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## Chapter 6 In a Nutshell

*Design* is the integration of words and visuals in ways that help readers achieve their goals for using the document. The key idea is to establish a *visual logic*—the same kind of information always looks the same way and appears in the same place (page numbers are italicized in the upper-right corner, for instance).

Visual logic establishes your credibility, because you demonstrate that you know enough about the topic and about communicating to be consistent. Visual logic helps your audience to see the “big picture” of your topic, and as a result they grasp your point more quickly. Both visual and textual features establish visual logic. Two key visual features are *heads* and *chunks*.

*Heads* tell the content of the next section. Heads should inform and attract attention—use a phrase or ask a question; avoid cryptic, one-word heads.

Heads have levels—one or two are most common. The levels should look different and make their contents helpful for readers.

*Chunks* are any pieces of text surrounded by white space. Typically, readers find a topic presented

in several smaller chunks easier to grasp than one longer chunk.

A key textual feature is *highlighting*—changing the look of the text to draw attention, for instance, by using boldface or italics. In addition, *standardization* and *consistency* are effective ways to orchestrate textual design. Standardization means that each feature, such as boldface, has a purpose. For instance, in instructions for using software, boldfaced words could indicate which menu to access. Consistency means that all items with a similar purpose have a similar design; for instance, all level-one heads in the document have the same look (e.g., Arial 12 point boldfaced).

A *style sheet* and *template* are effective methods to plan design. A style sheet lists the specifications of the design (e.g., “All level-one heads appear in all caps, Arial 12 pt., flush left”). A template is a representative page that indicates the correct look of each item of design.

**T**echnical communicators design their document pages to produce what Paul Tyson, a designer, describes as a document “from which readers can quickly get accurate information” (27). Although *design* is a word with many meanings, in this book *design* means the integration of words and visuals in ways that help readers achieve their goals for using the document (Schriver). This definition implies two major concerns. First, design is about the look of the page—its margins, the placement of the visual aids, the size of the type. The pattern of these items is called a *template*. Second, design is about helping readers relate to the content. This aspect of design is called *visual logic*.

The second concern is actually more important than the first. Karen Schriver, a document design expert, indicates the relationship of the two concerns by saying that the look or design must reveal the structure of the document, and in order to achieve that goal communicators must orchestrate the look to achieve a visual logic which makes structural relationships clear. Tyson explains the relationship this way: “In a well-designed document, the writing and formatting styles expose the logical structure of the content so readers can quickly get what they want from the document” (27).

This chapter will familiarize you with both goals. You will learn how to reveal a document’s logical structure by using both text and visual features. This chapter covers using visual features to reveal content, using type features to convey meaning, and developing a style sheet and template.

## Using Visual Features to Reveal Content

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The visual features that reveal content are white space and chunks; bullets; head systems; and headers, pagination, and rules.

### White Space and Chunks

The key visual feature of a document is its white space. *White space* is any place where there is no text or visual aid. White space creates *chunks*—blocks of text—and chunks reveal logical structure to readers, thus helping them grasp the meaning. The rule for creating chunks is very simple: Use white space to make individual units of meaning stand out. You can apply this rule on many levels. The contrast in the two examples here gives you the basic idea.

Here is a memo produced as one chunk, which makes it seem there is only one message. The number of points and the content of the message are not at all clear.

Hi John, The reports that were presented at the meeting won’t be as effective on the company website as the people in the meeting suggested. The tables are too complicated and the actual explanations are unclear and not positioned near enough to refer back and forth easily. These reports will not make it much easier for our intended audience to use our

data. This group has members who don't really belong, and a few who do belong are missing. I would like to be able to remove two of the marketing people and add the director of library services. Will you call me with your suggestions?

Now, here is the same memo with the content units turned into chunks. Notice that you can see that the content really has three parts—two issues and a request for advice.

Hi John,

The reports that were presented at the meeting won't be as effective on the company website as the people in the meeting suggested. The tables are too complicated and the actual explanations are unclear and not positioned near enough to refer back and forth easily. These reports will not make it much easier for our intended audience to use our data.

This group has members who don't really belong, and a few who do belong are missing. I would like to be able to remove two of the marketing people and add the director of library services.

Will you call me with your suggestions?

In the second example, the chunks are used to divide a large chunk into units, thus showing sequence—that is, you can tell that the memo has three points, all of which seem to be of equal importance.

However, chunks can also show hierarchy; that is, they can indicate which material is subordinate to other material. Let's take the first example memo and chunk it so that the design clarifies the main idea and the support idea.

The reports that were presented at the meeting can't go on the website as easily as the people in the meeting suggested.

The tables are too complicated.

The actual explanations are unclear and not positioned near enough to refer back and forth easily.

These reports will not make it easier for our intended audience to use our data.

Notice that indenting the two reasons makes them appear subordinate to the main objection. As a result, the design shows the reader the logical structure of the chunk.

## Bullets

Another visual feature that facilitates conveying meaning is introductory symbols—either numbers or *bullets*, dots placed in front of the first word in a unit. Here is the paragraph with bullets added; the resulting list is called a *bulleted list*. Notice that the bullets emphasize the list items, causing the reader to focus on

them. For even more emphasis, the author could have used numbers instead, emphasizing that there are two reasons.

Also notice that the second reason has two lines; the second line starts under the first letter of the first line, not under the bullet. This strategy of indenting is called a *hanging indent* and is commonly used in lists to make the parts stand out.

The reports that were presented at the meeting can't go on the website as easily as the people in the meeting suggested.

- The tables are too complicated.
- The actual explanations are unclear and not positioned near enough to refer back and forth easily.

These reports will not make it easier for our intended audience to use our data.

## Head Systems

A *head* is a word or phrase that indicates the contents of the section that follows. A *head system* is a pattern of heads (called *levels*) to indicate both the content and the relationship (or hierarchy) of the sections in the document. With chunks, heads are a key way to help readers find information and also to see the relationship of the parts of the information.

Figure 6.1 illustrates this idea. Note that each head summarizes the contents of the section below it. Also note that there are two levels. Level 1 condenses the overall topic of the section into a few words and the two level 2 heads show that the topic has two subdivisions. But in particular notice the design of the two levels. Level 2 is indented, and the clear content of the phrases reveals the logical structure of the document—a claim (Good News) and the reasons for the claim (Production Doubles; Sales Increase).

Head systems vary. The goal of each variation is to indicate the hierarchy of the contents of the document—the main sections and the subsections. Head systems are subject to certain norms.

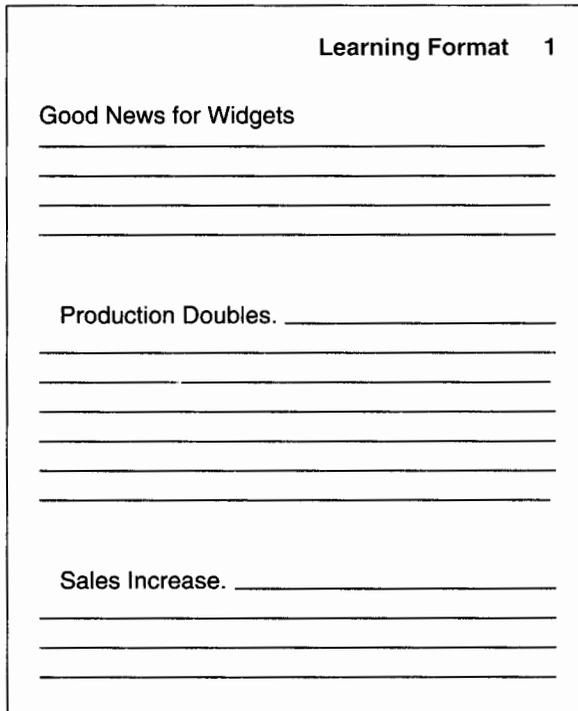
### All Caps (each letter is capitalized) Is Superior to “Up and Down” Style (capitals and small letters mixed)

GOOD NEWS FOR WIDGETS  
 Production Doubles  
 Sales Increase

### Big Is Superior to Little

Good News for Widgets  
 Production Doubles  
 Sales Increase

**Figure 6.1**  
Two Levels of  
Heads



Level 1: only first letters capitalized; side left position indicates major division of the document

Level 2: only first letters capitalized; paragraph position indicates subdivision of the major division

### Dark Is Superior to Light

**Good News for Widgets**  
Production Doubles  
Sales Increase

### Far Left Is Superior to Indented

Good News for Widgets  
Production Doubles  
Sales Increase

Head systems also have two basic styles: open and closed. An open system uses only the position and size of the heads to indicate hierarchy. Figure 6.2 (p. 144) illustrates an open system. A closed system uses a number arrangement to indicate hierarchy. Level 1 is preceded by 1, a subsection is 1.1, and a sub-subsection 1.1.1. Figure 6.3 (p. 144) shows a closed system.

### Headers or Footers, Pagination, and Rules

Three other features of visual layout are headers or footers, pagination, and rules. *Headers* or *footers* appear in the upper or lower margin of a page. They

Figure 6.2  
Open System

**Learning Format 2**

**FIRST-LEVEL HEAD**

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**Second-Level Head**

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**Third-Level Head.** \_\_\_\_\_

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All caps is most prominent.

“Up and down” is “smaller” than all caps, indicating lower rank. This head is a “side left” head.

Indented is subordinate. This head is a “paragraph head.”

Figure 6.3  
Closed System

**Learning Format 3**

**1.0 FIRST-LEVEL HEAD**

2 spaces

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2 spaces

**1.1 Second-Level Head**

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2 spaces

**1.1.1 Third-Level Head**

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**1.1.1.1 Fourth-level head** \_\_\_\_\_

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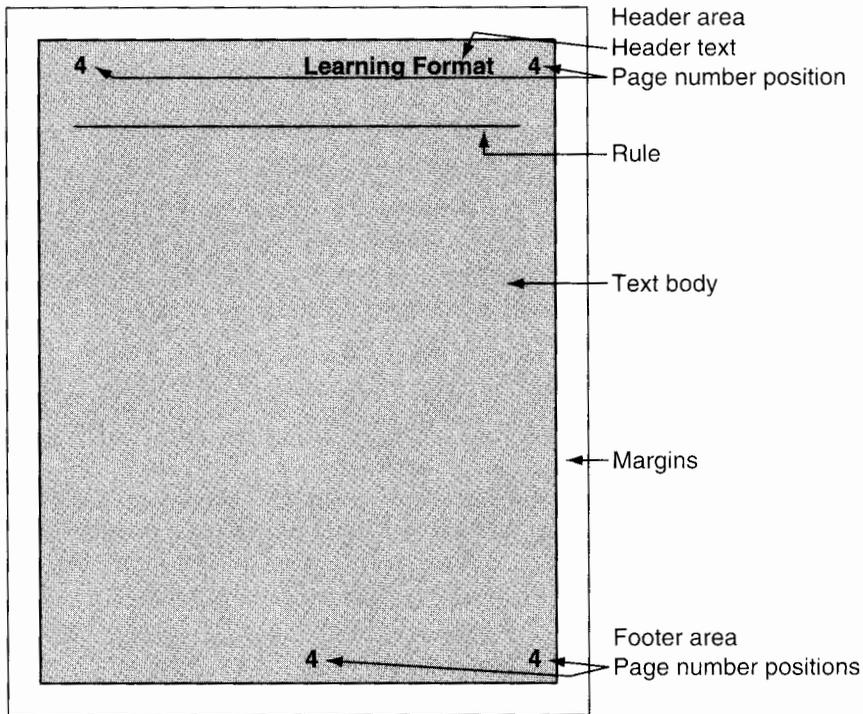
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usually name the section of the document for the reader. *Page numbers* usually appear at the top right or top left (depending on whether the page is a right-hand or a left-hand page), or bottom center of the page. Usually both headers and footers and page numbers are presented in a different type size or font from that of the body text. *Rules*, or lines on the page, act like heads—they divide text into identifiable sections and they can indicate hierarchy. A thinner rule is subordinate to a thicker rule. Figure 6.4 shows headers and footers and page numbers.

**Figure 6.4**  
Basic Page Parts



## Using Text Features to Convey Meaning

Text features that are used to convey meaning are highlighters, font, font size, leading, columns and line length, and justification. You can use text features to emphasize words or groups of words and to give the text a certain personality.

### Highlighters

*Highlighters* focus the reader's attention on an idea by making a word or phrase stand out from other words.

## Types of Highlighters

Common highlighters are

### **Boldface**

*Italics*

ALL CAPITALS

Vertical lists

Quotation marks

You can see the effect of highlighters by comparing the use of boldface in the following two sentences:

Your phone comes from the factory set to “700 msec.” The talk indicator must be off before programming.

Your phone comes from the factory set to “700 msec.” **The TALK indicator must be off before programming.**

In the first example, the two sentences look the same. Nothing is emphasized. In the second example, the important condition stands out, and the key word (*talk*) stands out even more because it appears in all caps.

Here is a second example of the use of boldface:

Another must is **Brazos Bend State Park**, one of the best places in Texas to photograph alligators in their natural habitat (Miller).

In this example, the boldface focuses the reader on the important name in the sentence.

Here is another example, from the instructions for a scanner:

Click **Scan**.

The boldfaced word is the one found on the screen.

## Use Highlighters to Help Your Readers

The key to effective usage is to define the way you will use the highlighter. Give it a function. For instance, in the scanner instructions, the highlighting is used to signal that the word in the text is the one to look for on the screen. As soon as you use formatting to indicate a special use or meaning once, you set up a convention that the reader will look for: You have defined a style guide rule for your document. Once you establish a convention, maintain it. In the scanner manual, every time the writer uses boldface, the readers know that they will find that word on their computer screen.

## Other Ways to Use Highlighters

Use italics to emphasize a word that you will define:

“Each element on your form will have a *name* and *value* associated with it. The name identifies the data that is being sent.” (Castro 178)

Use quotation marks to introduce a word used ironically or to indicate a special usage.

That was a “normal” sale in their opinion.  
The “dense page” issue affects all designers.

Use all caps as a variant of boldface, usually for short phrases or sentences. All caps has the written effect of orally shouting.

Your phone comes from the factory set to “700 msec.” **THE TALK INDICATOR MUST BE OFF BEFORE PROGRAMMING.**

Use vertical lists to emphasize the individual items in the list and to create the expectation in the reader that these are important terms that will be used later in the discussion. Notice below that commas are not used after the items in the list here. The indentation heightens the sense that these words are different from the words in a usual sentence.

Highlighters include boldface, italics, quotation marks, and all caps.

Highlighters include

- boldface
- italics
- quotation marks
- all caps

## Font, Font Size, Leading, Columns and Line Length, and Justification

Use text features such as fonts, font size, leading, columns and line length, and justification to affect the reader’s ability to relate to the text. Features can seem appropriate or inappropriate, helpful or not helpful.

### Font

*Font*, or typeface, is the style of type. Fonts have personality—some seem frivolous, some interesting, some serious, some workaday.

Consider this sentence in four different typefaces. Alleycat and Sand seem frivolous; Shelley and Alien Ghost are illegible.

The TALK indicator must be off before programming.

**The TALK indicator must be off before programming.**

*The TALK indicator must be off before programming.*

**THE TALK INDICATOR MUST BE OFF  
BEFORE PROGRAMMING.**

Typefaces that routinely appear in reports and letters are Times, Helvetica, and Palatino, all of which appear average or usual, the normal way to deliver information.

This is Times  
This is Helvetica  
This is Palatino

Fonts belong to one of two major groups: serif and sans serif. The letters in serif faces have extenders at the ends of their straight lines. Sans serif faces do not. Serif faces give a classical, more formal impression, whereas sans serif faces appear more modern and informal. There is some evidence that serif faces are easier to read. However, some tests have indicated the readers prefer serif for longer, continuous text (like this chapter), and prefer sans serif for shorter, more telegraphic text—manuals, for instance. In addition, sans serif fonts are preferable for use in on-line material (Schriver 298, 508).

Many designers suggest that you use the same font for heads and text. Some designers suggest that you use a sans serif font for heads and titles (display text) and a serif font for body text.

## Font Size

Font size is the height of the letters. Size is measured in points: 1 point equals  $\frac{1}{72}$  inch. Common text sizes are 9, 10, and 12 points. Common heading sizes are 14, 18, and 24 points. Most magazines use 10-point type, but most reports use 12 point.

Font size affects characters in a line; the larger the point size, the fewer characters in a line.

## 18-point type allows this many characters in this line

9-point type allows many more characters in a line of the same length, causing a different sense of width (Felker).

As Figure 6.5 shows, type size affects the appearance, length, and readability of your document.

## Leading

Related to size is *leading*, or the amount of space between lines. Leading is also measured in points and is always greater than the font size. Word processing programs select leading automatically so it is not usually a concern. However, too much or too little leading can cause text to look odd. Notice the effects of leading on the same sentence:

» Twelve point text with 12 point leading:

Technical communication is “writing that aims to get work done, to change people by changing the way they do things.”

» Twelve point text with 18 point leading:

Technical communication is “writing that aims to get work done, to change people by changing the way they do things.”

**Figure 6.5**  
Text Features

<b>Learning Format 5</b>	
<h2>18-Point Helvetica</h2> <hr/>	One column
<p>This paragraph appears in 12-point Palatino, a <i>serif</i> font. The paragraph is "ragged right," which means I turned off the "right-justification" command in my word processor. It is set in 12-point type because it is extremely easy to read.</p>	Rule
<p>This paragraph appears in 9-point Helvetica, a <b>sans serif</b> font. The paragraph is right-justified. The right margin appears as a straight line. Research and practice vary on right-justifying. Research suggests not to.</p>	Italics highlight Serif font
<ul style="list-style-type: none"> <li>• <i>Time</i> magazine does not justify.</li> <li>• The <i>New Yorker</i> does.</li> </ul> <p>Long paragraphs of Helvetica are not comfortable to read.</p>	Ragged right margin
	Bold highlight Sans serif font
	Right-justified
	Vertical list highlight

## Columns

*Columns* are vertical lines of type; a normal typed page is just one wide column. Many word processing programs allow multiple columns (12 or more); in practice, however, reports seldom require more than two columns. In general, use a single column for reports. To achieve a contemporary design, consider using a 2- or 2- $\frac{1}{2}$ -inch-wide left margin. In other cases, two columns are especially useful for reports and manuals if you plan to include several graphics. For various column widths, see Examples 6.1 and 6.2, pages 156–158.

Column width affects line length, the number of characters that will fit into one line of type. Line length affects readability (Felker; Schriver). If the lines are too long, readers must concentrate hard as their eyes travel across the page and then painstakingly locate the next correct line back at the left margin. If the lines are too short, readers become aware of shifting back and forth more frequently than normal. Short lines also cause too much hyphenation.

Typographers use three rules of thumb to choose a line length and a type size:

- Use one and a half alphabets (39 characters) or 8 words of average length per line.
- Use 60 to 70 characters per line (common in books).
- Use 10 words of average length (about 50 characters).

Unfortunately, no rule exists for all situations. You must experiment with each situation. In general, increase readability by adding more leading to lines that contain more characters (White).

### Justification

*Justification* (see Figure 6.5) means aligning the first or last letters of the lines of a column. Documents are almost always *left-justified*, that is, the first letter of each line starts at the left margin. *Right-justified* means that all the letters that end lines are aligned at the right margin. Research shows that ragged-right text reads more easily than right-justified text (Felker).

## Combining Features to Orchestrate the Text for Readers

Given all the possibilities for combining features in order to help readers quickly get accurate information, what are some guidelines to help with that task? The goal of design is twofold: to help readers easily find the information; and to reveal the logical structure of the document. This section will give you several guidelines to help you with your orchestration (Schriver).

### Analyze: Identify the Rhetorical Clusters in Your Document

Rhetorical clusters are visual and verbal elements that help the reader interpret the content in a certain way. Every document has many rhetorical clusters: titles, heads, visuals, captions, paragraphs, warnings, numbers, and types of links (in on-line reports). You must be aware of all of these items and treat them appropriately.

### Standardize: Give Each Text or Visual Feature a Purpose

In the scanner example (p. 146), a boldfaced word in the text indicated a word that appeared on the computer screen. Thus, boldfaced words are a rhetorical cluster. They tell the reader how to interpret a word that is treated differently, from the main text. Readers will quickly interpret your purpose and cluster design, counting on it to help them with the contents of the document.

### Be Consistent: Treat All Like Items Consistently Throughout the Document

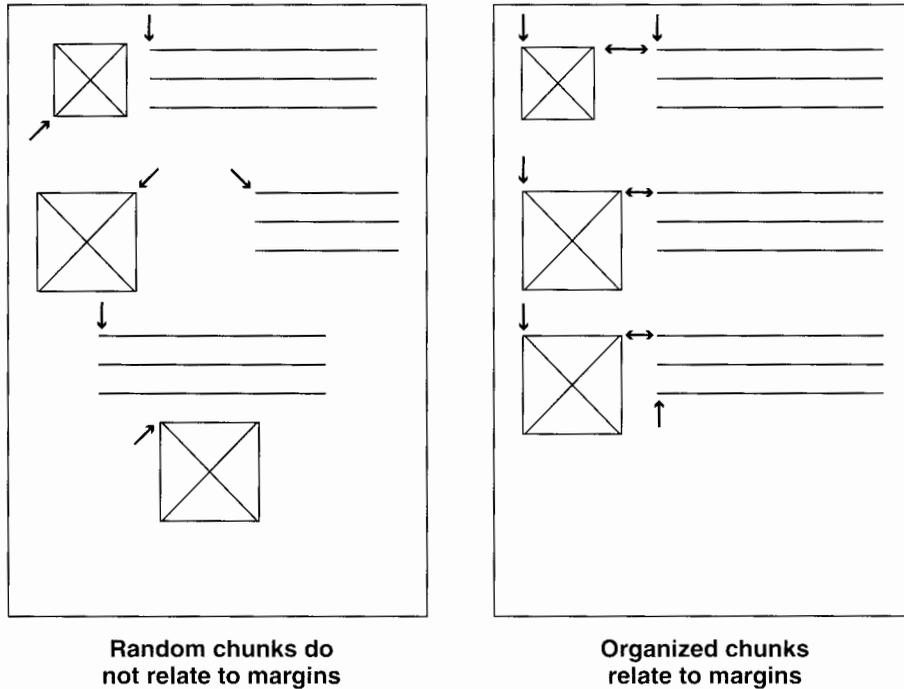
In effect, you repeat the design of any item and that repetition sets up the expectation of the reader. Once the expectation is set up, readers look for the same item to cue them to interpret the content. They know that all cap heads indicate the start of a new section, that boldface indicates a special item, that indented lists are important, that 12-point links go to major sections of a document and 9-point links lead to other sites.

### Be Neat: Align Items

*Aligning* basically means to create a system of margins and start similar features at the same margin. Figure 6.6 shows items haphazardly related and aligned.

Notice that the left edges of all the visuals align with one another, as do the left edges of all the text chunks. In addition, the top edge of each visual is aligned with the top edge of each text chunk. Alignment creates meaningful units.

**Figure 6.6**  
Ineffective Versus  
Effective Use of  
Edges

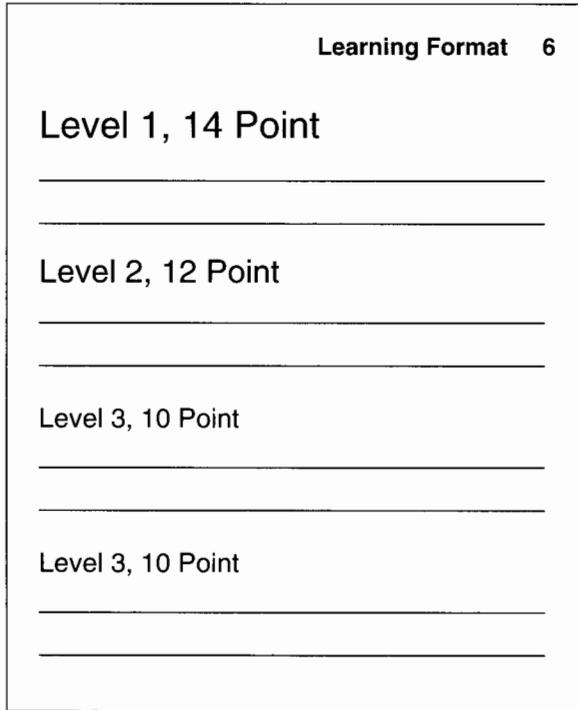


### Learn: Use the Design Tips of Experts

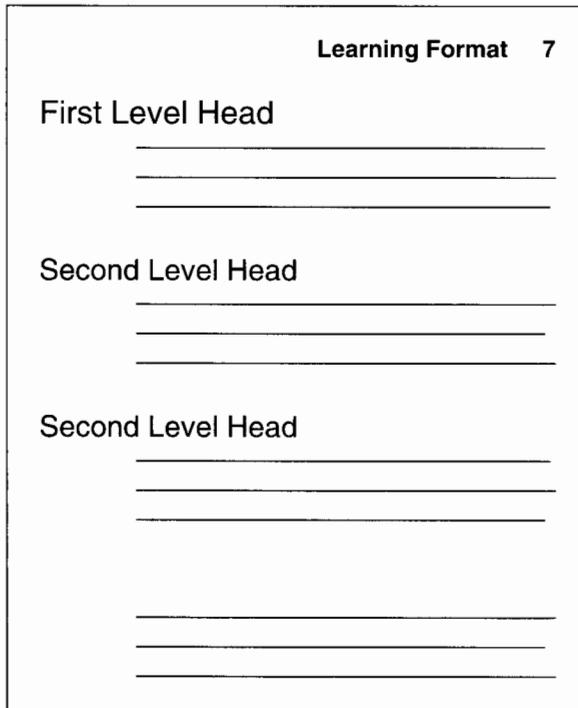
Designers have researched many features to determine what is most effective:

1. Use top-to-bottom orientation to gain emphasis. Typically, readers rank the item at the top as the most important. Put your most important material near the top of the page (Sevilla).
2. Use brightness to gain emphasis. Readers' eyes will travel to the brightest object on the page. If you want to draw their attention, make that item brighter than the others (Sevilla).
3. Use larger-to-smaller orientation (Figure 6.7, p. 152). Readers react to size by looking at larger items first (Sadowski). Put important material (such as main heads) in larger type. *Note:* Boldfacing causes a similar effect. Boldfaced 12-point type seems larger than normal (roman) type.
4. Use left-to-right orientation to lead your readers through the text (Rubens). Place larger heads or key visuals to the left and text to the right in order to draw readers into your message. See Figure 6.8 (p. 152), where the large left margin and heads perform this function.

**Figure 6.7**  
Larger-to-Smaller  
Orientation

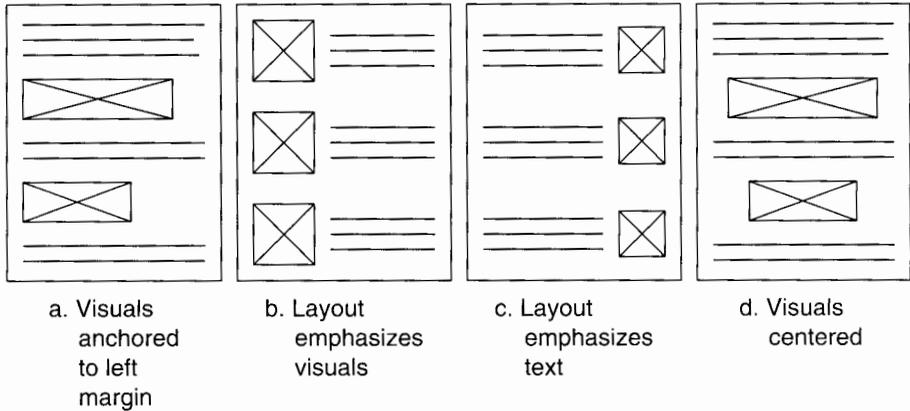


**Figure 6.8**  
Left-to-Right  
Orientation



Modern large  
left margin

**Figure 6.9**  
Placement  
of Visuals



- Place visuals so that they move the reader's attention from left to right (Rubens; *Xerox*). In a two-column format (Figure 6.9), you can place the visuals to the left and the text to the right or vice versa, depending on which you want to emphasize. Whatever you do, always anchor visuals by having one edge relate to a text margin (Sadowski).
- In a multiple-page document, "hang" items from the top margin. In other words, keep a consistent distance from the top margin to the top of the first element on the page (whether head, text, or visual) (Cook and Kellogg). See Figure 6.10 (p. 154).
- Learn to use color effectively. Guidelines for effective use of color can be found in "Focus on Color," pages 166–173.

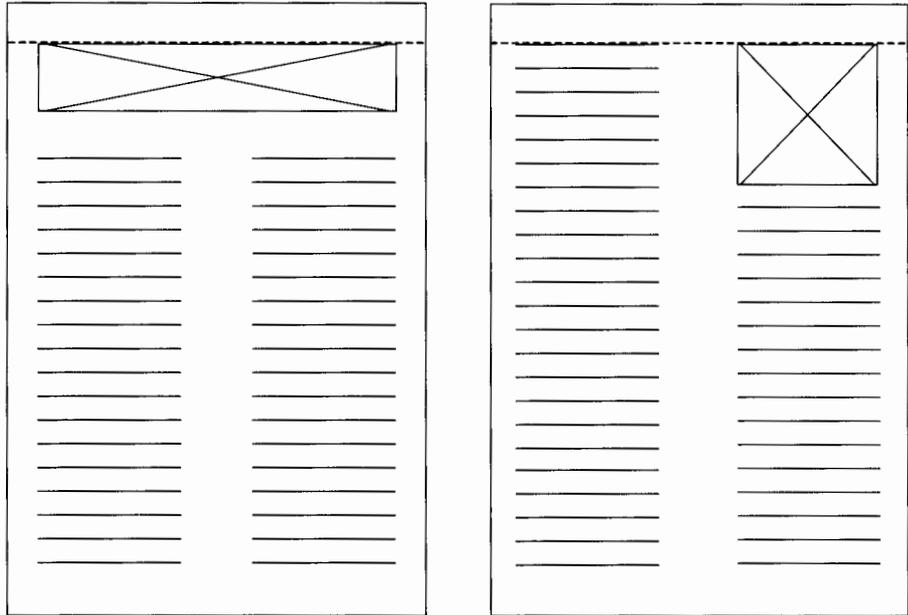
## Developing a Style Sheet and Template

In order to remain consistent, especially if you are working as part of a group, develop a *style sheet*, a list of specifications for each element in your document. You develop this list as part of your planning process. For brief documents you may not need to write it out, but you do need to think it through. Longer documents or group projects require a written or electronic style sheet. For instance, for a two-page memo, the style sheet would be quite short:

- Margins: 1-inch margin on all four sides
- Line treatment: no right justification
- Spacing within text: single-space within paragraphs, double-space between paragraphs
- Heads: heads flush left and boldfaced, triple-space above heads and double-space below
- Footers: page numbers at bottom center

Figure 6.10

Items Hanging  
from Top Margin



Hang items from the same top margin

For a more complicated document, you need to make a much more detailed style sheet. In addition to margins, justification, and paragraph spacing, you need to include specifications for

- A multilevel system of heads
- Page numbers
- Rules for page top and bottom
- Rules to offset visuals
- Captions for visuals
- Headers and footers—for instance, whether the chapter title is placed in the top (header) or bottom (footer) margins
- Lists

Figure 6.11 shows a common way to handle style sheets. Instead of writing out the rules in a list, you make a *template* that both explains and illustrates the rules. (For more on planning style sheets, see the section in Chapter 17, “Format the Pages,” pp. 447–449.)

The electronic style sheet is a particularly useful development. Many word processing and desktop publishing programs allow you to define specifications for each style element, such as captions and levels of heads. Suppose you want all level 1 heads to be Helvetica, 18-point, bold, flush left, and you want all figure captions to be Palatino, 8-point, italic. The style feature allows you to enter these commands into the electronic style sheet for the document. You can then direct the program to apply the style to any set of words.



(continued)

- Determine the number of columns and the amount of space between them.
- Choose a font size and leading for the text.
- Place appropriate information in the header or footer area.
- Establish a method for handling vertical lists.
 

Determine how far you will indent the first line. Use a bullet, number, letter, or some other character at the beginning of each item. Determine how many spaces will follow the initial character. Determine where the second and subsequent lines will start.
- Choose a method for distinguishing visuals from the text.
  - Will you enclose them in a box or use a rule above and below?
  - Where will you place visuals within the text?
  - How will you present captions?

## Examples

Examples 6.1 and 6.2 present the same report section in two different formats, each the result of a different style sheet.

### Example 6.1

Two-Column  
Design

DISCUSSION	
<b>High-Protein Diets</b>	
<b>Introduction</b>	<p>The goal of this search was to determine if the Internet was a valuable source of information regarding high-protein diets. To define my information as usable, it must meet three criteria.</p> <p>The three criteria are as follows: the information must be no older than 1997, the sites must be found to be credible sites, and it must take no longer than 10 minutes to find information pertinent to the topic on each site.</p>
<b>Findings</b>	<p>I used the Dogpile search engine to find my sites on high-protein diets. The keywords I used were <i>protein</i>, <i>high protein</i>, and <i>fad diets</i>. These keywords led me to the sites listed below (Table 1).</p> <p>As seen in Table 1, most of the sites fit the criteria. Using Dogpile to search for nutrition information yielded mixed results of commercial and professional sites. The Internet provided a vast amount of information regarding high-protein diets.</p>

In my results I determined that the information from the website *cyberdiet.com* was credible even though it was a commercial site. The Tufts University Nutrition Navigator, a well-known, credible website that evaluates nutrition websites, recommended *Cyberdiet* and gave it a score of 24 out of 25.

**Conclusion** The credibility and recency of the information did not all meet the criteria. Because of this, I conclude that the Internet does have valuable information regarding high-protein diets, but that the Web user must use caution and be critical in determining the validity of each website.

**Table 1. Standards of High-Protein Diet Search**

	Less Than 10 Min.?	Recency (>1997)	Credibility
Cyberdiet.com "High Protein, Low Carbohydrate Diet"	Yes	1999 Yes	Yes
Heartinfo.org "The Reincarnation of the High Protein Diet"	Yes	1997 Yes	Yes-Professional
more.com "Information on High Protein Diets"	Yes	—	No-Commercial
Prevention.com "A Day in the Zone"	Yes	1995 No	No-Consumer
Eatright.org (ADA) "In the News: High-Protein/Low Carbohydrate Diets"	Yes	1998 Yes	Yes-Professional

ample 6.2  
re-Column  
sign

## DISCUSSION

### High-Protein Diets

**Introduction.** The goal of this search was to determine if the Internet was a valuable source of information regarding high-protein diets. To define my information as usable, it must meet three criteria.

The three criteria are as follows: the information must be no older than 1997, the sites must be found to be credible sites, and it must take no longer than 10 minutes to find information pertinent to the topic on each site.

**Findings.** I used the Dogpile search engine to find my sites on high-protein diets. The keywords I used were *protein*, *high protein*, and *fad diets*. These keywords led me to the sites listed below (Table 1).

(continued)

**Example 6.2**  
(continued)

**Table 1. Standards of High-Protein Diet Search**

	Less Than 10 Min.?	Recency (>1997)	Credibility
Cyberdiet.com “High Protein, Low Carbohydrate Diet”	Yes	1999 Yes	Yes
Heartinfo.org “The Reincarnation of the High Protein Diet”	Yes	1997 Yes	Yes-Professional
more.com “Information on High Protein Diets”	Yes	—	No-Commercial
Prevention.com “A Day in the Zone”	Yes	1995 No	No-Consumer
Eatright.org (ADA) “In the News: High-Protein/Low Carbohydrate Diets”	Yes	1998 Yes	Yes-Professional

As seen in Table 1, most of the sites fit the criteria. Using Dogpile to search for nutrition information yielded mixed results of commercial and professional sites. The Internet provided a vast amount of information regarding high-protein diets.

In my results I determined that the information from the website cyberdiet.com was credible even though it was a commercial site. The Tufts University Nutrition Navigator, a well-known, credible website that evaluates nutrition websites, recommended Cyberdiet and gave it a score of 24 out of 25.

**Conclusion.** The credibility and recency of the information did not all meet the criteria. Because of this, I conclude that the Internet does have valuable information regarding high-protein diets, but that the Web user must use caution and be critical in determining the validity of each website.

## Exercises

### ► You Create

1. For a nonexpert audience, write a three- to five-paragraph description of a machine or process you know well. Your goal is to give the audience a general familiarity with the topic. Create two versions. In version 1, use only chunked text. In version 2, use at least two levels of heads, a bulleted list, and a visual aid. Alternate: Using the same instructions, create a description for an expert audience.