

Grassroots

Fundraising

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In This Issue:

**Essential Ingredients for
Fundraising Planning
Part II**

Romancing the Stars

**Looking Good:
Developing Effective Written
Materials at Low Cost:
Part I**

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In This Issue

3
 Essential Ingredients for
 Fundraising Planning: Part 2

8
 Romancing the Stars

11
 Looking Good:
 Developing Effective Written
 Materials at Low Cost: Part 1

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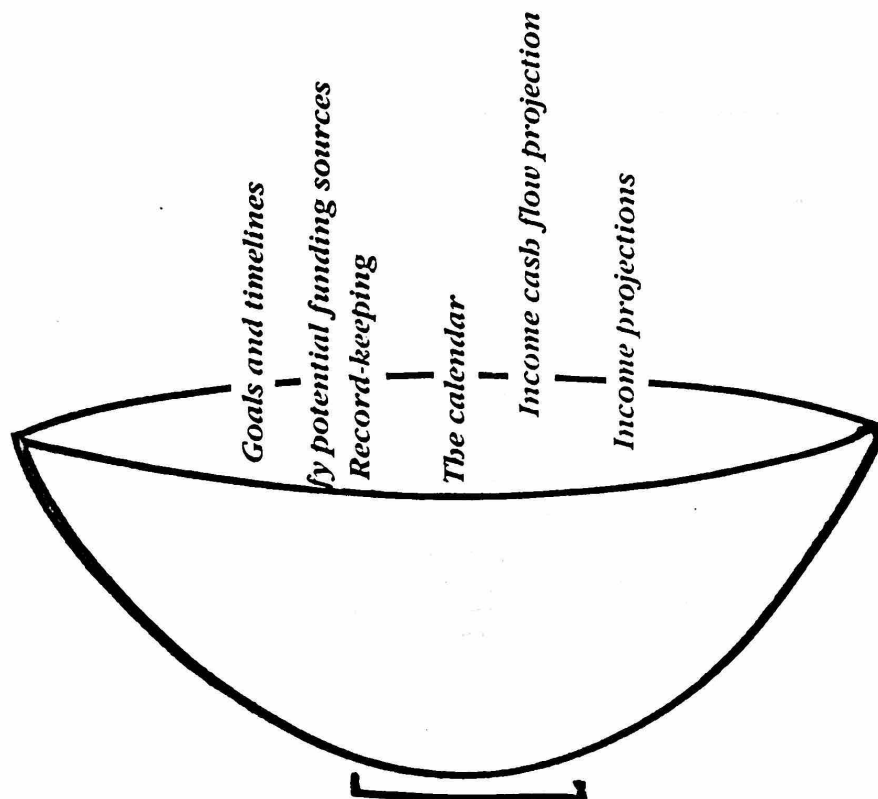
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Essential Ingredients for Fundraising Planning: Part II

by Tricia Rubacky

In Part I of this Series (August, 1988), fundraising consultant and trainer Tricia Rubacky described the first steps in developing a fundraising plan: setting goals and timelines, identifying potential funding sources, and developing a fundraising management calendar. In this second and final installment, she covers the essential steps of developing income projections and income cash flow projections.

Example 1: 1988 Income Projection

Plan Adopted: 12/1/87
Current as of 8/31/88

Goal: \$100,000
Conservative Projection: \$92,100

<i>Source</i>	<i>Projection</i>	<i>Committed To Date</i>
Secure (At beginning of year)		\$ 5,000
New World Foundation	\$ 5,000	15,000
CHD	15,000	2,500
Ms. Smith	2,500	1,500
Carryover from 1987	1,500	
Sub-total	<u>\$24,000</u>	<u>\$24,000</u>
Very likely renewals		
Ms. Heir	10,000	10,000
March Mail Appeal	8,000	8,525
Jones Foundation	10,000	0
Payroll Deduction	6,500	In October
Sub-total	<u>34,500</u>	<u>18,525</u>
Running total	58,500	42,525
Possible renewals		
Penny Foundation	10,000	5,000
Nickel Foundation	10,000	10,000
Topsfield Foundation	5,000	In September
Mr. Anonymous	5,000	10,000
General Company	5,000	In September
October Phon-a-thon	5,000	In Oct./Nov.
Sub-total	<u>40,000</u>	<u>25,000</u>
Running total	98,500	67,525
Internally generated		
Book Sales	2,500	
T-Shirt Sales	3,500	1,125
Holiday Card Sales	1,500	1,500
Sub-total	<u>7,500</u>	<u>In Nov./Dec.</u>
Running total	106,000	2,625
		70,150
Prospects		
Mr. Stockholder	2,500	
Ms. Investor	1,500	In December
Spring Benefit	3,000	In December
Sub-total	<u>7,000</u>	<u>4,750</u>
Running total	113,000	4,750
		74,900

Fundraising Plan—Summary/Conservative Projection

<i>Source</i>	<i>Projection</i>	<i>% Likely</i>	<i>Total</i>
Secure	\$ 24,000	@ 100% =	\$ 24,000
Very likely renewals	34,500	@ 90% =	30,600
Possible renewals	40,000	@ 75% =	30,000
Internally generated	7,500	@ 100% =	7,500
	<hr/> \$106,000	=	<hr/> \$ 92,100
Prospects	7,000		
	<hr/> \$113,000		

Step 5. Income projections

A significant part of the fundraising plan is an income projection. Because budget and program decisions will be based on the fundraising plan, extra caution must be taken not to overestimate the potential for funding from any source, whether a traditional one or an entirely new one. All funding sources should be organized in order of probability, according to a likelihood rating based on your most informed judgment. For example, all things being equal, you will probably be able to raise \$5,000 from an annual mail appeal in the second or third year. However, before counting on that income, you must ask yourself if all the factors that produced that level of response last year are unchanged. Maybe you have more names to approach than last year, which could enable you to raise more money. Perhaps staff turnover during the year kept the organization from communicating with donors since their last contribution, which could cause you to lose support. Use this kind of information to estimate your proceeds, and when in doubt, err on the conservative side.

Similarly, if last year the XYZ Foundation made a \$10,000 grant, and the year before a \$7,500 grant, would it be safe to assume the foundation would renew again? What about planning for a similar increase? The answers must be based on your most recent information about the funder. Have you stayed in touch with them to know their impressions of your work? Does the foundation still fund groups working on the same issues? Has there been staff turnover at the foundation? Has anything happened that would affect their level of grants, or the timing of their grant cycles?

The point is that in order to anticipate income realistically you must have current information upon which to base your probability estimates.

The sample annual plan in example 1 should give you an idea of what is meant by probability-based planning. This hypothetical organization had a fundraising goal of \$100,000, but the conservative projection was \$92,100 so the budget was based on the latter figure.

By the end of August, this group had raised \$74,900. Perhaps when they did not receive the \$20,000 grant from the Jones Foundation, they put more effort into the Spring fundraiser to make up the difference. The important thing to see is that this kind of plan enables an organization to continuously evaluate its progress, to monitor its fundraising successes and evaluate its program accordingly, and to correct for disappointments in a timely manner.

Following a few rules in the preparation of income projections should increase their reliability.

1. Base percentages on an informed sense of what is likely, even if the sources in a category are only 25 to 50 percent likely. This sample plan was based primarily on renewals, and this organization had a considerable amount of committed income when it started the year. Many plans will not allow for such high probability of success.

2. Do not include prospects in the income projection. (A prospect is a source that is untried, as well as one for which you have no reliable experience or information upon which to evaluate the probability of support.) Groups often become so caught up with efforts to raise funds from other categories of support that they never get around to the prospects list. Therefore, it is better to treat income from these sources as the funds to expand your program if they are raised. If prospects do not yield success, your existing program will not suffer if they were not included in your original income projection.

3. Once the plan is approved, do not change the placement of sources or the likelihood rating you assigned to that category. If you change the plan mid-year, you will not be able to evaluate your original projections, nor will you be able to make informed judgments about expenditures during interim budget review periods.

4. Remember that you are developing a plan, and like any plan, it needs constant monitoring to determine progress. It is not a fool-proof calculation and should not be considered immune to failure. Your projections may be wrong, but if they are, you will know what the impact will be relative to your other fundraising activity.

Example 2: 1988 Income Cash Flow Projection

	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC
New World Found.				5,000								
CHD	7,500			7,500								
Ms. Smith		2,500										
Ms. Heir					7,500	2,500						
March Mail Appeal			3,000	4,000	1,000							
Jones Found.					10,000							
Payroll Deduction											3,500	3,000
Penny Found.					5,000							
Nickle Found.						5,000						
Topsfield Found.										2,500		
Mr. Anonymous						5,000						
General Company										5,000		
Oct. Phone-a-thon										2,500	1,500	1,000
Book Sales				500		500				500	1,000	
T-shirt Sales			300	1,000	1,000	300	200	500	300			
Holiday Card Sales										400	500	600
TOTAL	7,500	2,500	3,000	17,300	24,500	14,000	300	200	500	11,200	6,500	4,600

TOTAL CASH PROJECTION: \$92,100

Step 6. The income cash flow projection

The last piece of the fundraising plan is the Income Cash Flow Projection. This is a necessary complement to the Expense Cash Flow projection that your organization needs in order to meet monthly bills. To prepare your income cash flow projection, begin with an accounting sheet with 12 columns. List all the sources of income on your fundraising plan down the left side, and label the top of each column with the names of the months (see example 2).

Then, go over your potential sources and make a realistic, conservative projection of when grants might be expected, when income from individual contributions is likely to be received, when the proceeds from sales and events are possible, etc. Put the conservative projected amount in the column under the month the income is anticipated.

It will soon be obvious which months will be your high-income months and which will be low-income ones. This will help you plan your expenses, especially those that can be deferred or spread over time.

As you can see from the example, none of the prospect income is included in the cash flow plan. Because you have not made an income projection for the sources in that category, you should not include those sources in the cash flow plan. You should also exercise caution with some

sources you have categorized as "possible." It may be advisable to project less income or to put the projection later in the year when it is not as vital. While this conservative approach means that your cash flow projection will not equal your income projection, this is a precautionary measure to prevent over-extending your organization's cash flow.

You should regularly adjust the cash flow plan based on new information about your funding sources and the projected outcomes of fundraising events. Constant oversight of income and expenses is one way of preventing cash flow crisis, provided that the other facets of the fundraising plan are being followed carefully throughout the year.

Planning an organization's fundraising does not require sophisticated systems. All the suggestions offered here are straightforward means to help keep fundraising efforts organized. They are simple to use and can be modified to meet an organization's particular needs. While planning alone cannot guarantee fundraising success, it can do the next best thing: it can enhance the organization's capacity and bring order to what is too often an overwhelming process.

The two articles in this series will appear in slightly modified form as a chapter in the updated edition of The Grantseeker's Guide published by the National Network of Grantmakers and available from Moyer-Bell Publications, Colonial Hill, RFD #1, Mt. Kisco, NY 10549. ■

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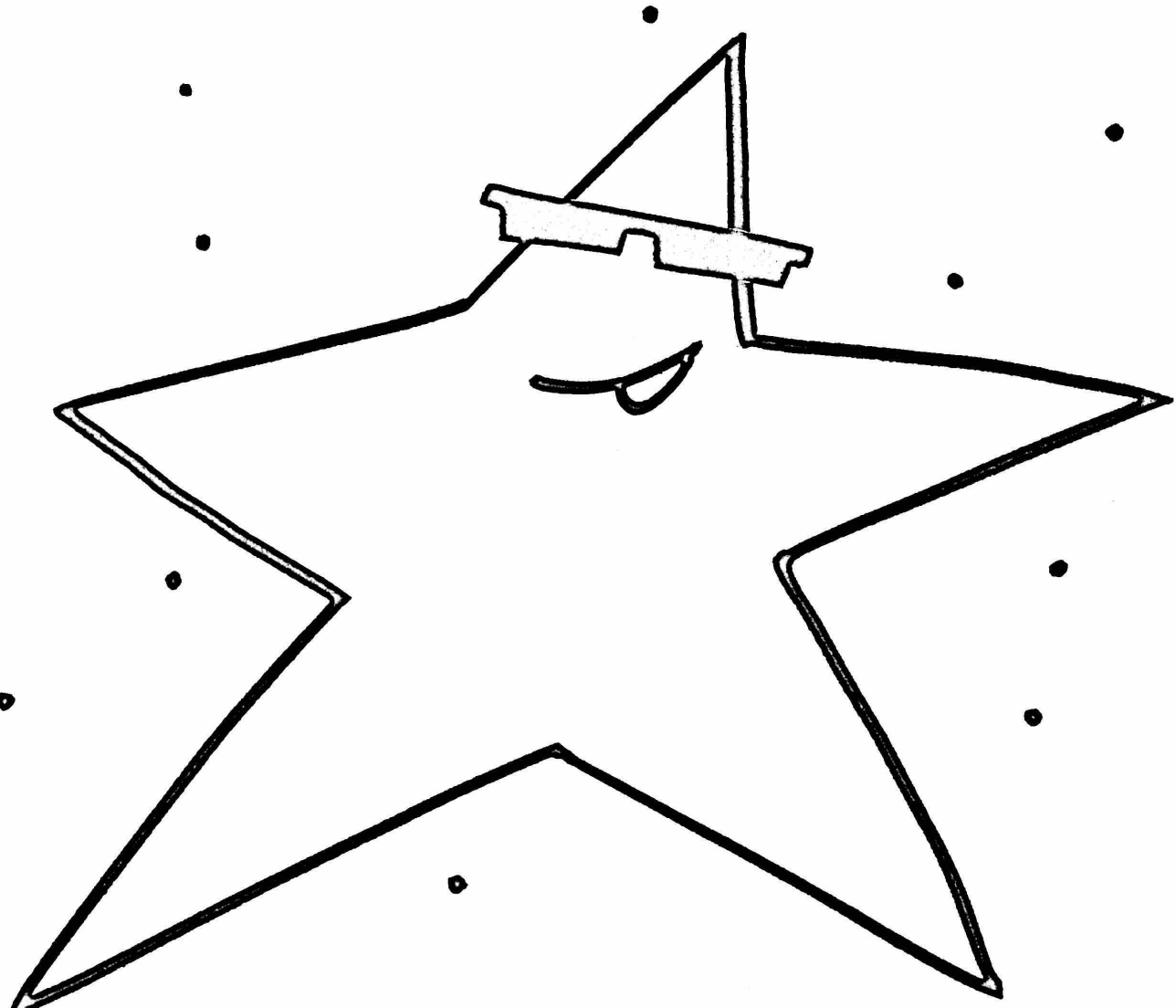
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Romancing the Stars in Fundraising Efforts

by Tom Conroy

You don't have to be a small non-profit agency down-and-out in Beverly Hills, Hollywood or Nashville, to win the support of one of the many thousand entertainers who live and work in the cities but such proximity helps.

After all, the many "name" stars who appear at benefit concerts do so on their "free" time between pictures, concert engagements and recording sessions. So, a non-profit group near one of the cities housing the entertainment industry has a slight edge when seeking a celebrity to contribute his or her time, only because it is more convenient for the star.

Thus, many charities in the Los Angeles area take advantage of the proximity of so many stars. In fact, some are run by the stars themselves.

As we know, the more successful telethons are those spear-headed by Jerry Lewis (Muscular Dystrophy), and United Cerebral Palsy's "Weekend With The Stars," co-hosted by John Ritter, Paul Anka, and other regulars. Family experience also plays a role. Ritter's brother Tom has Cerebral Palsy and ABC Television vice-president Frank Nathanson has a child with the disease. So ABC broadcasts "Weekend With The Stars" on affiliates throughout the nation.

Other Los Angeles-area charities that receive support of local stars are the City of Hope Hospital, Animals and Actors, the "I Wish Foundation" and the newly founded "Meals for Paws" headed by Terri Christopher, which promotes donations of pet food among those working on the Warner Brothers' lot in Burbank. It's easy for stars to appear in Hollywood-area benefit concerts, tennis tournaments, softball and football games. Many also trek to the slopes for Celebrity Ski tournaments.

Another form of star support shows up in the hundreds of Public Service Announcements in which stars are spokespeople. For the most part, these PSAs are made where the star lives or works, and receive "air-play" in all markets of the country. Stars contribute their time delivering these messages, which are important for publicizing a group's service and raising funds.

But what of the small non-profit agencies in Topeka, Kansas, Taylorsville, N.C. and the heartlands located some distance from the sound studios and the movie lots?

Time was when distance was a barrier, but air travel has made it possible for a star to do a benefit, get in and out of your town and be back in the friendly skies in a matter of hours. First you need to find the right celebrity.

Finding the right celebrity for your agency is not an easy task, but it is no more difficult than other fundraising efforts. And a single benefit by a well-known star or group can provide a small organization with enough capital to implement a new program or possibly finance a year's operations. Here are some examples: Bob Hope did a recent concert in a high school gymnasium on behalf of a small hospital in Antioch, California. The fundraiser contacted every business in the town to buy blocks of tickets, and the event raised more than \$60,000. The event was prestigious for the town and the hospital.

Huey Lewis and the News, currently a very popular rock group, did two benefit concerts for a San Francisco hospice group. No figures were revealed, but both concerts sold out.

Another small agency wanted to purchase a van for transporting disabled and elderly clients. Starting right at the top, they contacted Frank Sinatra about doing a benefit concert. Instead, Sinatra asked the group to send bids from three local automobile dealerships to his Hollywood office. Today, that agency has a van purchased by Sinatra. No publicity was ever involved with the donation. This is the case with much celebrity charitable activity.

My own experience in getting to know some stars over the years tell me that show business people are, for the most part compassionate, warm human beings. Many had to struggle for years before attaining success. They are grateful for their success, appreciate their fans, and know that charitable work is one way of saying "Thank You."

Romancing the stars hoping to find one who will come to the rescue of your group's financial needs is really no more difficult than pursuing a foundation grant. Despite competition from other fundraisers, it is worth the effort, tenacity and persistence it may take.

Your mission, and it's not a simple one, is to find a star who is interested in the work your organization is doing and who can fill your local auditorium or high school gym with audiences who want to see a show and are willing to pay \$10-\$100 for the entertainment regardless of any charitable motives.

Unlike obtaining a foundation grant—for which standard ground rules apply: the application, the deadline, the reviewing committees, pursuing a star for a benefit concert has no established ground rules.

To win the support of a big name star to your cause, you must apply many of the procedures laid out in my article "The Celebrity Auction" (*Grassroots Fundraising Journal*, June 1987). Instead of requesting items for an auction however, you are asking for an hour or two of what the star does best, their talent.

You do it with *letters*.

Don't expect a "thought you'd never ask" reply. Stars are besieged with such requests. So don't pin all your hopes on one star or stop your talent search with one rejection.

What should you say in your letter? Tell the star why you need him or her to do a benefit for your organization. Sure, you need money—but why? How will the money be used? Who are the people who will benefit from the concert's proceeds?

This is where publicity helps. Along with your letter, enclose one of your brochures and some reprints of newspaper and magazine publicity. Try for good human interest stories on people your organization helps in order to win the star's sympathy.

If you don't have such publicity—get some! You all have heart-rending stories involving families with Alzheimers, drug problems, battered wives, abused children, lonely and forgotten senior citizens. Get those stories told by writers from your local newspapers.

The same feelings of compassion that directed you to work for your organization is probably shared by most of the stars. Some of them know these problems from first-hand experience in their own families.

In your letter be *positive*. Take the attitude that the star will do the benefit. Have a concert site in your plans. Also, tell the star what the ticket prices will be, making them comparable to those commanded by the artist wherever he or she appears. In fact, since it is a benefit, you can make the ticket prices slightly higher.

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with KIM KLEIN

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While it is safe to say that most towns would support a benefit by almost any big star, it is reasonable to try to pinpoint areas of interest by particular stars. This could be a determining factor in why your organization becomes a recipient of a benefit.

Here are some examples of causes and organizations that stars are associated with, out of personal interest or experience:

Phyllis Diller:	<i>Mothers Against Drunk Drivers</i>
Paul Newman:	<i>Drugs and young people</i>
Joanne Woodward:	<i>Alzheimer's</i>
Sally Struthers:	<i>Animals</i>
Johnny Cash:	<i>Drugs and prison reform programs</i>
Martin Sheen:	<i>The homeless</i>
Steve Allen:	<i>The homeless and farm workers</i>
Rosemary Clooney:	<i>Nervous disorders</i>
Phil Harris:	<i>The elderly</i>
Carole Lawrence:	<i>The arts and cultural projects</i>

If you can find a star who comes from your area, use the "hometown" approach.

Last year, for example, jazz great Dave Brubeck did a benefit concert for a Concord, California senior citizen's group building fund. The group realized that Brubeck was a native of this area and that his wife had taught in local schools; in fact, some of her students had been the children and grandchildren of these same senior citizens.

In this case, we directed our appeals to Dave Brubeck's wife, Iola, because we know she plans an annual visit to her mother in a tour a few hundred miles from Concord. As a result, she and Dave included the benefit concert in their annual trip westward.

A group in Oakland, California, discovered that one of their board members was the aunt of singer Kenny Loggins. They asked her to seek the star's consideration of a benefit concert. Sudden changes in his schedule because of the success of his songs in the movie "Top Gun" prevented him from doing a benefit, but he did make a donation.

There is a galaxy of stars. Your group needs only one. But you can't wait for a falling star. You must pursue it with the same determination and skill as you do a foundation grant or corporate donation.

There's no business like show business—so go for the gold!

Tom Conroy writes frequently on fundraising topics. His last article to appear in the Journal was "Warehouse of Resources at Bargain Prices," in the April, 1988 issue. His book, "Celebrity Fund Raising: How to Use Stars to Raise More Money," will be available from the Taft Group in the fall. ■

Looking Good: Developing Effective Written Materials at Low Cost

by Nancy Adess

An organization's written materials are a major, and often the only, link between its work and its donors. Better-looking, better-written materials will improve an organization's visibility, broadcast its message more widely, and ultimately generate more supporters.

Part I: The Language of Visual Impact

When I became the founding executive director of a national health advocacy group ten years ago, the skills I thought qualified me for the job were my training as a health educator and my experience as a community organizer. Little did I realize that I would also need to be a financial planner, budget developer, bookkeeper and fundraiser, as well as a brochure writer and newsletter producer, and be required to write program plans, grant reports, annual reports, educational materials, press kits, scripts for slide shows and public service announcements, conference invitations and proceedings, to say nothing of letters to government agencies, medical researchers and our ever-growing network of local affiliate groups.

Like many others in nonprofit work, I found that so many tasks are incorporated into each job that nonprofit

staff need a wide range of skills. One skill that is called into action by many of those tasks is writing. People working in nonprofits often tell me they are both surprised and frustrated to find just how much writing their jobs entail. And like me, many nonprofit directors also become the editor and designer of their organization's newsletter, annual report, brochures, fliers, and other materials.

Writing, editing and designing written materials to make them effective in a world overloaded with printed pages requires a working familiarity with writing composition and editorial production. But for most of us, our last encounter with any subject remotely related to these concerns was English 101. Without the benefit of training in these areas, most nonprofit staff are subject to an often frustrating trial-and-error learning process.

Based on my own trial-and-error experience and my later-developed professional knowledge of writing, editing and producing educational and information materials, I offer here a series of "tips" to help take some of the "error" out of the trial and error method. Part I focuses on graphic design tips—principles of creating materials whose visual appeal will draw the reader's attention. In the next installment, I discuss some pointers on working with people in the graphic design business—designers, typesetters, printers. A third article will describe writing tips—once you've gotten your audience's attention visually, how to keep it to the end of the piece.

Written materials speak

Written materials have a direct relationship to a nonprofit organization's visibility, its ability to get more clients

or volunteers, and its ability to raise more money. This is true, of course, for fundraising appeals and proposals, but it is also true for the rest of your written materials. Materials that have punch and style and show respect for your audience contribute to making people want to join with you, support your work, and donate to your cause.

Your image as an organization is one of the primary messages of every piece of writing you send out on a printed page. Just think about the enormous range of written materials going out of our office and you'll see why this visual image is so important: newsletters, annual reports, press kits, educational pamphlets and booklets, grant proposals, membership appeals, information for volunteers, calendars, and invitations to events such as conferences, open houses, anniversary celebrations, educational forums, and fundraisers. In fact, chances are that up to 90 percent of your interaction with your constituency and donors is through something you've written.

But it's not the writing your reader sees first, except for a headline or two—it's the visual impact of the piece. Yet, if you're like most people, you spend 80% of your time on the writing, getting the words just right, saying what you mean, or perhaps even dashing something off to meet a deadline. How that piece will look—what the first impression will be when the reader picks up the page—often gets short shrift in the rush to get it out.

So here we look at your written materials in the reverse sequence to how you produce them.

Every written piece tells the reader who you are, in its image if not in its content. The message may be negative or positive. A piece that has typos in it, that's crowded on a page, printed on dark paper or with splotchy mimeo, doesn't give a sense of respect for either the organization or the reader. While they don't need to look slick and high-powered, your materials do need to look pleasant and easy to read. They

must invite the intended reader's attention in the first second or two, blocking out the appeal from all the other materials he or she could focus on at that moment.

Because your reader *sees* the page before he or she reads it, we look first at the visual impact to see how you can make the most of the non-verbal language that speaks to the reader first. Here, then, are some graphic design tips to help you capture that interest.

The tips:

1. Color

Color wakes up the eye and draws the attention. It can be used sparingly, as an accent, such as a colored line along the top of a brochure; or it can be used to set off the name of the newsletter or the headlines and subheads of a pamphlet. Using color is not as expensive as you may think. The cost of adding a second color (the first color being black) is usually between \$25 and \$40, depending on the printer. So, if you are printing a large number of pieces, such as of a brochure you expect to use for a couple of years, the per-piece increase in price to add a second color would be very small. One way to keep the cost down is to use color only on one side of a sheet, the way the *Grassroots Fundraising Journal* does with its cover, keeping extra press time to a minimum.

If you can't afford a second color ink, consider a light-colored paper instead, something other than the standard white, cream, or beige papers. A pale yellow or light blue for a brochure or an invitation can be very appealing.

2. Illustration

Photographs, especially of people doing things, really are worth many words. You don't need a professional photographer to get good action shots. All you need are black and white pictures taken from an interesting angle with outdoor film (a low enough ASA so the result isn't too grainy).

A picture of people engaged in conversation or of a volunteer helping a

client will have more appeal than a head-on shot of a person or a group of people. Look in your local newspaper for examples of action shots. Then keep a camera handy at the office or at organizational gatherings and capture people in action.

Don't print a photo that depends on minute details, such as reading the writing on a proclamation or a check, to make the point; these details will blur out in reproduction.

Always put a caption with a photo, and make the caption do some work. Because captions are read twice as frequently as text use them to tell the story the picture illustrates. You can fit a lot of information into a few sentences under a picture. So instead of saying "Dancers enjoying themselves at recent benefit," tell the story: "We raised \$2,500 at our annual dance last month. Thanks to the dedicated leadership of _____, dancing here with chair of the board _____, our program to _____ is assured of a healthy future."

If photography is not available, use drawings to break up the text and illustrate your points. If you have a staff person or volunteer who likes to draw, ask them to come up with some simple line art, such as the *Journal* uses with its articles. Or you can take advantage of "clip art"—drawings collected in "clip art" books for just this purpose. You can find clip art books in art supply stores.

3. Headlines

Make sure your headlines and subheads are readable; put them in big type. They become part of the visual appeal and act as signposts for the reader. In a newsletter with several articles, easy-to-spot headlines keep the reader oriented and allow him or her to find quickly just what they want to read.

4. White space

Like illustrations, white space on the page rests the eye, giving the reader a short "breather" from text, pictures and

information. White space makes a piece look friendlier than something covered with type. Concise writing, rather than a lot of words, will convince your reader of your sincerity and the importance of your issues. If there's no relief on the page, you will create reader "burn out." Incorporate white space between columns and between paragraphs, have space around headings and subheadings and around illustrations, and make sure there are adequate margins on the page. In the *Grassroots Fundraising Journal*, the thin border around each page automatically highlights the white space outside of it, providing a resting place for the eye.

5. Line length

Another element that creates white space is line length—that is, the width of the lines of type on the page. An 8½ x 11 page that has words clear from one

side of the page to the other is difficult to read. Once you've gotten to the far right-hand side of that wide line, your eye has trouble holding its horizontal place on the page, so you end up reading the same line twice or skipping a line.

It's good to keep your line lengths to five inches or less and put your text into columns. Be careful not to have the lines too short, though, because you end up with lots of hyphenated words, which also interferes with reading flow.

6. Subheads

If your piece is long, there are a couple of things you can do to give the reader needed breaks while keeping them interested in continuing. First, see if you can make your paragraphs shorter. Either shorten the sentences in each paragraph, or divide what may seem like a single idea into a couple of paragraphs of related ideas. Once something is set in

four- or five-inch line lengths, even short paragraphs look long. So do something to make them shorter on the page. Another option is to add white space (leading) between paragraphs if most of the paragraphs are long.

A third useful approach is to break the text into sections and give each section a title, or a subheading. These subheadings should be short descriptors of the material to come, set in boldface type either flush left or centered. In this article, the subheads, "Written Materials Speak" and "The Tips" serve that function.

7. Type styles

Some typefaces are easier to read than others. For copy that is more than a headline or a short piece (such as an invitation or announcement) a "serif" typeface is generally used. Serifs are the short strokes that "decorate" the letters,

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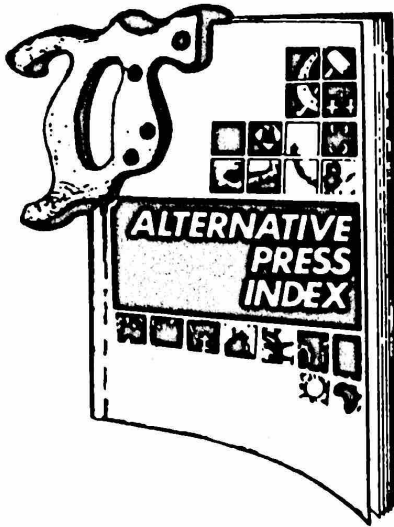
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such as on the type you are reading now. (The short strokes on the letters of serif typefaces help carry the eye from letter to letter and therefore ease reading.) Headlines and shorter pieces will often be set in a "sans serif" typeface—that is, one without the gliding strokes on the letters. You can see an example of a sans serif typeface in the type on the page advertising "The Best of the Journal."

Within each typeface, there are options for italic, boldfaced, and other variations to lend emphasis to text. In general more than two typefaces can make a piece tiring and confusing. Standard complementary typefaces often used in tandem are Helvetica (a sans serif face) for headlines and Times Roman (the typeface of the *London Times*—an authoritative typeface) for body copy.

Another type of style that overwhelms people is having too many types of emphasis on the page. So while italic, boldface, underlining and other variations are available to you, use them cautiously. Many fundraising appeals arrive with handwritten notes in the margin, line after line underscored, dozens of exclamation points, or whole phrases or sentences in all capital letters. These techniques are not going to stir your readers to action nearly as much as will lucid prose and a strong argument. Leave these devices to the truly "junk" mail and keep your simple and clean.

A final point about type: be sure to make it large enough. If you have so much to say that your typesetter or computer person is having to use a smaller type size (measured in "points"), decide where you can cut the piece rather than ask people to strain to read smaller print. Most people won't read most things that are in "fine print." Keep your pieces to no less than 10-point type, with adequate "leading" (white space) between lines (usually 12 points of leading for 10-point type). Remember, the easier to make a piece to read, the more likely it will be read.

Next—Speaking the language: Tips for working with graphic designers, typesetters and printers. ■

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