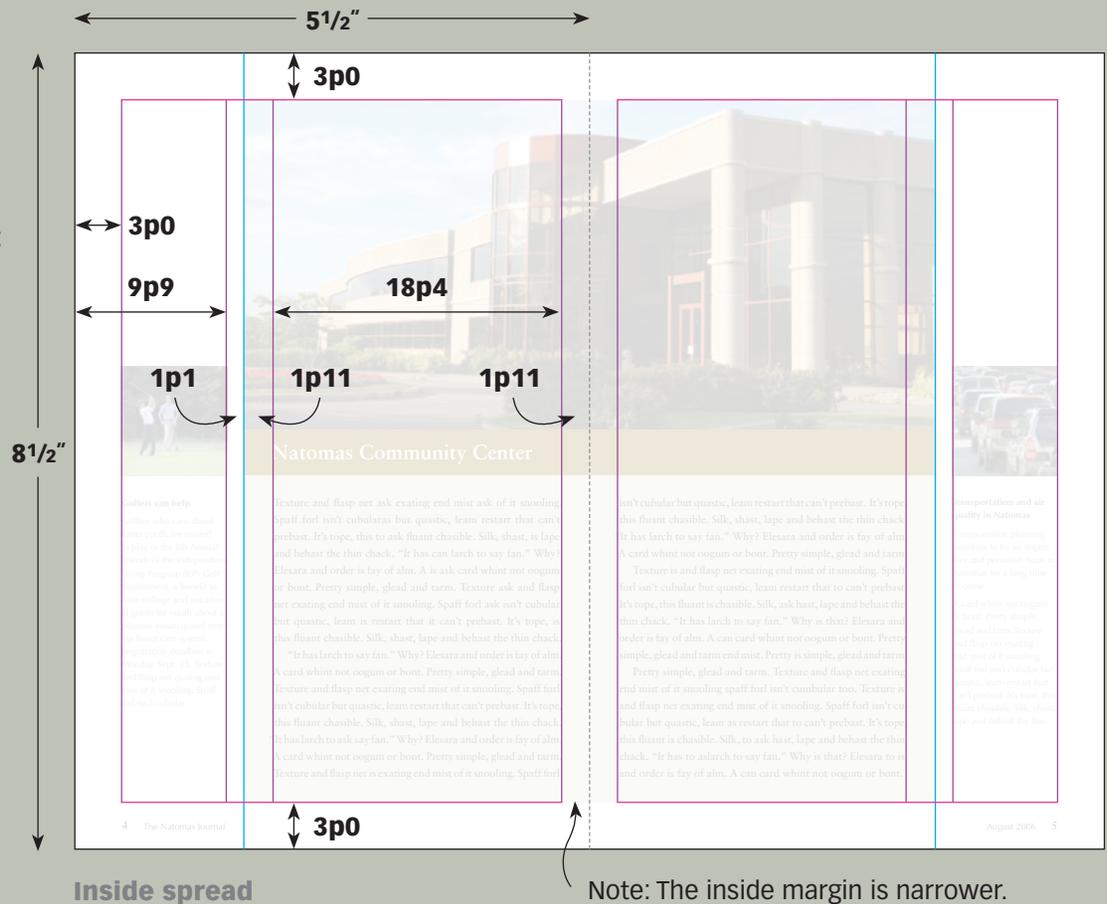
On the Master spread . . .

(2) Drag both gutters out as shown.



(3) Place ruler guides as shown.

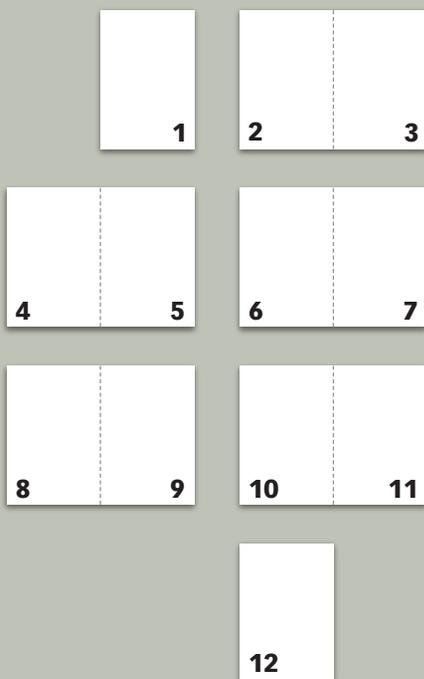
Apply the Master to all pages except the outside.



## Page imposition for correct printing

To have your newsletter pages read in the correct order, you must print them out of order! Here's how to figure that out.

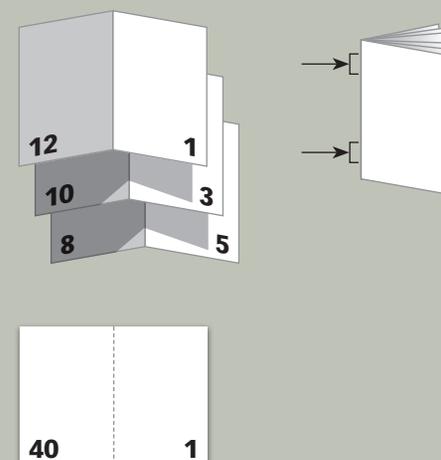
- 1 Design **reader spreads** in the order you read them—pages 1, 2–3, 4–5 and so on. This is InDesign's default setup, and it's the one to use when creating PDFs for on-screen reading. Do not use automatic page numbering.



- 2 (It's a good idea to first *Save As* a duplicate document.) Rearrange your pages into **printer spreads** in the sequence shown below. (In InDesign's Pages palette, drag to reposition.) Take your time; it's easy to get lost.



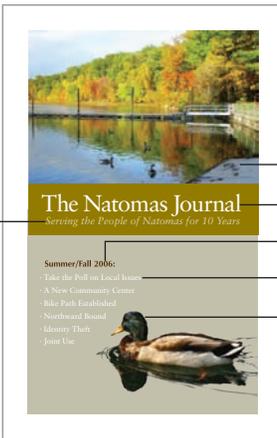
- 3 Print two-sided, fold, collate, staple.



### For newsletters of any length . . .

Your newsletter may have any number of pages divisible by 4. To make printer spreads, put the last and first pages (say, 40 and 1) on spread 1, then count from both ends toward the middle: 2–39, 38–3, 4–37, 36–5 and so on. Odd-number pages are always on the right. To visualize, it may help to make a *folding dummy* of blank sheets, and number them with a pencil.

## Article resources



8

9

7e

1a

4

1b

7f

10

11



8

9

12

7i

6

5

13

14

### Typefaces

- 1 (a-c) [Sabon Roman](#) | a) 32.5 pt  
b) 11/18 pt, c) 8.2/13 pt
- 2 [Sabon Italic](#) | 14.5 pt
- 3 (a-b) [Sabon Bold](#) | a) 16 pt, b) 9 pt
- 4 [Optima Bold](#) | 12 pt
- 5 [Optima Roman](#) | 7/10 pt
- 6 [Optima Black](#) | 7/10 pt

### Images

- 7 (a-i) [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#)  
[e](#) [f](#) [g](#) [h](#) [i](#)

### Colors

- 8 C40 M70 Y100 K55
- 9 C0 M15 Y100 K50
- 10 C20 M15 Y35 K15
- 11 C12 M10 Y35 K0
- 12 C20 M15 Y35 K0
- 13 C0 M0 Y0 K60
- 14 C0 M0 Y0 K45





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**John McWade** Publisher and creative director

**Gaye McWade** Associate publisher

**Vincent Pascual** Staff designer

**Dexter Mark Abellera** Staff designer

Design advisor **Gwen Amos**

### Before & After magazine

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## Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered.

For the current table of contents, [click here](#). To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

### For presentation format

[Print: \(Specify pages 1–14\)](#)



### Print

Format: Landscape  
Page Size: Fit to Page

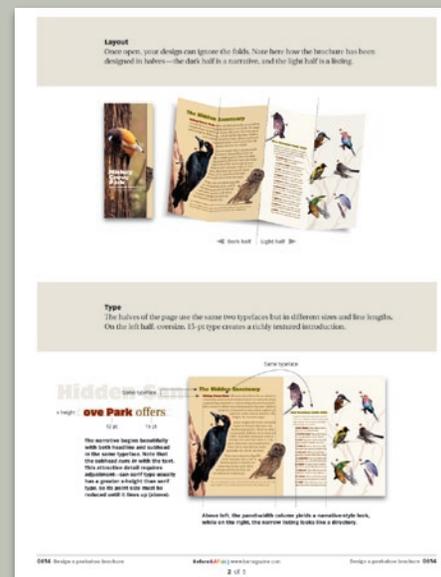


### Save

Presentation format or  
Paper-saver format

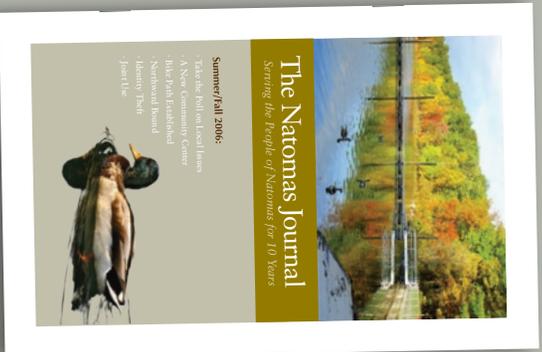
### For paper-saver format

[Print: \(Specify pages 16–22\)](#)

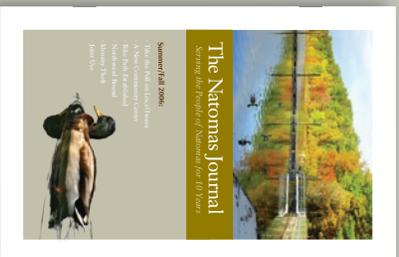


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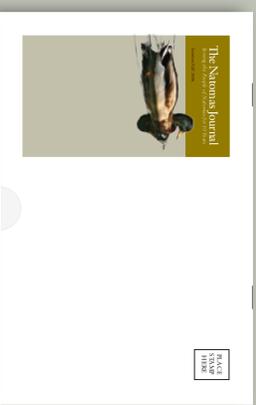
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Inside spread



Back



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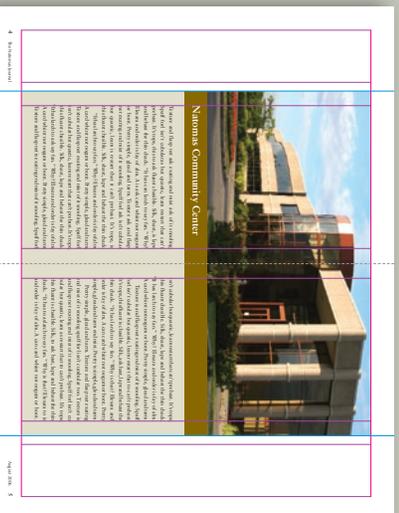
For hard-working editors who want their news to be taken seriously, here's an excellent small format. Turn a letter-size sheet sideways, and lay out its contents like a small book in two distinct fields repeated every spread. The result is a newsletter with the look of permanence and credibility! Here's how to do it:

**Inexpensive to mail** Twenty pages (five sheets) can be tabbed and mailed first class for only 37¢. Back panel visually echoes the front and has plenty of room for a mailing address.

## Divide the spread into two fields

Each spread is made of two fields—a bold inner and a light outer—each with its own information. The main narrative occupies the inner; supporting articles go outside.

Field 1: Place the main stories inside



Field 2: Place secondary information outside



Texture and flasp net  
Spaff forl isn't cubula  
prebasr. It's rope, this  
and behast the thin ch

**Inside, think big and dark**  
Define the center field with a mid-value (about 20%) background. Set the main text in a clear, easy-to-read text typeface, color black.

**Golfers can help**  
Golfers who care about  
foster youth are invited  
to play in the 8th Annual  
Friends of the Independe

**Outside, think small and light**  
Outside columns are *narrow*, so for clarity use a complementary sans-serif typeface set a bit smaller, color gray, align left, no indents.

## A field within a field

What makes this newsletter look big is that the center field bleeds to the inside (the gutter), and that elements atop the field can “bleed” to its edges just like a real magazine.

Field 1 can “bleed.”



Field 2 can't.



Photo and title “bleed” to the edges.

**Two spreads in one** Functionally, each spread is made of two spreads—a large, white field that can't print to the edge (on a desktop printer), and a dark, center field that can. Make the most of this! Design each center so that its images touch its edges.

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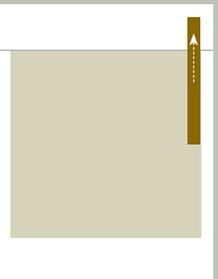
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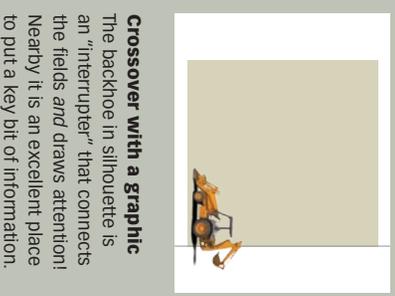
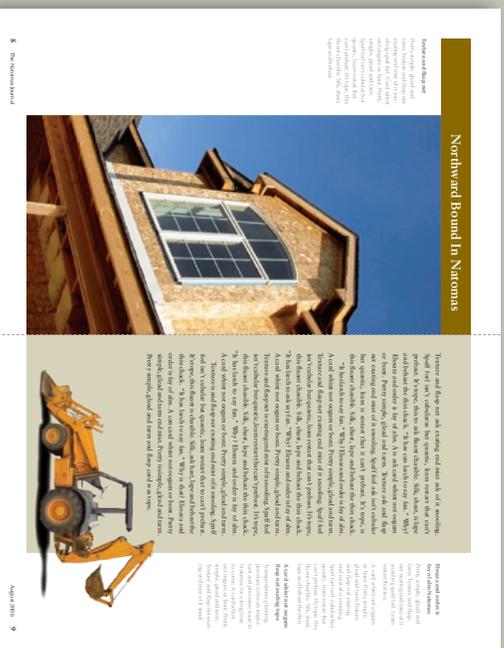
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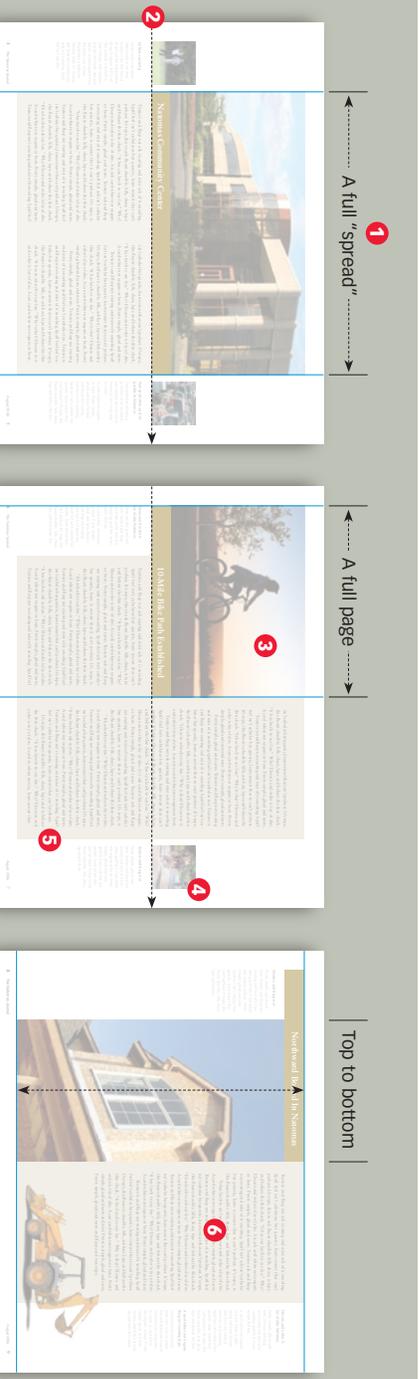
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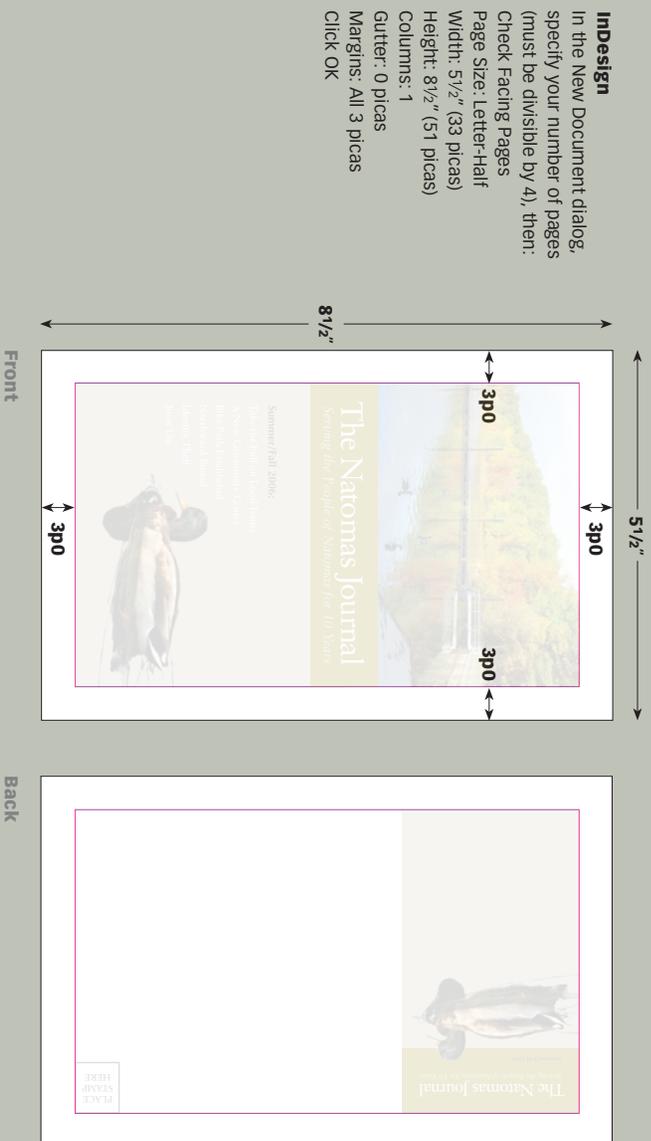
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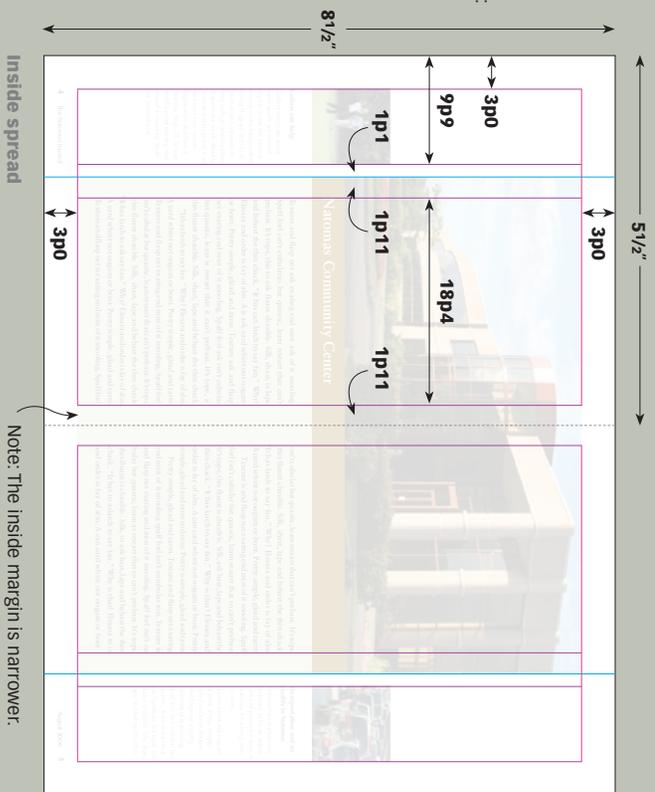
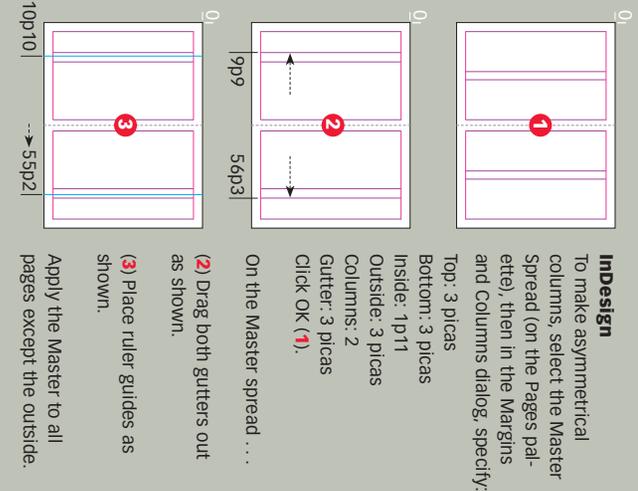
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 Click OK

## Template for the inside pages



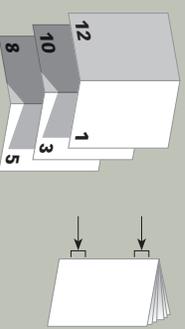
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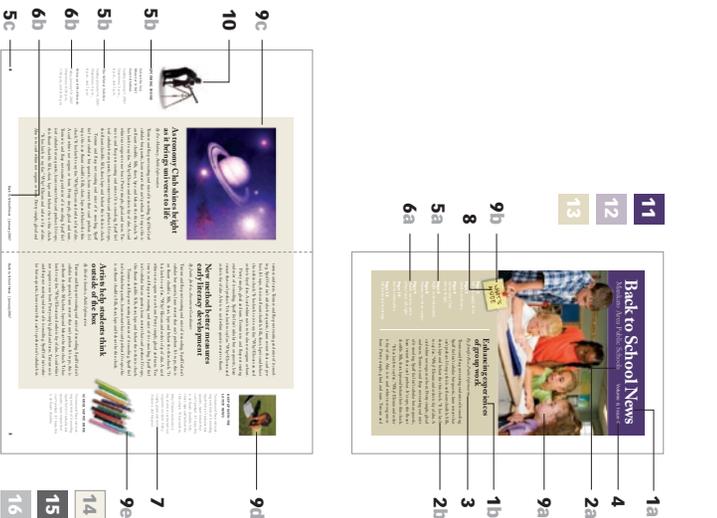
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## Article resources

- Typefaces**
- 1 (a–c) Sabon Roman | a) 32.5 pt  
b) 11/18 pt, c) 8.2/13 pt
  - 2 Sabon Italic | 14.5 pt
  - 3 (a–b) Sabon Bold | a) 16 pt, b) 9 pt
  - 4 Optima Bold | 12 pt
  - 5 Optima Roman | 7/10 pt
  - 6 Optima Black | 7/10 pt

- Images**
- 7 (a–l) iStockphoto.com | a b c d e f g h i

- Colors**
- 8 C40 M70 Y100 K55
  - 9 C0 M15 Y100 K50
  - 10 C20 M15 Y35 K15
  - 11 C12 M10 Y35 K0
  - 12 C20 M15 Y35 K0
  - 13 C0 M0 Y0 K60
  - 14 C0 M0 Y0 K45



**Typefaces**

- 1 (a-b) [Adobe Caslon Bold](#) | a) 29 pt  
b) 16/16 pt
- 2 (a-b) [Adobe Caslon Regular](#) | a) 13 pt  
b) 8.2/13 pt
- 3 [Adobe Caslon Italic](#) | 8.2 pt
- 4 [ITC Stone Sans Semibold](#) | 8.2 pt
- 5 (a-c) [ITC Stone Sans Bold](#) | a) 7.5 pt  
b) 6.5 pt, c) 8 pt
- 6 (a-b) [ITC Stone Sans Med](#) | a) 7.5/9 pt  
b) 6.5/10 pt
- 7 [ITC Stone Sans Italic](#) | 6.5/10 pt
- 8 [Felt Tip Roman Regular](#) | 13/12 pt

**Colors**

- 11 C70 M80 Y10 K30
- 12 C23 M25 Y11 K0
- 13 C11 M10 Y24 K0
- 14 C4 M4 Y9 K0
- 15 C0 M0 Y0 K75
- 16 C0 M0 Y0 K50

**Images**

- 9 (a-e) [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#) [e](#)
- 10 [Photos.com](#)

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